



YEAR 9 CURRICULUM SUMMARY



When?	Knowledge	Understanding	Unit Assessment/ Key Feedback pieces
Autumn Term	<p>‘Journeys’ Week 7 weeks</p> <ul style="list-style-type: none"> o SOW based on Teach It: Journeys with a focus on critical reading of unseen text o 1 fortnightly nonfiction writing workshop lesson <p>Content: Students will gain an understanding of: What do we mean by ‘journey’? What does the word mean? What other words use jour-? Birth, learning to walk.</p> <p><i>Travels with a Donkey ... by Robert Louis Stevenson. (How he acquired the donkey.)</i> <i>Preparing for a long voyage in a small boat text.</i> <i>The Wanderer excerpt by Sharon Creech. (Sophie looks forward to her trip.)</i></p> <p>Company, companionship, friendship. <i>Alice Through the Looking Glass excerpt by Lewis Carroll.</i> <i>Travels with a Donkey ... by Robert Louis Stevenson. (How he ‘tamed’ the donkey.)</i> <i>Oliver Twist excerpt by Charles Dickens. (Oliver meets the artful Dodger.)</i></p> <p>Voyages of discovery, revelations, self-exploration. <i>Monsters images.</i> <i>‘Amundsen’s arrival at the South Pole’ excerpt by Roald Amundsen.</i> <i>Travels with a Donkey, Robert Louis Stevenson. (The narrator’s night beneath the stars.)</i> <i>‘Still I Rise’ by Maya Angelou.</i></p> <p>Choices, manoeuvres. <i>‘The Road Not Taken’ by Robert Frost.</i> <i>The Wind in the Willows, Kenneth Grahame. (Toad trades his horse for breakfast.)</i> <i>Stillness, good deeds.</i> <i>‘Adlestrop’ by Edward Thomas.</i> <i>‘Leisure’ by W. H. Davies.</i> <i>Once excerpt by Morris Gleitzman. (Felix and prisoners on the train to Auschwitz.)</i></p>	<ul style="list-style-type: none"> • Select and synthesise evidence from texts. • Understanding of how characters are developed. • Identify and interpret explicit and implicit information and ideas. • To explain/analyse how a writer uses language and structure for effect. • To be able to explain the importance of contextual factors: historical, social, political. • How to interpret the play critically. • To be able to write suiting the task: to narrate OR describe. Use literary techniques and structural features to engage a reader. • Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. • To be able to proofread and edit. 	<p>Task based on the excerpt from The Wanderer by Sharon Creech</p> <p>Task based on the ‘Oliver meets Jack Dawkins’ excerpt from Oliver Twist by Charles Dickens</p> <p>Writing to argue/persuade – data collection as per school calendar</p> <p>Task based on the poem ‘Still I Rise’ by Maya Angelou</p> <p>Task based on ‘Leisure’ by W. H. Davies</p>



Dreams, ambitions, death.

Travels in West Africa excerpt by Mary Kingsley.
'The Jungle Husband' by Stevie Smith.
Report — the life and death of Dorothy Conlon.
'Crossing the Bar' by Alfred, Lord Tennyson.

'War Poetry' 7 weeks

- *In this unit students explore a range of poetry written in response to war. Beginning with a focus on the poetry of the First World War., the unit develops by looking at poems prompted by a range of other conflicts, including the Vietnam War, the Cold War, and the terrorist attacks.*
- *1 fortnightly writing workshop lesson*

Students will study the following poems:

- The Battle of Blenheim by Robert Southey
- The Charge of the Light by Alfred Lord Tennyson
- Come Up from the Fields Father by Walt Whitman
- Danny Deever by Rudyard Kipling
- The Man He Killed by Thomas Hardy
- Autumn 1914 by Thomas Hardy
- Vitai Lampada by Sir Henry Newbolt
- Disabled by Wilfred Owen
- Futility by Wilfred Owen
- Glory of Women by Siegfried Sassoon
- 'War Girls' by Jessie Pope
- Facing It by YUSEF KOMUNYAKAA
- Out of the Blue by Simon Armitage

- Understand how a range of poetic techniques are used to create meaning
- Explore how poets use language choices to create particular effects Understand how poetry can reflect the social, cultural and historical context in which it is written
- Analyse other text types that also reflect the theme of war
- Write a poem in a given form, condensing their ideas through careful word choice
- Discuss their ideas with peers to develop and consolidate their learning.
- Be equipped with the skills essential for their study of GCSE poetry.

Speaking and Listening:

- Use Standard English accurately in formal and informal contexts
- Deliver succinct and engaging speeches and presentations that use varied and ambitious vocabulary
- Express opinions and arguments, taking part in

Consider the two Sonnets: Futility by Wilfred Owen and Glory of Women by Siegfried Sassoon
Which do you find the more effective? Why?

A dramatic reading of a poem with commentary to be assessed with Speaking and Listening criteria.



		<p>informal and informal debates, while understanding the importance of rhetoric</p> <ul style="list-style-type: none"> • Improvise, rehearse and perform poems and textual extracts using dramatic devices for impact 	
<p>Spring Term</p>	<p>The Gothic</p> <ul style="list-style-type: none"> • Students will study the Gothic genre through extracts which promote critical thinking • 1 fortnightly writing workshop lesson linked to the Gothic <p>Content: Students will gain an understanding of:</p> <p>The social and historical origins of the Gothic <i>Historical origins; the first published Gothic novels, setting, links to the Romantic movement, intentions of Gothic writers, common subject matter, links to medieval architecture, links to other genres</i></p> <p>Linguistic and structural features of Gothic texts To write creatively in response to stimuli linked to the Gothic genre (writing to describe, persuade, inform, persuade)</p> <p>Students will read extracts from the following:</p> <ul style="list-style-type: none"> • <i>The Hound of the Baskervilles</i> by Sir Arthur Conan Doyle • <i>Frankenstein</i> by Mary Shelley • <i>The Woman in Black</i> by Susan Hill • <i>Wuthering Heights</i> by Emily Bronte • <i>Oliver Twist</i> by Charles Dickens • <i>The Red Room</i> by H.G. Wells • <i>Jane Eyre</i> by Charlotte Bronte • <i>The Raven</i> by Edgar Allan Poe • <i>Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson • <i>City of Ghosts</i> by V.E Schwab 	<ul style="list-style-type: none"> • Select and synthesise evidence from texts. • Understanding of how characters are developed. • Identify and interpret explicit and implicit information and ideas. • To explain/analyse how a writer uses language and structure for effect. • To be able to explain the importance of contextual factors: historical, social, political. • To interpret texts critically, considering alternate interpretations. • To be able to write suiting the task: to narrate OR describe. Use literary techniques and structural features to engage a reader. • Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. • To be able to proofread and edit. 	<p>An analytical response to 'Frankenstein' by Mary Shelley</p> <p>An informative newspaper report in response to 'Oliver Twist'</p> <p>Assessment for data collection as per school calendar</p> <p>Research project in preparation for study of 'A Christmas Carol' in Summer 2.</p>



<p>Summer Term</p>	<p>A Christmas Carol</p> <ul style="list-style-type: none">• All students will read the novella in its entirety.• 1 fortnightly writing workshop lesson <p>Content: Students will gain an understanding of:</p> <ul style="list-style-type: none">• The plot, characters and setting of the novella.• Character development.• Key themes in the novella: redemption, Christian values, family, time, greed, forgiveness, social equality• The methods used by the playwright: characterisation, symbolism, juxtaposition, structure, personification, pathetic fallacy, dialogue, humour.• Contextual factors explored: life in Victorian England, life for the rich and poor, the 1834 Poor Law and workhouses, child labour.• The playwright's intentions. <p>End of Year Assessment Preparation</p>	<ul style="list-style-type: none">• Select and synthesise evidence from texts.• Understanding of how characters are developed.• Identify and interpret explicit and implicit information and ideas.• To explain/analyse how a writer uses language and structure for effect.• To be able to explain the importance of contextual factors: historical, social, political.• To interpret texts critically, considering alternate interpretations.• To be able to write suiting the task: to narrate OR describe. Use literary techniques and structural features to engage a reader.• Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.• To be able to proofread and edit.• Identify and interpret explicit and implicit information and ideas.	<p>Research and make a 15-question context quiz on the following areas within A Christmas Carol: Christmas tradition, poverty and education</p> <p>Write a letter to Scrooge from your favourite charity, persuading him to give generously to the poor at Christmas time.</p> <p>How has Dickens used structure for effect in Stave 2 of A Christmas Carol?</p> <p>How does Dickens present the Cratchit family in Stave 3? WHAT? HOW? WHY?</p> <p>Assessment as per school calendar: Unseen language and structure analysis task; writing to describe or narrate</p>



- *Students will recap skills taught throughout the year: information retrieval, language and structural analysis & writing.*

- Select and synthesise evidence from texts.
- Explain/analyse how writers use language and structure for effect.
- To be able to write suiting the task: to narrate OR describe. Use literary techniques and structural features to engage a reader.
- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- To be able to proofread and edit.
- To be able to structure a speech
- To be able to engage an audience when giving a speech
- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.