

**EMMANUEL COLLEGE**  
**THE ENGLISH DEPARTMENT**

Year 10



<b>Year 10</b>	<b>Autumn, Half-Term 1</b>	<b>Autumn, Half-Term 2</b>
<b>Unit Title</b>	Creative Writing	19 <sup>th</sup> Century Novel
<b>Key Question(s)?</b>	How can we use language, structure and form to present our ideas and affect the reader?	How do 19th Century authors use language, structure and form to present the concerns of the Victorian period and develop characterisation?
<b>Threshold Concepts</b>	<p>Effective creative writing includes an extensive and varied vocabulary, developed, complex ideas and matches the tone, style and register the audience and intended purpose.</p> <p>Effective description of a picture or image does not have to be restricted to what the student can see on the page, and the visual stimulus can be used as a springboard for more creative ideas.</p>	<p>Students will interact with either <i>The Strange Case of Jekyll and Hyde</i> by Robert Louis Stevenson or <i>A Christmas Carol</i> by Charles Dickens.</p> <p>The historical context, including the domestic role of women, social hierarchy and division propriety and respectability help us to understand the respective novels.</p> <p>Key themes and motifs of both novellas, e.g. silence and liminality in <i>Jekyll and Hyde</i>.</p>
<b>Link to Prior Learning</b>	Lower school training appropriately establishes the foundation for ensuring aspects of narrative and description are well-rooted. Drawing on the importance of creativity, individual voice is empowered through the frame of structure, language and technique. Grammatical and technical accuracy form the basis upon which students are encouraged to express and detail independent imagination and flare.	The study of the prose unit at GCSE follows the seamless pattern of prose study embedded at Key Stage 3. Students are expected to approach the text with an awareness of the key aspects of narrative: character, voice, structure and language. Contextual influence is an assessment opportunity familiar to students, enabling their study of the text to hold greater relevance.
<b>Year 10</b>	<b>Spring, Half-Term 1</b>	<b>Spring, Half-Term 2</b>
<b>Unit Title</b>	Creative Reading	Modern Text – <i>An Inspector Calls</i>
<b>Key Question(s)?</b>	How do authors use language, structure and form to affect the reader?	How do modern authors use language, structure and form to present the concerns of the modern era and develop characterisation?
<b>Threshold Concepts</b>	<p>Key terms and ideas that can be used to affect the reader include:</p> <ul style="list-style-type: none"> <li>• The focus narrows/widens</li> <li>• Zooms in/out</li> <li>• Cyclical</li> <li>• Foreshadows</li> <li>• Prolepsis/analepsis</li> <li>• Switches</li> <li>• Dialogue</li> </ul>	<p>The historical context for the play, including social division, change and hierarchy, the role of women and changing political philosophies.</p> <p>Key themes and motifs of the text include social responsibility, guilt, injustice, the seven deadly sins, the identity of the Inspector, class and youth.</p> <p>The Inspector is widely believed to be a mouthpiece for Priestley’s socialist views.</p>
<b>Link to Prior Learning</b>	Drawing on the essential analysis frame of form, structure and language, students are	The modern text unit enables students to explore text written for the purpose of

	positioned to widen their reading, building the maturity of interpretation and insight. This unit documents a variation of unseen extracts which supports students to be stretched outside of the comfort of known texts as well as be mindful of the specific skills anchored to each skill-based question in turn.	performance. The nuances of drama draw on prior training of form, structure, genre and context. The prominence of language and theme remain with the additional importance of stage directions, threading the playwright's vision of stagecraft and character design.
<b>Year 10</b>	<b>Summer, Half-Term 1</b>	<b>Summer, Half-Term 2</b>
<b>Unit Title</b>	Non-Fiction Writing	Macbeth
<b>Key Question(s)?</b>	How can we use language, structure and form to present our ideas and affect the reader?	How does Shakespeare use language, structure and form to present the concerns of the early Jacobean era?
<b>Threshold Concepts</b>	<p>A number of devices can be used to support and develop non-fiction writing including repetition, exaggeration and shocking or emotive language.</p> <p>The intended purpose and audience should have a deep impact on language choices.</p> <p>If the purpose is to argue or persuade, then a clear line of argument should be given. The counter-argument can be considered, but it is not effective to sit on the fence.</p>	<p><i>Macbeth</i> was written against a very specific contextual backdrop which includes King James I's interest in witchcraft and his authorship of <i>Daemonologie</i> and the 1589 storm during the voyage of his betrothed and the subsequent North Berwick witch trials.</p> <p>Various models of leadership are presented by various characters including Macbeth, Banquo, Macduff and Malcolm. This may have been inspired by the teachings of Machiavelli.</p> <p>Shakespeare's understanding of tragedy would have been based on ideas from Ancient Greece, specifically those developed by Aristotle.</p>
<b>Link to Prior Learning</b>	Lower school training appropriately establishes the foundation for ensuring appropriate mode of address aligned to task purpose and target audience. Drawing on the importance of creativity, individual voice is empowered through the frame of structure, language and technique. Grammatical and technical accuracy form the basis upon which students are encouraged to express and detail independent imagination and flare.	Shakespearean study is sustained throughout the key stages enabling familiarity of historical context and association with stylistic and structural forms. Character and theme remain pivotal in addition to the analysis of language and structure. <i>Macbeth</i> as the play of choice provides complex study of the human condition, displaying the root of evil provoked by selfish design. In turn, students are presented with the morality of Shakespeare's message, uncovering the conventions of tragedy therein.
<b>Knowledge and Sequencing Rationale</b>	<p>The two key subject strands at Key Stage 4, equating to two separate qualifications, consist of English Language and English Literature. The equal weighting of the two requires the discipline of continuity in the teaching of both. Out of the five lessons per week at Key Stage 4, students receive three lessons of literature and two of language.</p> <p>English Literature concerns the study of prose, poetry and drama, drawing on the essential skills of analysis, inference and perception established in the lower school. The sustained thread of the works of William Shakespeare at Key Stage 3 is befitting of the play <i>Macbeth</i> as a GCSE text. Notably, the complexity of character and theme present a familiar frame compounded by the understanding of contextual significance. Thematic works associated with the AQA <i>Power and Conflict</i> poetry collection exercise analysis of language, structure and the comparison of writers' ideas and perspectives.</p> <p>English Language functions in its entirety on the basis of skill, relying on the confidence to identify, interpret, analyse and compare within the context of unseen material. For each question on the exam paper, students are required to be well-versed in the association of the question form and the time allocated. Surrounding this meticulous approach is the benefit of extended vocabulary and varied expression, drawing on the innate ability to show insight and perception of the writers'</p>	

	<p>devices and the effects created therein. Students are also expected to communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Furthermore, students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>
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