

## Curriculum Map: Year 9 English

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
<b>Topic</b>	<b>Post-1914 literature</b> Noughts and Crosses by Malorie Blackman	<b>Post-1914 literature</b> Noughts and Crosses by Malorie Blackman	<b>Post-1914 literature</b> An Inspector Calls by J.B. Priestley	<b>Contemporary literature</b> Identity Poetry (range of authors)	<b>Pre-1914 literature</b> Gothic and Frankenstein (range of authors)	<b>Shakespeare text</b> <i>Heroes and villains – rhetoric in Shakespeare’s texts (range of texts)</i>
<b>Intent</b>	To read books independently, for challenge, interest and enjoyment. To expose students to a range of diverse voices. To develop empathy of students. Support students to appreciate what we can learn from the lives of others.	To read books independently, for challenge, interest and enjoyment. To expose students to a range of diverse voices. To develop empathy of students. Support students to appreciate what we can learn from the lives of others.	To develop an appreciation and love of reading through exposure to increasingly challenging material. <b>See plays as a form of literature alongside prose novels</b>	To expose students to a range of diverse voices. Encourage a love of expression through poetry.	To develop an appreciation and love of reading through exposure to increasingly challenging material. <b>To write creatively and descriptively in order to bring their imagination to the page</b>	To embed an interest in Shakespeare, his context and style. To develop skills in writing extensively and imaginatively.
<b>Key Knowledge</b>	To recognise what makes an engaging and successful text, through exploration of characterisation development and setting. To understand how meaning is created and the relationship between text and context. To develop ability to plan and structure persuasive writing	To recognise what makes an engaging and successful text, through exploration of characterisation and setting. To understand how meaning is created and the relationship between text and context.	To understand how meaning is created and the relationship between text and context. To track how characters develop and are used as literary constructs	To recognise a range of poetic conventions and understand how these have been used to convey meaning.	To recognise what makes an engaging and successful text, through exploration of characterisation and setting. To understand how meaning is created and the relationship between text and context. How to use language to affect the imagination of others.	To recognise what makes an engaging and successful text, through exploration of characterisation and setting. To understand how meaning is created and the relationship between text and context.
<b>Key Skills</b> <i>(Reading, writing, grammar &amp; vocabulary and spoken language)</i>	Make inferences and refer to evidence in the text. Develop knowledge of purpose, audience and context. Read critically and apply knowledge of how	Make inferences and refer to evidence in the text. Develop knowledge of purpose, audience and context. Read critically and apply knowledge of	Make inferences and refer to evidence in the text. Develop knowledge of purpose, audience and context. Read critically and apply knowledge of	Read critically by recognising a range of poetic conventions and show knowledge of how these have been used. Develop knowledge of how poets communicate through performance	Writing accurately, fluently, effectively and at length (fiction writing). To plan, draft, edit and proofread written work. To consolidate and build	Read critically by recognising a range of dramatic conventions and show knowledge of how these have been used.

	language choice, text structure and organisational features create meaning. Writing accurately, fluently, effectively and at length (non-fiction writing). To plan, draft, edit and proofread written work. To consolidate and build on their knowledge of SPaG.	how language choice, text structure and organisational features create meaning. Writing accurately, fluently, effectively and at length (non-fiction writing). To plan, draft, edit and proofread written work. To consolidate and build on their knowledge of SPaG.	how language choice, text structure and organisational features create meaning. Read critically by recognising a range of dramatic conventions and show knowledge of how these have been used.	and how alternative interpretations can be made in different contexts. <b>Chance to create poems and express themselves through words.</b>	on their knowledge of SPaG.	Writing accurately, fluently, effectively and at length (fictional writing). To plan, draft, edit and proofread written work. To consolidate and build on their knowledge of SPaG.
<b>Key Vocabulary</b>	Exclusion Biased Dominance Victimisation Activism Inevitability	Illusion Biased Dominance Victimisation Activism Inevitability	Capitalist Socialist Indifferent Class Naïve Conscience	Empowering Prejudice Tolerance Indignant Assumption Representative/evocative	Ominous Desolate Shrouded Aghast Perilous Trepidation	Rhetoric Resolute Emotive Imperious Deplorable Rebuttal
<b>Key Reading</b>	Noughts and Crosses by Malorie Blackman Natives by Akala (an extract)	Noughts and Crosses by Malorie Blackman	An Inspector Calls by J.B. Priestley	Identity Poetry (range of authors)	Extracts from 19 <sup>th</sup> Century Gothic texts and class reader.	Extracts from a range of Shakespeare's plays
<b>Misconceptions</b>	Fictional worlds as microcosms/reflections of the real world – connecting context to a text. Transactional writing needs to be planned and prepared – writing without a plan leads to incoherence or shallow arguments		Writers intentionally using other eras (i.e. students struggling with this being written in 'the olden days' ((1940s), but set in the 'even older days' (1910s). Social inequality not just a thing of the time - related to now. - relevance of historic texts to contemporary society.	Poetry is a living and thriving medium now, and can reflect students' lives and experiences (not abstract or from an unknown elite history). Poetry can come in any form. Students don't need to write in a certain style – but can just express themselves	Gothic as a historical period, rather than a contemporary fashion trend (but the connection between them). Good descriptive writing needs to be planned. Saying more about less is better than just writing more. Frankenstein is the doctor, not the monster	Understanding the era and relevance of context (scientific change, etc). Texts now need to be remembered in preparation for GCSE. Relating to misconceptions about how to best revise – space practice + recall. Characters as representations of ideas.

<b>Start Point</b>	Segregation– Ruby Bridges Inequality – Oliver Twist/Animal Farm Text/context relationship – Animal Farm Different voices – Identity poetry + performance poetry		Tracking characters – Noughts and Crosses Inequality – Oliver Twist/Animal Farm Text/context relationship – Animal Farm Dominance and hierarchies – Animal Farm	Identity poetry (years 7 and 8) Equality and society – Noughts and Crosses Identity/race - Akala Race in society (media studies)	Forest writing (year 7) A Christmas Carol – gothic literature (year 8) Descriptive writing based on imagery (Trash – year 8)	
<b>End Point</b>	Students will have learnt how to read actively and question texts as well as how to analyse language. Students will have developed their ability to write persuasively	Students will have learnt how to read actively and question texts as well as how to analyse language.	Students will have learnt how to read actively and question texts as well as how to analyse language.	Students will have learnt how to read actively and question texts as well as how to analyse language. Students will have had opportunity to express themselves with their own words	Students will have learnt how to read actively as well as how to successfully write a piece of fiction.	Students will have learnt how to read actively and question texts as well as how to analyse language.
<b>Form of Assessment</b>	Extended written response – analysis of literature Persuasive speech	Extended written response – creative writing  Formal assessment	Extended written response – analysis of literature and non-fiction writing	Extended written response – analysis of literature	Extended written response – creative writing	End of year formal examinations

<b>Enrichment opportunities</b>	<b>Theatre visit</b> <b>Writing workshops</b> <b>Assembly presentations</b>
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