



AC1: Key Outcomes – Year 10

Curriculum: English



**Excellence.
No Excuses.**

Section	KC:	Page refs	Outcomes:	How students will demonstrate success:
1	E10.1.1		<p>Scholars will know key contextual information for a literature text.</p> <ul style="list-style-type: none"> Students will remember how to distinguish the two time periods 1912/1945 in terms of pre and post-war contexts. Students will remember how to be able to define the social, political and cultural landscape in each time period. Students will remember how to express Priestley’s authorial aims in light of the socialist movement and post-war zeitgeist. 	<ul style="list-style-type: none"> Students will name at least three differences between pre and post-war eras 1912/1945 in terms of class division, gender roles and economic prosperity. Students will state at least three factors which encouraged social change in post-war Britain. Students describe Priestley’s authorial agenda for his play ‘An Inspector Calls’ in terms of socialist propaganda
2	E10.1.2		<p>Scholars will know the influence of setting in literature texts.</p> <ul style="list-style-type: none"> Students will be able to define a range of drama terminology. Students will remember how to interpret key setting choices and understand how they create meaning for an audience Students will remember how to define props as key signifiers of an Edwardian class systems 	<ul style="list-style-type: none"> Students will define the terms: dramatic irony, exposition, rising action, climax, falling action, denouement, proxemics. Students will remember how to explain the setting and stagecraft choices and how these convey meaning. Students will select at least three key signifiers from the opening stage directions and explore their symbolic significance
3	E10.1.3	Pg1	<p>Scholars will know character introductions.</p> <ul style="list-style-type: none"> Students will remember how to explain what we learn about each character in the exposition of the play 	<ul style="list-style-type: none"> Students will explain what we learn about each character on stage in the opening stage directions.
	E10.1.4	Pg2-3	<p>Scholars will know character introductions.</p> <ul style="list-style-type: none"> Students will remember how to describe the tone in the opening exchanges between the characters. 	<ul style="list-style-type: none"> Students will describe the tone set in the opening exchanges between the characters.
	E10.1.5	Pg4-5	<p>Scholars will know themes in literature.</p> <ul style="list-style-type: none"> Students will remember how to explain the symbolic significance of Sheila’s engagement to Gerald. 	<ul style="list-style-type: none"> Students will explain what Sheila’s engagement to Gerald symbolises in terms of social ideologies of 1912.
	E10.1.6	Pg6-9	<p>Students will know dramatic techniques used by the author.</p> <ul style="list-style-type: none"> Students will remember how to appreciate how dramatic irony works in Arthur Birling’s political and social attitudes. 	<ul style="list-style-type: none"> Students will state examples of dramatic irony in Arthur Birling’s political and social attitudes. Students will identify and analyse literary symbolism in Birling’s pompous speeches.
	E10.1.7	Pg11	<p>Students will know dramatic techniques used by the author.</p> <ul style="list-style-type: none"> Students will remember how to describe how the mood changes with specific dramatic devices. 	<ul style="list-style-type: none"> Students will explain how and why the light changes when the Inspector arrives on stage.
	E10.1.8	Pg10-16	<p>Scholars will know character developments.</p> <ul style="list-style-type: none"> Students will remember how to explain Arthur Birling’s involvement in Eva Smith’s death and his reaction to interrogation. 	<ul style="list-style-type: none"> Students will describe how and why Arthur Birling is involved in Eva Smith’s death using examples from the text.
	E10.1.9	Pg16-21 Pg21-25	<p>Scholars will know character developments.</p> <ul style="list-style-type: none"> Students will remember how to critique Sheila’s interrogation and reaction in opposition to her father. 	<ul style="list-style-type: none"> Students will appreciate how Sheila’s part in Eva Smith’s death is placed in opposition to her father’s interrogation and reaction.
4	E10.1.10	Pg27-29	<p>Students will know dramatic techniques used by the author.</p> <ul style="list-style-type: none"> Students will remember how to define the mood in the dining room at the start of act two. 	<ul style="list-style-type: none"> Students will assess the mood in the dining room at the start of Act Two. Demonstrate plot sequence knowledge of how Act One ended.
	E10.1.11	Pg29-32	<p>Scholars will know character developments.</p> <ul style="list-style-type: none"> Students will remember how to explain how character dynamics change at this point in the play. 	<ul style="list-style-type: none"> Students will explain why Sheila and Gerald react ‘bitterly’ to each other. Refer to proxemics of the stage in your answer.
	E10.1.12	Pg32-40	<p>Scholars will know character developments.</p> <ul style="list-style-type: none"> Students will remember how to explain Gerald’s role in Daisy Renton’s misfortune and its wider symbolic meaning for the audience. 	<ul style="list-style-type: none"> Students will express how Gerald should tell his story to the Inspector. Describe Sheila and Gerald’s relationship now and its wider meaning for the gender expectations of women.
	E10.1.13	Pg29-32	<p>Scholars will know character developments.</p> <ul style="list-style-type: none"> Students will remember how to describe Mrs Birling’s attitude to Eva Smith 	<ul style="list-style-type: none"> Students will express how Mrs Birling tells her story to the Inspector and how his attitude towards the family starts to alter as a result?
	E10.1.14	Pg42-49	<p>Students will know dramatic techniques used by the author.</p> <ul style="list-style-type: none"> Students will remember how to understand how Priestley creates dramatic impact at the end of Act Two. 	<ul style="list-style-type: none"> Students will describe the mood when Eric re-enters the room at the end of act two and explain why.



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Secti on	KC:	Page refs	Outcomes:	How students will demonstrate success:
5	E10.1.15	Pg50-53	Scholars will know character developments. • Students will remember how to describe Eric's role in the chain of events.	• Students will describe how Eric tells his story and how the other characters should react and listen
	E10.1.16	Pg53-57	Scholars will know character developments. • Students will remember how to analyse the inspector's final speeches .	• Students will analyse at least three key quotations from the inspector's speech and their symbolic meaning for the audience.
	E10.1.17	Pg57-61	Scholars will know character developments. • Students will remember how to explain how the family react to each other once the inspector leaves.	• Students will cite two ways the family members react to each other once the Inspector leaves the stage
	E10.1.18	Pg61-65	Students will know dramatic techniques used by the author. • Students will remember how to interpret the dramatic significance of the Inspector as a hoax theory.	• Students will explain the characters different reactions to the hoax theory and what this presents about the generation divide.
	E10.1.19	Pg65-72	Students will know dramatic techniques used by the author. • Students will remember how to explain how the final telephone call affects the audience.	• Students will explain why the telephone rings when it does. What the effect is upon the characters and how the call should affect the audience.
6	E10.1.20		Scholars will know themes in literature. • Students will remember how to identify wider thematic trends across the play's text.	• Students will argue how far they agree that social class is by far the most important theme in this play?
	E10.1.21		Scholars will know themes in literature. • Students will remember how to link characters as embodiments of themes	• Students will explore how gender divides are portrayed in this play through the characters Sheila and Gerald. Refer to textual references. • Students will explore how Sheila and Eric change in the play and why.
	E10.1.22		Scholars will know themes in literature. • Students will remember how to express how themes act as messages for the audience.	• Students will examine how the generation divide manifests itself in 'An Inspector Calls'
	E10.1.23		Scholars will know themes in literature and how they link to authorial intent. • Students will remember how to link specific themes to Priestley's own opinions and attitudes.	• Students will examine the importance of responsibility in the play.
7	E10.1.24		Scholars will know key contextual information for a literature text. • Be able to react to critical stances on Priestley's agenda. • Be able to understand what critics mean in their appraisal of the play. • Be able this use stance as a springboard to argue a point of view.	• Students will remember how to generate creative arguments in response to the following: 'His characters usually represent social attitudes, political stances...' (Nightingale) How far can Gerald Croft and the Birlings be considered as representative of real people? 'The Inspector is an embodiment of a collective conscience' (Gareth Lloyd Evans). How real is the character of the Inspector. Use references from the text to substantiate your answer. 'You cannot be happy when you are surrounded by people who are unhappy.' (J.B.Priestley) How would an audience respond to 'An Inspector Calls'?
8	E10.1.25		Students will know dramatic techniques used by the author. • Be able to appreciate a range of dramatic forms and their conventions • Be able to explore how the play conforms or subverts conventions of specific dramatic forms.	• Students will respond to: "An Inspector Calls is a creaky moral mystery." How far do you agree with this statement? • Students will debate how Priestley uses the form of the detective play in 'An Inspector Calls'. Is he successful in doing so?

	Outcomes knowledge strands		Outcomes knowledge strands
1.	Contextual knowledge	5.	The character function in the plot sequence of Act Three
2.	Stagecraft terminology and the director's setting choices	6.	Theme
3.	The character function in the plot sequence of Act One	7.	Critical reading and reaction (E)
4.	The character function in the plot sequence of Act Two	8.	The play's dramatic form (E)