

# Curriculum Knowledge Map 2024-25



Year 9	AUTUMN	
Topics	WHAT MAKES US HUMAN?	BLOOD BROTHERS
<b>Declarative</b> <i>What should they know?</i>	<ul style="list-style-type: none"> <li>What does it mean to be human and to understand how writers ask big questions about the human body, mind, spirit and social self.</li> <li>Engagement with some of the controversial debates that writers have argued for historically and that writers are exploring today: attitudes to 'others', desire for change, the surveillance state, human origin and challenges of modern innovation such as genetics.</li> </ul>	<ul style="list-style-type: none"> <li>Understand how a writer explores themes of social justice, class and social responsibility (a common thread running through the Modern Drama strand of our curriculum).</li> <li>What life was like in Britain in the 1980s? (Focus on Liverpool and Margaret Thatcher.)</li> <li>The impact of Hollywood/the media in glamourising a dream lifestyle often compared to reality (zoom in on Marilyn Monroe)</li> </ul>
<b>Procedural</b> <i>What should they be able to do?</i>	<p><b>Primary focus: Discursive Writing</b></p> <ul style="list-style-type: none"> <li>To sustain a well-informed argument and consciously craft devices for effect including creating a convincing persona, using effective counter arguments, sustained craft and tone throughout, convincing expression of opinion/emotion, mastery of blending devices, depth of emotive language and experimenting with structure focusing on having an impact at start and end.</li> </ul> <p><b>Secondary focus: Analysis</b></p> <ul style="list-style-type: none"> <li>Adding depth to analysis, exploring the significance of ideas in detail, layering quotes and interpretations, using a wide range of verbs of effect to deepen critique of texts and exploring author intent and the impact that has on a variety of readers. Compare attitudes, methods, characters and ideas using a range of comparative connectives (poetry and WMUH).</li> </ul>	<p><b>Primary focus: Analysis</b></p> <ul style="list-style-type: none"> <li>How to compare and contrast characters and their presentation across a play</li> <li>Closer study of the effect of some dramatic techniques across a play-use of music, time and interjection of narrator and more advanced structural features such as foreshadowing and character progression.</li> <li>Adding depth to analysis, exploring the significance of ideas in detail, layering quotes and interpretations, using a wide range of verbs of effect to deepen critique of texts and exploring author intent and the impact that has on a variety of readers. Compare attitudes, methods, characters and ideas using a range of comparative connectives (poetry and WMUH).</li> </ul> <p><b>Secondary focus: Creative Writing</b></p> <ul style="list-style-type: none"> <li>To write in role as a character and show detailed thoughts and feelings with more ambitious vocabulary choices and conscious crafting of linguistic devices including depth of characterisation, character arcs and incorporating theme/motifs/symbols.</li> </ul>
<b>Disciplinary Literacy</b> <i>(Tier 3 Vocab)</i>	Contentious, dystopian, compassion, intrinsic, sentient, evolution, dehumanise, innovation, ethical, quintessential.	A blood brother, economy, recession, social inequality, colloquial, superstition, break the fourth wall, the American dream, parallel narrative, nature vs. nurture.
<b>Grammar</b>	The MAIN STRANDS are: <ul style="list-style-type: none"> <li>RELATIVE CLAUSES</li> <li>TENSES (PERFECT FORM)</li> </ul> <i>For more specific information about weekly grammar foci, see Grammar Progression Map.</i>	The MAIN STRANDS are: <ul style="list-style-type: none"> <li>RELATIVE CLAUSES</li> <li>TENSES (PERFECT FORM)</li> </ul> <i>For more specific information about weekly grammar foci, see Grammar Progression Map.</i>
<b>Assessment</b>	<ol style="list-style-type: none"> <li>A whole class teacher assessed piece of discursive writing</li> <li>A peer assessed piece of discursive writing</li> <li>A peer assessed oracy piece (group presentation on a big question)</li> </ol>	<ol style="list-style-type: none"> <li>A whole class teacher assessed piece of creative writing.</li> <li>A peer assessed piece of analysis on the text.</li> <li>A teacher assessed piece of analysis on the text.</li> </ol>
<b>Diversity</b>	We explore a wide range of writers and their different attitudes to big ideas about human nature. This includes celebrating different types of beauty and body image, exploring the ways different cultures interpret human original and studying extracts from several science fiction writers who question ideas of human agency and living as part of a society.	Opportunities to discuss the class system and issues and potential consequences of inequality. Do students still think the messages and ideas of the play apply to today's society? What more can be done to create a more equal society?



# Curriculum Knowledge Map 2024-25



Year 9	SPRING	
Topics	COMPARATIVE POETRY	FRANKENSTEIN (NOVEL)
<b>Declarative</b> <i>What should they know?</i>	<ul style="list-style-type: none"> <li>To understand different types of love and relationship including ideas of family, romance, our connection to ourselves and the world around us.</li> <li>To explore big ideas such as: how has digital media affected our connections with others, how can revenge be problematic, what is the difference between stereotypes of love and the reality of true connection, what barriers are there to love, what happens to a family relationship over time?</li> <li>What is a dramatic monologue and how can they affect a reader? What is a sonnet?</li> <li>To see how poets can use and break poetic conventions to make new meaning (understand ideas of allusion and intertextuality)</li> </ul>	<ul style="list-style-type: none"> <li>An understanding of complex themes such as radicalisation, alienation and sublime nature.</li> <li>The function and effect of use of epistolary and other complex structural features.</li> <li>An understanding of the big ideas and messages the novel explores.</li> </ul>
<b>Procedural</b> <i>What should they be able to do?</i>	<p><b>Primary focus: Language Analysis</b></p> <ul style="list-style-type: none"> <li>Study pairs of poems and compare/contrast means and methods across them both.</li> <li>Adding depth to analysis, exploring the significance of ideas in detail, layering quotes and interpretations, using a wide range of verbs of effect to deepen critique of texts and exploring author intent and the impact that has on a variety of readers. Compare attitudes, methods, characters and ideas using a range of comparative connectives (poetry and WMUH).</li> </ul> <p><b>Secondary focus: Form and Structure Analysis</b></p> <ul style="list-style-type: none"> <li>Study of advanced poetic structural techniques such as caesura, rhyme scheme/rhythm/meter, cyclical and the effects they have.</li> <li>Comparing form and structure across poems.</li> </ul>	<p><b>Primary focus: Analysis</b></p> <ul style="list-style-type: none"> <li>Adding depth to analysis, exploring the significance of ideas in detail, layering quotes and interpretations, using a wide range of verbs of effect to deepen critique of texts and exploring author intent and the impact that has on a variety of readers.</li> </ul> <p><b>Secondary focus: Discursive Writing</b></p> <ul style="list-style-type: none"> <li>To sustain a well-informed argument and consciously craft devices for effect including consolidating creating a convincing persona, sustaining craft and tone throughout and depth of emotive language.</li> </ul>
<b>Disciplinary Literacy</b> <i>(Tier 3 Vocab)</i>	Dramatic monologue, sonnet, free verse, patriotic, flawed, comparative conjunctions, sincerity, delusional, unrequited, glorification.	Alienation, physiognomy, epistolary, the sublime, tolerance, gothic, naïve, morality, frame narrative, macabre.
<b>Grammar</b>	The MAIN STRANDS are: <ul style="list-style-type: none"> <li>WRITING COMPARATIVELY</li> <li>PUNCTUATION</li> </ul> <i>For more specific information about weekly grammar foci, see Grammar Progression Map.</i>	The MAIN STRANDS are: <ul style="list-style-type: none"> <li>WRITING COMPARATIVELY</li> <li>PUNCTUATION</li> </ul> <i>For more specific information about weekly grammar foci, see Grammar Progression Map.</i>
<b>Assessment</b>	<ol style="list-style-type: none"> <li>A peer assessed piece of comparative poetry analysis.</li> <li>Progress Test on discursive writing (teacher assessed).</li> <li>A peer assessed piece of comparative poetry analysis.</li> </ol>	<ol style="list-style-type: none"> <li>A teacher assessed piece of analysis on the novel.</li> <li>A whole class teacher assessed piece of analysis on the novel.</li> <li>A peer assessed piece of discursive writing.</li> </ol>
<b>Diversity</b>	Anthology has been carefully curated to ensure a mixture of voices and representations. Themes such as self-love, finding a “space” and challenging dated gender stereotypes in fairy tales form part of the collection. The addition of Classics poems to this unit to ensure all students have exposure to a wider range of poetry.	Heavily promotes the theme of what it means to be human and novel addresses body image judgements.



# Curriculum Knowledge Map 2024-25



Year 9	SUMMER	
Topics	FEAR	SHAKESPEAREAN LIFE
<b>Declarative</b> <i>What should they know?</i>	<ul style="list-style-type: none"> <li>What type of things can humans be scared of? Where might these fears come from? Why might we like to read/watch texts that scare us?</li> <li>To explore the theme of fear and different fears that a writer can focus on and convey through fiction.</li> <li>What strategies can writers employ to create tension and suspense in a piece of writing?</li> </ul>	<b>SHAKESPEAREAN LIFE</b> <ul style="list-style-type: none"> <li>An understanding of the plot and characters in Macbeth.</li> <li>Track the tragic journey of Macbeth and Lady Macbeth.</li> <li>To know the key themes of Macbeth and be able to give examples of where/how these themes are shown in the play.</li> <li>What Jacobean society believed about witchcraft/the supernatural.</li> <li>The Gunpowder Plot and its links to Macbeth.</li> <li>Who King James I was and knowledge of his rule over England and Scotland.</li> <li>The concept of a tragic hero and the influence of Greek tragedy on Shakespeare.</li> <li>What Jacobean society believed about how society was structured.</li> <li>The messages/wider ideas that Macbeth explores about people and the world in which they live.</li> </ul>
<b>Procedural</b> <i>What should they be able to do?</i>	<p><b>Primary focus: Creative writing</b></p> <ul style="list-style-type: none"> <li>To use language choices to form a strong narrative voice and to develop confidence with incorporating theme/motif/symbols and using foreshadowing and pathetic fallacy.</li> <li>To experiment with more advanced techniques such as extended metaphor.</li> <li>To consistently and consciously use punctuation and sentence structure for dramatic effect.</li> <li>To consider narrative pacing and a variety of narrative perspectives.</li> </ul> <p><b>Secondary focus: Analysis</b></p> <ul style="list-style-type: none"> <li>To continue to develop the ability to layer multiple inferences and connotations when analysing the effects of language choices in fiction</li> <li>Adding depth to analysis, exploring the significance of ideas in detail, layering quotes and interpretations, using a wide range of verbs of effect to deepen critique of texts and exploring author intent and the impact that has on a variety of readers.</li> </ul>	<p><b>Primary focus: Creative Writing</b></p> <ul style="list-style-type: none"> <li>To use the themes of Macbeth and pictures as a springboard for their imagination.</li> <li>To experiment with structure for effect using chronology, cyclical ideas and flashbacks.</li> <li>To experiment with more advanced techniques such as extended metaphor, foreshadowing and pathetic fallacy.</li> </ul> <p><b>Secondary focus: Context</b></p> <ul style="list-style-type: none"> <li>How to make clear links between a text and its context by explaining how context shapes understanding (avoiding “bolting on” context).</li> </ul>
<b>Disciplinary Literacy</b>	Catharsis, uncanny, suspense, monstrous, visceral, irrational, foreboding, unreliable narrator, psychology, disturbing.	The Divine Right of Kings, The Great Chain of Being, thane, prophecy, Jacobean, emasculate, motif, supernatural, treason, medieval.
<b>Grammar</b>	The MAIN STRANDS are: <ul style="list-style-type: none"> <li>GRAMMAR FOR EFFECT</li> <li>SUMMATIVE REVIEW</li> </ul> <i>For more specific information about weekly grammar foci, see Grammar Progression Map.</i>	The MAIN STRANDS are: <ul style="list-style-type: none"> <li>GRAMMAR FOR EFFECT</li> <li>SUMMATIVE REVIEW</li> </ul> <i>For more specific information about weekly grammar foci, see Grammar Progression Map.</i>
<b>Assessment</b>	<ol style="list-style-type: none"> <li>A peer assessed piece of creative writing.</li> <li>A whole class teacher assessed piece of creative writing.</li> </ol>	<ol style="list-style-type: none"> <li>Progress Test on Frankenstein analysis (teacher assessed).</li> <li>A peer assessed piece of creative writing.</li> <li>A peer assessed oracy performance.</li> </ol>
<b>Diversity</b>	Wide range of authors, extracts and contexts explored e.g. <ul style="list-style-type: none"> <li>-Toni Morrison, Tananarive Due, Jacqueline Woodson</li> <li>-Exploring old-fashioned attitudes to mental health/illness/asylums</li> <li>-revisit the idea of Othering/representations of difference</li> <li>-The addition of Classics extracts to this unit to ensure all students have exposure to texts part of the Canon.</li> </ul>	Opportunities to show students different ways Macbeth has been adapted with different casts. Part of this unit has been designed to ask students what parts of the play have stood the test of time and how they would adapt it for a modern audience.

