

## Long Term Plan 2024/25 Y10 English Language and Literature:

<u>Term 1 - Autumn 1</u>	<u>Term 1 - Autumn 2</u>	<u>Term 2 - Spring 1</u> <u>Term 2 - Spring 2</u>	<u>Term 3 - Summer 1</u> <u>Term 3 - Summer 2</u>
<p><b>Literature Paper 1, Section A</b> <b>Modern Drama (Blood Brothers)</b></p> <p><b>Literature Reading Skills:</b></p> <ul style="list-style-type: none"> <li>• Reading of whole text and close examination of scenes</li> <li>• Theatricality</li> <li>• Writer's craft</li> <li>• Structure and narrative form</li> <li>• Characterisation</li> <li>• Key themes and context</li> </ul> <p>Context of 1980s Liverpool &amp; Thatcherism</p>	<p><b>Literature Paper 1, Section B - 19th Century Novel (Christmas Carol)</b></p> <p><b>Literature Reading Skills:</b></p> <ul style="list-style-type: none"> <li>• Analysis of key extracts to develop close reading skills</li> <li>• Characterisation</li> <li>• Structure and narrative form</li> <li>• Key attitudes and issues expressed within the language</li> <li>• Narrative style and viewpoint</li> <li>• Victorian context and setting</li> <li>• Key themes</li> <li>• The writer's craft</li> </ul>	<p><b>Literature Paper 1, Section A</b> <b>Shakespeare Study: (Macbeth)</b></p> <p><b>Literature Reading Skills:</b></p> <ul style="list-style-type: none"> <li>• Analysis of key extracts to develop close reading skills</li> <li>• Jacobean language and context</li> <li>• Writer's craft (with a focus on word play, figurative language, idiom use)</li> <li>• Structure and form (e.g. iambic pentameter, use of prose, motifs, foreshadowing, structural echo etc.)</li> <li>• Theatricality and dramatic techniques, including use of setting</li> <li>• Tragedy as a genre (context)</li> </ul>	<p><b>English Language: An introduction to Eduqas</b> <b>Component 1 and Component 2</b></p> <p>Students will be exposed to a range of extracts from fiction chosen by Eduqas.</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• read a wide range of texts, fluently and with good understanding</li> <li>• read critically, and use knowledge gained from wide reading to inform and</li> <li>• improve their own writing</li> <li>• write effectively and coherently using Standard English appropriately</li> <li>• use grammar correctly, punctuate and spell accurately</li> <li>• acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology,<sup>1</sup></li> <li>• and linguistic conventions for</li> <li>• reading, writing and spoken language.</li> </ul>
<p><b>Poetry will be taught across the literature units</b></p> <p><b>Literature Paper 2 Section B: Introduction to Power and Conflict poems.</b></p> <p>Work Through P+C in an unseen manner then explore using context after the initial taught session.</p> <p><b>Literature Reading skills:</b></p> <ul style="list-style-type: none"> <li>• Content/theme</li> <li>• Structure/form</li> <li>• Writer's craft and use of language Context</li> <li>• Poetic techniques</li> <li>• Perspective/voice</li> <li>• Comparative links between poems</li> </ul> <p><b>Seen poems:</b></p> <ol style="list-style-type: none"> <li>1. Ozymandias</li> <li>2. London</li> <li>3. Extract from the Prelude</li> <li>4. My Last Duchess</li> <li>5. The Charge of the Light Brigade</li> <li>6. Exposure</li> <li>7. Storm on the Island</li> <li>8. Bayonet Charge</li> <li>9. Remains</li> <li>10. Poppies</li> <li>11. War Photographer</li> <li>12. Tissue</li> <li>13. Emigree</li> <li>14. Checkin' out me history</li> <li>15. Kamikaze</li> </ol>			
<p><b>Unseen Poetry Study (Literature P2, Section C)</b></p> <p>Students will study unseen poetry throughout their literature study. They will develop strategies to approach unseen poetry and be exposed to a range of poetry types, forms and styles from across time</p>			

<p><b>Opportunity for stretch for high prior attainers</b> Extension and challenge tasks take place each lesson. Encouraging the skills needed for selection of judicious quotations and detailed analysis of these (exploding the quotation). Encouraging higher level debate (spoken and written). Language papers differentiate by question and the higher mark questions naturally stretch the top end.</p>	<p><b>Opportunity for stretch for high prior attainers</b> Extension and challenge tasks take place each lesson. Emulating a broadsheet style is incredibly challenging; pre-1900 prose texts pose a high level of challenge for high attainers; Language papers differentiate by question and the higher mark questions naturally stretch the top end.</p>	<p><b>Opportunity for stretch for high prior attainers</b> Extension and challenge tasks take place each lesson. Exploration of Shakespearian themes, such as ambition, gender politics and power will stretch higher attainers. Language papers differentiate by question and the higher mark questions naturally stretch the top end.</p>	<p><b>Opportunity for stretch for high prior attainers</b> Extension and challenge tasks take place each lesson. Exploration of Shakespearian themes, such as ambition, gender politics and power will stretch higher attainers. Language papers differentiate by question and the higher mark questions naturally stretch the top end.</p>	<p><b>Opportunity for stretch for high prior attainers</b> Extension and challenge tasks take place each lesson. Exploration of the themes within each poem will provide many opportunities for higher level discussion and analysis. Language element will focus on the highest marked question.</p>	<p><b>Opportunity for stretch for high prior attainers</b> Extension and challenge tasks take place each lesson. Students will be challenged on their own individual areas of weakness through targeted FAR feedback and individual actions.</p>
<p><b>Anticipated Misconceptions:</b></p> <ul style="list-style-type: none"> <li>• Feature spotting</li> <li>• Using "bolt on" context that does not enrich an argument</li> <li>• Considering characters as if they were real people and not fictional constructs</li> <li>• Not understanding some more complex vocabulary (support needed here with glossary sheets and teacher support)</li> <li>• Lack of engagement with audience for P2 Q5 language</li> </ul>	<p><b>Anticipated Misconceptions:</b></p> <ul style="list-style-type: none"> <li>• Feature spotting</li> <li>• Using "bolt on" context that does not enrich an argument</li> <li>• Considering characters as if they were real people and not fictional constructs</li> <li>• Not understanding some more complex vocabulary (support needed here with glossary sheets and teacher support)</li> </ul>	<p><b>Anticipated Misconceptions:</b></p> <ul style="list-style-type: none"> <li>• Feature spotting</li> <li>• Using "bolt on" context that does not enrich an argument</li> <li>• Considering characters as if they were real people and not fictional constructs</li> <li>• Not understanding some more complex vocabulary (support needed here with glossary sheets and teacher support)</li> <li>• Not focusing on writer's methods in critical analysis</li> <li>• Telling rather than showing in descriptive writing</li> </ul>	<p><b>Anticipated Misconceptions:</b></p> <ul style="list-style-type: none"> <li>• Feature spotting</li> <li>• Using "bolt on" context that does not enrich an argument</li> <li>• Considering characters as if they were real people and not fictional constructs</li> <li>• Not understanding some more complex vocabulary (support needed here with glossary sheets and teacher support)</li> </ul>	<p><b>Anticipated Misconceptions:</b></p> <ul style="list-style-type: none"> <li>• Feature spotting</li> <li>• Using "bolt on" context that does not enrich an argument</li> <li>• Considering characters as if they were real people and not fictional constructs</li> <li>• Not understanding some more complex vocabulary (support needed here with glossary sheets and teacher support)</li> <li>• Stories that are overly long without enough description</li> </ul>	<p><b>Anticipated Misconceptions:</b></p> <ul style="list-style-type: none"> <li>• Students will use FAR feedback to target specific, personalised misconceptions during their revision; these may include: feature spotting, lack of depth for conceptual issues, mislabelling terms, etc.</li> </ul>
<p><b>Links to previous Key Stage</b> Students study modern drama in Y9 with 'Our Day Out' and have already explored theatricality through their study of Shakespeare. Non-fiction study and the writer's craft is central to our KS3 curriculum</p>	<p><b>Links to previous Key Stage</b> Students have already been exposed to pre-1900 text and Victorian context, such as Frankenstein when looking at Gothic. Language skills for P2 Q4 and Q5 are developed throughout KS3.</p>	<p><b>Links to previous Key Stage</b> Shakespeare study runs right through KS3 and students have been exposed to a range of texts. Creative and analytical linguistic opportunities are weaved throughout our KS3 curriculum.</p>	<p><b>Links to previous Key Stage</b> Shakespeare study runs right through KS3 and students have been exposed to a range of texts. Creative and analytical linguistic opportunities are weaved throughout our KS3 curriculum.</p>	<p><b>Links to previous Key Stage</b> Poetry runs throughout KS3 and students will be equipped with many skills to analyse these. Creative and analytical linguistic opportunities are weaved throughout our KS3 curriculum</p>	<p><b>Links to previous Key Stage</b> All of the skills covered in the revision unit have been covered at KS3 e.g. comparison of two texts, Shakespearian study, pre-1900 texts, analysing the writer's intentions using methods</p>
<p><b>Links to future learning</b> This unit prepares learners with the foundation knowledge for AS Language creative and analytical writing. The study of Blood Brothers and theatricality prepares students for Shakespeare study for AS Lit.</p>	<p><b>Links to future learning</b> This unit prepares learners with the foundation knowledge for AS Language creative and analytical writing and for AS Literature when studying pre-1900 texts.</p>	<p><b>Links to future learning</b> This unit prepares learners with the foundation knowledge for AS Literature Othello study and also for for AS Language analytical writing</p>	<p><b>Links to previous Key Stage</b> This unit prepares learners with the foundation knowledge for AS Literature Othello study and also for AS Language analytical writing.</p>	<p><b>Links to future learning</b> Poetry runs throughout KS3 and students will be equipped with many skills to analyse these. Creative and analytical linguistic opportunities are weaved throughout our KS3 curriculum.</p>	<p><b>Links to future learning</b> This unit prepares learners with the foundation knowledge for all units at AS and A2.</p>
<p><b>SMSC and British Values</b> Students explore the concepts of morality, class division and inequality, liberty and the cultural background of the British class system.</p>	<p><b>SMSC and British Values</b> Christmas Carol offers opportunities to discuss social inequality, malthusian attitudes, morality/immorality and the class divide.</p>	<p><b>SMSC and British Values</b> Students explore themes of morality, power, consequence, liberty and the cultural significance of gender politics.</p>	<p><b>SMSC and British Values</b> Students explore themes of morality, power, consequence, liberty and the cultural significance of gender politics.</p>	<p><b>SMSC and British Values</b> Students consider language and its ability to manipulate, inform, debate and influence (moral; social; cultural; democracy liberty; respect, law)</p>	<p><b>SMSC and British Values</b> Students will cover all SMSC and British values as they revise for this unit as the past papers deal with a range of social, moral, political and spiritual issues.</p>
<p><b>Cultural Capital</b> This encourages students to consider their place in society and to debate regarding the class system in Britain.</p>	<p><b>Cultural Capital</b> This unit encourages students to understand how the class system can create an unfair and discriminatory bias in society.</p>	<p><b>Cultural Capital</b> Shakespeare as part of students' literary heritage. Gender roles and how these change over time.</p>	<p><b>Cultural Capital</b> Shakespeare as part of students' literary heritage. Gender roles and how these change over time.</p>	<p><b>Cultural Capital</b> The range of unseen poems and texts studied in this unit encompasses a wide range of social, moral, political and spiritual issues</p>	<p><b>Cultural Capital</b> The range of texts studied in this unit encompasses a wide range of social, moral, political and spiritual issues</p>
<p><b>Career Links</b> This unit prepares students for a range of careers including journalism and teaching</p>	<p><b>Career Links</b> This unit prepares students for a range of careers including journalism, politics and teaching</p>	<p><b>Career Links</b> This unit prepares students for a range of careers including journalism, politics, teaching and any role that involves communicating with others</p>	<p><b>Career Links</b> This unit prepares students for a range of careers including journalism, politics, teaching and any role that involves communicating with others</p>	<p><b>Career Links</b> This unit prepares students for a range of careers including journalism, politics, teaching and any role that involves communicating with others</p>	<p><b>Career Links</b> This unit prepares students for a range of careers including journalism, politics, teaching and any role that involves communicating with others</p>