

### English Curriculum: Year 9

The main aim of the English curriculum in Year 9 is to act as a bridge to the GCSE curriculum to equip students for the transition to GCSE study. Students will embed and consolidate the skills and knowledge they have been developing for the previous two years as a basis on which to move to higher level reading analysis, develop a critical writing style and consider challenging 'big ideas'. Within their four lessons per week students will engage with challenging texts and concepts to inspire and stretch them, to ensure they continue to make good progress. Independence continues to be developed through challenging reading homework, independent learning projects and opportunities to lead learning in the classroom through discussion and group work. Additionally, students continue to have a Reading Plus lesson once a week to ensure progress and engagement with reading and a tutor time powerful language session every week.

| Year 9<br>POWER       | HT1  | HT2   | HT3   | HT4  | HT5  | HT6  |
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|                       | OTHER WORLDS   |   | NATURE  |  | EXPECTATIONS   |  |
| Topic                 | MODERN NOVEL -<br>POWER  | NARRATIVE WRITING   | SHAKESPEARE –<br><i>Hamlet</i>  | MAN V NATURE   | MODERN DRAMA   | POWER AND CONFLICT<br>POETRY   |
| Why this?<br>Why now? | We start with studying a novel to consolidate the skills that students have established in Years 7 and 8, so that those core skills necessary to successful study at KS4 are now being embedded. Students will study <i>Purple Hibiscus</i> by Chimamanda Adichie, which enables exploration of the theme of power in relation to race, gender, language and identity. It is also a bildungsroman building | Exploration of a range of 20 <sup>th</sup> and 21 <sup>st</sup> century short stories is intended to support students in their own creative writing, both to engender a joy in self-expression and to prepare for the demands of GCSE Language. Extract based texts, leading to narrative writing in the second unit, will help students to embed the skills they will revisit, transfer and develop through non- | Students explore a full Shakespeare text, tracing ideas and themes of power, nature and the nature of kingship. They will also explore alternative readings based on contextual awareness of the supernatural and Jacobean beliefs. They will also look at the conventions of Shakespearean tragedy and the nature of the tragic hero. This will prepare them for | Focused on the topic of <i>man versus nature</i> , this unit involves examination of a range of 19 <sup>th</sup> , 20 <sup>th</sup> and 21 <sup>st</sup> century autobiographical accounts concerned with exploring the power dynamics of man's relationship with nature. Exploration of a range of non-fiction autobiographical texts, leading to effective transactional writing, consolidates the | Students will study <i>The Crucible</i> by Arthur Miller, through which they will explore the power of language and expectations and constraints in the social construction of identity. Analysing drama, through exploration of stagecraft and how it conveys meaning, builds on the study of modern drama in Year 8. Exploration of the themes of power and identity were also | Students will explore six poems united by the theme of power and nature, taken from the GCSE Literature anthology. Students will also explore two poems focused on conflict, taken from the GCSE Literature anthology. Examination of the poems will centre around starting to make comparisons. Students are introduced to some |

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|  | <p>on students' prior study of the form and engaging them in debate around finding the confidence to speak out. Exploration of the novel at the start of the year will help support students in approaching all literature texts in Year 9 and in consolidating and embedding the skills to become fluent readers; namely, whole text study leading to a conceptualized response. Specifically, it will reinforce the skills necessary to the study of the 19<sup>th</sup> century novel and modern prose at GCSE.</p> | <p>fiction writing in Spring Term 2. It also prepares students for the narrative writing requirement at GCSE on Language Paper 1. Creating a convincing writing voice, through choice of language to shape meaning and appropriate linguistic devices for form, also builds on the development of authorial intent established in Spring of Year 8.</p> | <p>effective study of Macbeth at KS4 as they will revisit every one of these aspects there. representations of: women, love, parental relationships, and the conflicts underlying all of those. Exploration of a full Shakespeare text prepares students for the study of Macbeth at GCSE. Awareness of different audiences, and differing perspectives, will underpin the ability to recognise different readings of literature texts at KS4 and support students in becoming more independent in accessing alternative readings. Revising the generic conventions of Shakespearean tragedy introduced in Romeo and Juliet, and developing the knowledge further will support students in make exploratory, critical and conceptualized responses to tragedy at KS4.</p> | <p>reading and writing skills from the Autumn term. It also builds on the transactional writing skills developed through Year 8 Spring term units. Exploration of a range of non-fiction autobiographical texts, leading to communicating opinion in writing confidently, prepares students for being able to offer a personal, critical response to literature in the Summer term. Awareness of audience will also support exploration of audience and perspective in the drama unit.</p> | <p>probed through man versus nature in Spring 2. Exploration of drama prepares students for the study of modern drama at GCSE. Awareness of contextual factors and the impact on interpretation, will support students in becoming more fluent at applying context to different readings of literature texts at KS4; and support students in becoming more independent in accessing alternative readings.</p> | <p>GCSE content here to allow KS4 study to focus on comparative thematic analysis over a wide, comprehensive range of texts; and to make references and connections back from the poems that they study at KS4. Poetry analysis employs the analytical skills used in the examination of writers' methods and identification of layers of meaning, from previous units. The exploration of 'power poems' linked by the theme of nature also allows students to revisit and build upon the skills they established in Year 8 unseen poetry analysis. Analysing conflict poetry comparatively builds on the comparative skills developed through Year 9 in exploration of linking texts. Understanding how to construct an exploratory, critical and conceptualised</p> |
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|                            |   |   |   |  |   | response to literature through use of levelled examples with joint deconstruction and construction, prior to independent construction, will prepare students for the requirements of GCSE Literature.   |
| <b>Essential knowledge</b> | <ul style="list-style-type: none"> <li>• Make judicious use of precise references to support interpretation</li> <li>• Annotate texts to support understanding</li> <li>• Compare and connect themes and ideas</li> <li>• Reference and range across the whole text</li> <li>• Write in an academic style</li> <li>• Understand the concept of appearance versus reality</li> <li>• Understand ideas of diverse voices and finding a voice</li> </ul> | <ul style="list-style-type: none"> <li>• Link ideas between and within paragraphs</li> <li>• Use a range of language devices</li> <li>• Use ambitious vocabulary</li> <li>• Plan, edit, redraft and proofread</li> <li>• Compare writers' ideas and perspectives across texts</li> <li>• Understand the conventions of short fiction</li> <li>• Understand how to structure a short narrative</li> <li>• Discuss and present ideas</li> </ul> | <ul style="list-style-type: none"> <li>• Understand how to link contextual factors</li> <li>• Show understanding of the different layers of meaning</li> <li>• Understand different audiences and perspectives for the text</li> <li>• Use subject specific terminology</li> <li>• Make exploratory response to text</li> <li>• Understand Jacobean ideologies of the supernatural</li> </ul> | <ul style="list-style-type: none"> <li>• Understand and analyse the conventions of the form</li> <li>• Communicate effectively, matching task to purpose, form and audience</li> <li>• Use ambitious and formal vocabulary</li> <li>• Plan, redraft, edit, proofread</li> <li>• Understand ideas of human power versus the power of nature</li> <li>• Understand ideas of reliability and</li> </ul> | <ul style="list-style-type: none"> <li>• Use a range of reading strategies</li> <li>• Make judgements and justify opinions</li> <li>• Use awareness of contextual factors to underpin readings</li> <li>• Make exploratory response to text</li> <li>• Reference and range across whole text</li> <li>• Understand the choices a dramatist makes</li> <li>• Understand the concepts of witchcraft and female power</li> </ul> | <ul style="list-style-type: none"> <li>• Make effective notes</li> <li>• Make evaluative comments and offer alternative interpretations</li> <li>• Communicate author's intent clearly</li> <li>• Compare writers' ideas and perspectives across texts</li> <li>• Select, retrieve and synthesise evidence across a range of texts</li> <li>• Understand ideas of human power versus the</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>○ Colonialism and post-colonialism.</li> <li>○ HW – Adiche’s place in the post-colonial conversation.</li> <li>○ Conflict – internal and external.</li> <li>○ Christianity and the expectations.</li> <li>○ Igbo language and culture.</li> <li>○ Nigerian culture and how this has changed with colonialism.</li> <li>○ Plot, narrative voice, character, relationships and characterisation, genre, perspective, omniscient, subjective, setting, theme and motif, symbolism.</li> <li>○ Writers’ intent.</li> <li>○ Feminism and patriarchy.</li> </ul> | <ul style="list-style-type: none"> <li>○ Short story form</li> <li>○ Todorov</li> <li>○ Theme created by semantic field</li> <li>○ Language features</li> <li>○ Characterisation</li> <li>○ Cyclical narrative</li> <li>○ Structural features (foreshadowing)</li> <li>○ Refugeeism and prejudice</li> <li>○ 80s’ political viewpoints</li> <li>○ Narrative perspective</li> </ul> | <ul style="list-style-type: none"> <li>and gender ideologies</li> <li>• Understand the conventions of Shakespearean tragedy</li> <li>○ Tragedy, hamartia, tragic hero, Shakespearean tragedy, catharsis</li> <li>○ Antagonist and protagonist</li> <li>○ Supernatural</li> <li>○ Conflict – internal and external</li> <li>○ Violence</li> <li>○ Regicide</li> <li>○ Kingship</li> <li>○ Betrayal and usurping</li> <li>○ Religious beliefs – serpent imagery</li> <li>○ The body politic</li> <li>○ Divine Right of Kings and Great Chain of Being</li> <li>○ Postmodern significance –</li> </ul> | <ul style="list-style-type: none"> <li>bias in autobiography</li> <li>• Shape and develop talk</li> <li>○ Switching to become a reading scheme as per Lang P2.</li> <li>○ Identify, select, retrieve, analyse, lang terminology and devices, parts of speech, structure of a text, flashback, cyclical, repetition</li> <li>○ How to evaluate – tone, atmosphere, semantic field, development of character</li> <li>○ Power – who has it, man’s role,</li> </ul> | <ul style="list-style-type: none"> <li>and of witch hunts over time</li> <li>○ Characterisation and relationships, character arc,</li> <li>○ Dominant woman in a relationship. (Link to Macbeth).</li> <li>○ Conventions of tragedy and tragic hero.</li> <li>○ Supernatural and witchcraft. Superstition.</li> <li>○ Puritans</li> <li>○ Patriarchy</li> <li>○ Theocracy</li> <li>○ Dramatic conventions – structure, stage directions, subtext and dramatic irony.</li> <li>○ Allegory</li> <li>○ McCarthyism</li> </ul> | <ul style="list-style-type: none"> <li>power of nature</li> <li>• Understand and compare different forms of conflict</li> </ul> |
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|                    | <ul style="list-style-type: none"> <li>Domestic violence and the conversations around this.</li> <li>Appearance Vs Reality.</li> <li>What is academic style and a literary response? Passive voice, hedging language and present tense.</li> </ul>  |   | <ul style="list-style-type: none"> <li>how the text has been transformed (as HW)</li> <li>Characterisation and character arc</li> <li>Plot and subplot</li> <li>Light and dark imagery</li> <li>Father/son relationship and link to patriarchy – fear of the heir</li> <li>Soliloquy</li> </ul> | <ul style="list-style-type: none"> <li>Diary, journal</li> <li>Explorer</li> <li>Context of 19<sup>th</sup> and 20<sup>th</sup>C explorers and colonialism</li> <li>The role of indigenous peoples in exploration</li> </ul>  |   |   |
| <b>Assessment</b>  |   | <ul style="list-style-type: none"> <li>Autumn summative assessment</li> </ul>   |   | <ul style="list-style-type: none"> <li>Spring summative assessment</li> </ul>   | <ul style="list-style-type: none"> <li>Summer summative assessment</li> </ul>   | <ul style="list-style-type: none"> <li>NGRT</li> <li>Progress test</li> </ul>   |
| <b>NC coverage</b> | Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.<br>Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. | Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.<br>Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. | Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.<br>Write accurately, fluently, effectively and at length for a wide range of purposes and audiences.   | Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.<br>Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. | Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.<br>Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. | Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.<br>Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. |

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|  | English literature, both pre-1914 and contemporary, including prose, poetry and drama. | English literature, both pre-1914 and contemporary, including prose, poetry and drama. | Shakespeare (two plays). | English literature, both pre-1914 and contemporary, including prose, poetry and drama. | English literature, both pre-1914 and contemporary, including prose, poetry and drama. | English literature, both pre-1914 and contemporary, including prose, poetry and drama. |
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