

Subject: English Year 10	<u>Autumn HT 1</u> Language : Component 1, Section A – Reading 20th Century Fiction Literature : Component 1, Section A - Romeo and Juliet	<u>Autumn HT 2</u> Language : Component 1, Section B – Narrative Writing Literature : Component 1, Section A - Romeo and Juliet	<u>Spring HT 1</u> Language : Component 2, Section A – Reading 19th/21st Century Non-Fiction Literature : Component 2, Section A - Blood Brothers	<u>Spring HT 2</u> Language : Component 2, Section B – Transactional Writing Literature : Component 2, Section A - Blood Brothers	<u>Summer Term</u> Literature : Component 1, Section B - Poetry Anthology Literature : Component, Section C - Unseen Poetry	
	<ul style="list-style-type: none"> - Identify implicit and explicit information from the text. - Explore language and how writers reveal information. - Explore how dialogue is used in fiction, and how it creates inferences about characters. - Understand how writers create tension. - Producing personal responses to characters/extracts. - ‘How far do you agree’ questions. Evaluative responses to extracts. 	<ul style="list-style-type: none"> - Understanding different ways that a narrative can be <i>structured</i> - How to write an <i>effective opening</i> starting <i>in media res</i> - How to <i>describe</i> setting and use <i>sensory language</i> - How to introduce <i>character</i> and use archetypes in narratives. - How to use <i>language</i> and <i>structure</i> to build <i>tension</i> - How to write an <i>effective ending</i> 	<ul style="list-style-type: none"> - Understanding <i>PAF</i> (Purpose, Audience, Form) - Understanding <i>explicit</i> details from the text - Understanding <i>implicit</i> information from the text - <i>PEEA</i> paragraphs (Point, Evidence, Explain, Analyse) - Understanding how <i>language</i> and <i>structure</i> are used to present <i>viewpoints</i> and ideas - Using a range of <i>subject terminology</i> - <i>Comparing</i> how writers present viewpoints - <i>Evaluating</i> how successful writers are in presenting their viewpoints 	<ul style="list-style-type: none"> - Understanding how to use a range of <i>persuasive</i> devices - How to develop an <i>authentic voice</i> - <i>Structuring</i> formal and informal letters. - <i>Developing</i> ideas in reviews and understanding their tone. - How to write both formal and informal letters. 	<ul style="list-style-type: none"> - <i>Manhunt</i> – Simon Armitage - <i>Sonnet 43</i> – Elizabeth Barrett Browning - <i>London</i> – William Blake - <i>The Soldier</i> – Rupert Brooke - <i>She Walks in Beauty</i> – Lord Byron - <i>Living Space</i> – Imtiaz Dharker - <i>As Imperceptibly as Grief</i> – Emily Dickinson - <i>Cozy Apologia</i> – Rita Dove 	<ul style="list-style-type: none"> - How <i>language</i> and <i>structure</i> are used to present images in poetry. - How <i>themes</i> are presented across a poem - <i>Comparing</i> how writers present <i>themes</i> in different poems and the methods they use - Considering poetry in relation to their <i>contexts</i> - Using a range of <i>poetic terminology</i>

	<ul style="list-style-type: none"> - - Tracking the storyline and recap key scenes from year 9. Focus on the prologue and its importance in the play. - Act One. Analysis of prologue. First impressions of characters. Analysis of key themes running through Act One: Love and Conflict. - Act Two. Analysis of the development of loves. Different characters' views on love. Analysis of the secondary characters: Friar, Nurse. 	<ul style="list-style-type: none"> - Drop/Shift/Zoom technique when narrative writing. - Understand and employ the use of advanced language and structural devices such as pathetic fallacy, plosives, analepsis and prolepsis. - How to use a range of <i>ambitious vocabulary</i> - SPAG rules (Spelling, Punctuation, Accuracy and Grammar) - Act Three. Understand Shakespeare's use of structure. 	<ul style="list-style-type: none"> - SPAG rules (Spelling, Punctuation, Accuracy and Grammar) Understanding PAF (Purpose, Audience, Form) - Blood Brothers: Act One. - Key themes that Willy Russell introduces in the first half of the play. - Key scenes. - Impressions of characters and how they develop over the act. - Analysis of language and structure employed by the writer and the effects achieved. 	<ul style="list-style-type: none"> - SPAG rules (Spelling, Punctuation, Accuracy and Grammar). - Look at GCSE questions and familiarise with Assessment Objectives and exam expectations for Component 2: Section B at GCSE. - Past Papers practice questions. - Blood Brothers: Act Two. - Key themes that Willy Russell introduces in the second half of the play. 	<ul style="list-style-type: none"> - <i>Valentine</i> – Carol Ann Duffy - How <i>language</i> and <i>structure</i> are used to present images in poetry. - How <i>themes</i> are presented across a poem - <i>Comparing</i> how writers present <i>themes</i> in different poems and the methods they use - Considering poetry in relation to their <i>contexts</i> - Using a range of <i>poetic terminology</i> - SPAG rules (Spelling, 	<ul style="list-style-type: none"> - SPAG rules (Spelling, Punctuation, Accuracy and Grammar). - Constructing original personal responses to poems. - Taking an evaluative stance when discussing poetry. - Understanding poetry as an art form and discussing the effectiveness of the writer's choices when constructing pieces. - <i>A Wife in London</i> – Thomas Hardy
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		<p>How does conflict play a key role in developing the play. Key scenes. Analyse the language and structural devices.</p> <ul style="list-style-type: none"> - Act Four. Juliet. The role of the Friar. Tragedy. Dramatic Irony. - Act Five. Analysis of the ending of the play. Final scene. Analysis of how the characters behave. - 		<ul style="list-style-type: none"> - Key scenes. - How the characters change as the play progresses. - Analysis of language and structure employed by the writer and the effects achieved. - Consideration of authorial intention and appreciating the writer's craft. 	<p>Punctuation, Accuracy and Grammar).</p> <ul style="list-style-type: none"> - Constructing original personal responses to poems. - Taking an evaluative stance when discussing poetry. - Understanding poetry as an art form and discussing the effectiveness of the writer's choices when constructing pieces. 	<ul style="list-style-type: none"> - <i>Death of a Naturalist</i> – Seamus Heaney - <i>Hawk Roosting</i> – Ted Hughes - <i>To Autumn</i> – John Keats - <i>Afternoons</i> – Phillip Larkin - <i>Dulce et Decorum Est</i> – Wilfred Owen - <i>Ozymandias</i> – Percy Shelley - <i>Mametz Wood</i> – Owen Sheers - <i>Except for The Prelude</i> – William Wordsworth
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