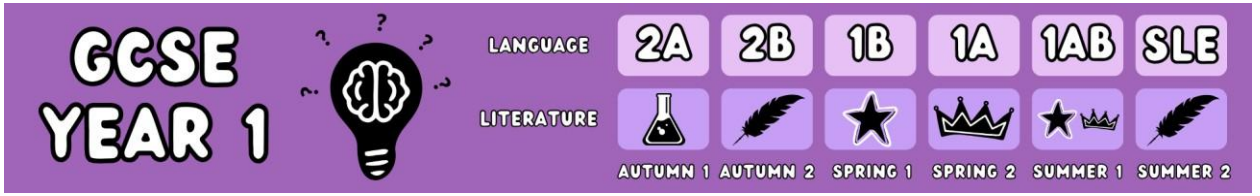
Manchester Academy
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YEAR 10
English Department
Big Picture



Autumn 1		*Autumn 2*		*Spring 1*	
Language: 1B **Imaginative Writing**	Literature: 1A **Macbeth**	Language: 2B **Transactional Writing**	Literature: 2B **Conflict & Unseen Poetry**	Language: 2A **Non-Fiction Texts**	Literature: 1B **Refugee Boy**
Content Using themes and key moments from Macbeth as a starting point, students will be introduced to the imaginative writing section of Paper 1. Students will explore how to use Freytag's triangle efficiently and build tension throughout their writing. Students will regularly evaluate and assess their spelling, punctuation and grammar whilst trialling different narrative voices. Teachers will provide a variety of genres for students to trial writing in as well as some successful model stories. Students will evaluate the effectiveness of the models and ensure that they use this to reflect on their own writing. By the end of the unit, students will have crafted a strong, adaptable short story that can be used in their exams and PPEs moving forward.	**Content** For their Shakespeare play, students will study the classic tragedy of Macbeth. Focusing on themes of guilt, power and control, students will explore how Shakespeare crafts the characters of Macbeth and Lady Macbeth as victims of their own ambition, providing a social commentary on the monarchy in the Jacobean era. As with the Dr Jekyll and Mr Hyde unit of work, students will split their time between working on Part A responses (extract analysis of language, structure and form) and Part B responses (the importance of themes for the plot, relationships, intentions and context). Students will learn about the tradition of tragedy, tragic heroes, James I's beliefs, fate, free will and the role of witchcraft in Jacobean England. As a stretch, students may also explore the influence of Greek mythology on Shakespeare's writings with The Fates and the use of biblical allusions and symbolism throughout the play.	**Content** Having previously studied different forms and purposes of non-fiction texts in Autumn 1, students will now understand how to craft articles, speeches, guides, blogs and letters for different audiences. Using themes that they have already explored earlier in the year, students will understand how to write for different purposes (informing and persuading). All students will be taught how to use DR SCREEM techniques to their advantage and craft well-structured, personal arguments in a piece of extended writing. Alongside this, students will also ensure that they know how to use structure, sentence starters and ambitious vocabulary for effect, consistently reviewing their SPaG skills as the unit of work progresses.	**Content** In this unit, students will be introduced to two of the four themes from the Conflict Poetry anthology: Conflict on the frontline & Conflict as an onlooker. Students will explore how to analyse the language, structure and form of poems as well as looking at how to compare these poems in detail. Alongside the anthology poems, students will also acquire the skills to compare unseen poems in Part 2 of the exam. **Conflict On The Frontline:** Belfast Confetti The Man He Killed Exposure The Charge of the Light Brigade **Conflict As An Onlooker:** War Photographer What Were They Like? The Destruction of Sennacherib	**Content** As an introduction to the GCSE English Language course, students will look at a variety of non-fiction texts from the 20th and 21st century. Divided into themes, each collection of non-fiction extracts will look at key issues within society: the environment, politics, mental health, diversity and others. Students will develop how to identify and understand key ideas within each text as well as being able to identify the purpose, audience and form of each text. Students will spend time understanding how to effectively plan responses as well as how to annotate texts to help them in the exams. By the end of the unit, all students will understand how to analyse, evaluate and compare key ideas and techniq	**Content** As part of Manchester Academy English department's commitment to engaging students with a range of voices and experiences, students will study Sissay's Refugee Boy as their contemporary literature text. Adapted from Zephaniah's novel, Refugee Boy follows Alem on his journey of belonging in the UK as an asylum seeker. Students will explore the context of the Ethiopian-Eritrean conflict as well as what it means to be an asylum seeker, refugee, ward of court and looked after child. Students will also explore the impact that expressionism and breaking the fourth wall has on the audience. While exploring the themes of trauma, belonging and friendship, students will understand how to craft an extended essay response to a question on a theme, character or relationship.

Key Concepts/Terminology **People** (first person, third person limited, third person omniscient) **Ideas** (tone, structure, events) **Emotions** (tension, mystery, anger, suspense, sadness, guilt, pain) **Literary Techniques** (exclamative, imperative, interrogative, declarative, word class, figurative devices) **Structuring a response** (Freytag's triangle, cyclical structure, flashback)	**Key Concepts/Terminology** **Key Concepts/Terminology** **Genre of Tragedy** (hamartia, tragic hero, Greek chorus) **Characterisation** (gender, patriarchy, appearance vs reality) **Plot** (Shakespearean tragedy, act, scene, dialogue, stage directions, aside, duologue, soliloquy, rhyming couplets, dramatic irony) **Theme** (manipulation, control, violence, betrayal, guilt) **Historical and social context** (16th century, TGCoB, TDRoK) **Literary Techniques** (imagery, symbolism, oxymoron)	**Key Concepts/Terminology** **Purpose** (to inform, to persuade, to educate) **Audience** (children, teachers, Mps) **Form** (article, speech, debate, presentation, letter, blog, website) **Literary Techniques** (anaphora, refrain, enjambement, DR SCREEM and other persuasive devices) **Structuring a response** (What/Where/How/Why)	**Key Concepts/Terminology** **Poetic Forms** (free verse, dramatic monologue, sonnet, rhyming) **Theme** (war, conflict, anger, regret, memories) **Historical and social context** (Vietnam, Boer War, Poet Laureate, The Troubles, WW1) **Literary Techniques** (metaphor, simile, personification, oxymoron, anaphora, refrain, extended metaphor, allegory, imagery, enjambement)	**Key Concepts/Terminology** **Purpose (to inform, to persuade, to educate)** **Audience (children, teachers, MPs)** **Form (article, speech, debate, presentation, letter, blog, website)** **Literary Techniques (anaphora, refrain, enjambement, DR SCREEM and other persuasive devices)** **Structuring a response (What/Where/How/Why)**	**Key Concepts/Terminology** **Genre** (Expressionism, Epic Theatre) **Characterisation** (ethnicity, religion) **Theme** (language, anger, conflict, family, trauma, fear, terror, grief) **Historical and social context** (Asylum seeker process, conflict in Ethiopia-Eritrea, Rastafari) **Literary Techniques** (imagery, symbolism, multi-rolling, archetypes)
Assessment Objectives **AO5** - Communicate clearly, effectively and imaginatively. **AO6** – SPaG and vocabulary.	**Assessment Objectives** **AO1** - Read, understand and respond to texts. **AO2** – Analyse language, structure and form. **AO3** - Show understanding of the relationships between texts and the contexts in which they were written.	**Assessment Objectives** **AO5** - Communicate clearly, effectively and imaginatively. **AO6** – SPaG and vocabulary.	**Assessment Objectives** **AO2** – Analyse language, structure and form. **AO3** - Show understanding of the relationships between texts and the contexts in which they were written.	**Assessment Objectives** **AO5** - Communicate clearly, effectively and imaginatively. **AO6** – SPaG and vocabulary.	**Assessment Objectives** **AO1** - Read, understand and respond to texts. **AO3** - Show understanding of the relationships between texts and the contexts in which they were written. **AO4** – Written communication, SPaG and vocabulary.

Assessment	Assessment	Assessment	Assessment	Assessment	Assessment
MINI TEST 6 **Section A** – Knowledge Audit on figurative devices **Section B** – Exam Question – Write about a time when you, or someone you know, made a discovery.	**MINI TEST 8** **Section A** – Knowledge Audit on Act 1-Act 2 of Macbeth **Section B** – Comprehension and Identification of an extract **Section C** – Exam Question – 1a Lady Macbeth as controlling **MINI TEST 10** **Section A** – Knowledge Audit on Act 3-Act 5 of Macbeth **Section B** – Comprehension and Identification of key moments relating to a theme **Section C** – Exam Question – 1b Power	**PROGRESS CHECK** *English Language Paper 2* **Section A & Section B** **MINI TEST 4** **Section A** – Knowledge Audit on persuasive devices **Section B** – Exam Question – Write an article with the title "Exams are not the best way to measure intelligence."	**MINI TEST 5** **Section A** – Knowledge Audit on poems studied so far **Section B** – Comprehension and Identification of a poem **Section C** – Exam Question – Comparison of conflict in The Charge of The Light Brigade and Exposure	**MINI TEST 2** **Section A –** Comprehension and Identification of an extract **Section B –** Exam Question - Q4-Q7b - Agassi and Blair – Winning and Losing	**PPE 1** *English Literature Paper 2* **Dr Jekyll and Mr Hyde:** Possible Themes – Violence, Power, Science, Fear, Secrets **Conflict Poetry:** Printed Poem - War Photographer **Unseen Poetry** **MINI TEST 7** **Section A** – Knowledge Audit on the events in Refugee Boy **Section B** – Comprehension and Identification of an extract **Section C** – Exam Question – 17 - Trauma

Spring 2		*Summer 1*		*Summer 2*	
Language: 1A **Fiction Texts**	Literature: 2A **The Strange Case of Dr Jekyll and Mr Hyde**	Language: 1AB **Fiction Texts & Imaginative Writing**	Literature: 1AB **Refugee Boy & Macbeth**	Language: SLE **Spoken Language Endorsement**	Literature: 2B **Conflict & Unseen Poetry**

Content	Content	Content	Content	Content	Content
Having already grasped how to analyse, evaluate and compare texts for Paper 2, students will now understand how to adapt this skill set for Paper 1. Students will explore how to understand and identify key information from a 19th century fiction text, looking at how the writer uses a genre, narrative tone and language devices to build a sense of mystery, tension or strong emotions. Students will explore a wide plethora of texts from the English cannon from a wide range of genres: gothic, horror, romance and detective. Alongside learning skills of annotation, deduction and evaluating, students will understand how to identify the PIE (people, ideas/information and emotions) of a text, helping them develop their Question 4 responses further.	For the 19th century text, students will study Stevenson's "The Strange Case of Dr Jekyll and Mr Hyde" in detail. Students will engage themselves in the world of mystery, understanding how Stevenson uses Mr Utterson (and other characters) to build mystery and tension through the novella. As with any 19th century text, the language can often be challenging. All students will be given the skills for how to understand and decipher meaning from the different narrators and explore how the epistolary form impacts the ways that readers view each character. Alongside exploring the text, all students must be able to craft a Part A and Part B response. At the end of every chapter, students will analyse a key extract for Stevenson's use of language, structure and narrative form, writing in What/Where/How/ Why paragraphs to show the use of these devices and the impact it has on different readers. In Part B responses, students will learn to track key themes and motifs to help them analyse why key moments are important to the plot, relationships, intentions and character.	Having completed multiple cycles of identify, analyse and evaluate in Spring 2, students will revise how to answer the longer, essay questions in Paper 1. Students will particularly look at how to use evaluative language and explore the impact the writer has on the reader in 19th century fiction. Students will revisit the short story that they wrote in an earlier module and explore what worked and what can be improved. In this unit, teachers will show students how to adapt their stories to different prompts and the importance of planning to aid their own writing. All students will redraft their story to include effective vocabulary and a balanced level of figurative devices.	Students will revisit Sissay's Refugee Boy as their Post-1914 text for Literature. In lessons, students will revisit key moments and analyse the significance of these moments on the plot, relationships and characters within the play. Students will begin to hone their writing skills by understanding how to best craft a thesis statement and how to ensure that they are selective in the moments that they choose to talk about. Students will continue to study Macbeth with a key focus on analysing characters, relationships and themes that are significant throughout the play. Students will re-read key extracts of the text and will explore the relevance of key moments to the plot, relationships, intentions and context of the text. Alongside Jacobean historical context, all students will understand the role of a "tragedy" with key tropes such as the tragic hero and the tragic flaw being explored in depth.	Students will work on the compulsory Spoken Language endorsement for Edexcel. Over the course of a week, students will look at how to craft a speech, plan and develop meaning answers to questions. All students will deliver their speech to the rest of the class and will be marked against the criteria to be awarded either a Pass, Merit or Distinction to go towards their spoken language endorsement. Starting with honing their planning skills, students will redraft their writing to ensure that they meet the assessment criteria, understanding how to adapt and improve their persuasive writing as they go on. Students will have a chance to improve their spelling, punctuation and grammar during this unit of work.	Building on from knowledge in the earlier unit, students will be introduced to another theme from the Conflict Poetry anthology: Conflict in society. Students will explore how to analyse the language, structure and form of poems as well as looking at how to compare these poems in detail. Alongside the anthology poems, students will also acquire the skills to compare unseen poems in Part 2 of the exam. If there is time, students will also revisit the previous themes that they have studied and begin to create revision resources for these poems. **Conflict In Society:** The Class Game by Mary Casey Half-Caste by John Agard No Problem by Benjamin Zephaniah
Key Concepts/Terminology	**Key Concepts/Terminology**	**Key Concepts/Terminology**	**Key Concepts/Terminology**	**Key Concepts/Terminology**	**Key Concepts/Terminology**
People (first person, third person limited, third person omniscient) **Ideas** (tone, structure, events) **Emotions** (tension, mystery, anger, suspense, sadness, guilt, pain) **Literary Techniques** (exclamative, imperative, interrogative, declarative, word class, figurative devices) **Structuring a response** (What/Where/How/Why)	**Genre of Gothic (darkness, mystery, night, death, innocence, supernatural, abandoned setting, money, good and evil)** **Characterisation (intelligence, mystery, explicit and implicit characterisation, archetypal characters) Plot (epistolary form, the form of a novella, narrative voice)** **Theme (fear, power, suspense, tension, friendship, suffering, evil)**	**People** (first person, third person limited, third person omniscient) **Ideas** (tone, structure, events) **Emotions** (tension, mystery, anger, suspense, sadness, guilt, pain) **Literary Techniques** (exclamative, imperative, interrogative, declarative, word class, figurative devices) **Structuring a response** (What/Where/How/Why)	**Genre** (Expressionism, Epic Theatre) **Historical and social context** (Asylum seeker process, conflict in EthiopiaEritrea, Rastafari) **Literary Techniques** (imagery, symbolism, multi-rolling, archetypes) **Genre of Tragedy** (hamartia, tragic hero, Greek chorus) **Plot** (Shakespearean tragedy, act, scene, dialogue, stage directions, aside, duologue, soliloquy, rhyming couplets, dramatic irony) **Historical and social context** (16th century, TGCoB, TDRoK)	**Purpose** (to persuade, to educate, to inform) **Audience** (teenagers) **Form** (speech) **Literary Techniques** (DR SCREEM and other persuasive devices) **Speaking and Listening** (call and response, body language)	**Poetic Forms** (free verse, dramatic monologue, sonnet, rhyming) **Theme** (anger, memories, class, racism, discrimination, stereotype, judgement) **Historical and social context** (microaggressions, Liverpool, poet backgrounds) **Literary Techniques** (metaphor, simile, personification, oxymoron, anaphora, refrain, extended metaphor, allegory, imagery, enjambement)

Assessment Objectives **AO1** - Identify and interpret ideas. **AO2** – Analyse language and structure. **AO4** - Evaluate texts critically and support this with appropriate textual references.	**Assessment Objectives** **AO1** - Read, understand and respond to texts. **AO2** – Analyse language, structure and form.	**Assessment Objectives** **AO1** - Identify and interpret ideas. **AO2** – Analyse language, structure and form. **AO4** - Evaluate texts critically and support this with appropriate textual references. **AO5** - Communicate clearly, effectively and imaginatively. **AO6** – SPaG and vocabulary.	**Assessment Objectives** **AO1** - Read, understand and respond to texts. **AO2** – Analyse language, structure and form. **AO3** - Show understanding of the relationships between texts and the contexts in which they were written. **AO4** – Written communication, SPaG and vocabulary.	**Assessment Objectives** **AO7** – Demonstrate presentation skills in a formal setting. **AO8** – Listen and respond to spoken language, including to questions and feedback to presentations. **AO9** – Use spoken Standard English effectively in speeches and presentations.	**Assessment Objectives** **AO2** – Analyse language, structure and form. **AO3** - Show understanding of the relationships between texts and the contexts in which they were written.
Assessment **MINI TEST 9** **Section A** – Comprehension and Identification of an extract **Section B** – Exam Question - Q1-4 – The Invisible Man	**Assessment** **MINI TEST 1** **Section A – Knowledge Audit on Chapter 1-4 of Dr Jekyll and Mr Hyde** **Section B – Comprehension and Identification of an extract** **Section C – Exam Question – 3a Fear** **MINI TEST 3** **Section A – Knowledge Audit on Chapter 5-8 of Dr Jekyll and Mr Hyde** **Section B – Comprehension and Identification of key moments relating to a theme** **Section C – Exam Question – 3b Violence**	**Assessment** **MINI TEST 11** **Section A** – Comprehension and Identification of an extract **Section B** – Exam Question - Q1-Q4 – Jane Eyre	**Assessment** **MINI TEST 12** **Section A** – Knowledge Audit on the events in Refugee Boy **Section B** – Comprehension and Identification of an extract **Section C** – Exam Question – 17 - Alem	**Assessment** **PPE 2** *English Language Paper 1* **Section A & Section B** **SPOKEN LANGUAGE ENDORSEMENT** **Task** – Write a speech for teenagers talking about the issues young people face in society in 2026.	**Assessment** **PPE 2** *English Literature Paper 1* **Macbeth:** Possible Themes – Control, Ambition, Death, Supernatural, Guilt **Refugee Boy:** Possible Characters – Sweeney, Ruth Possible Themes – Suffering, Authority Figures, Violence, Hope, Belonging