

Curriculum Knowledge Map 2022-23



Year 9	AUTUMN	
Topics	NOVEL	WHAT MAKES US HUMAN?
<p>Declarative <i>What should they know?</i></p>	<ul style="list-style-type: none"> An understanding of complex themes such as radicalisation, alienation, coping as a young parent, death and loss The function and effect of multi perspective narrative An understanding of the big ideas and messages each novel explores 	<ul style="list-style-type: none"> What does it mean to be human and to understand how writers ask big questions about the human body, mind, spirit and social self. 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.
<p>Procedural <i>What should they be able to do?</i></p>	<p><i>Show empathy and tolerance when exploring difference and forms of mistreatment</i></p> <p>Primary focus: Language Analysis</p> <ul style="list-style-type: none"> Start to layer their inferences with depth and exploration of their interpretations <p>Secondary focus: Structural Analysis</p> <ul style="list-style-type: none"> Track the development of a character/theme across a novel 	<p>Primary focus: Discursive Writing</p> <ul style="list-style-type: none"> To sustain a well-informed argument and consciously craft devices for effect To select and sustain tone to a piece of non-fiction viewpoint writing To start to blend discursive and descriptive devices <p>Secondary focus: Language Analysis</p> <ul style="list-style-type: none"> To start to layer multiple inferences and connotations when analysing the effects of language choices in non-fiction
<p>Disciplinary Literacy (Tier 3 Vocab)</p>	<p>Noughts and Crosses: dual perspective narrative, allegory, preconceptions, regime, injustice</p> <p>Frankenstein: alienation, physiognomy, epistolary, the "sublime", nurture/nature</p> <p>Boys Don't Cry: dual perspective narrative, preconceptions, hypocrisy, toxic masculinity, injustice</p> <p>A Pocketful of Stars: magic realism, flashback, microaggression, parallel narrative, symbolism</p> <p>Other: Writer's intentions, tolerance, character arc, exposition, layering</p>	<p>Compassion, contention, dehumanised, evolution, intrinsic, quintessential, sustained, blending devices, counter, craft</p>



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Year 9	AUTUMN	
Grammar		<p>13.2 Using fragments to create emphasis in discursive writing – Week 3 14.2 Using semicolons to list in discursive writing – Week 4 16.1 Identifying and using dashes – Week 5 16.2 Using dashes and pairs of dashes to emphasise - Homework 16.3 Using dashes to create journalistic asides – Homework</p> <p><u>RECAP & REVISIT POSSIBLY HOMEWORK BASED</u> 9.2 Using subordinate clauses to develop an argument 12.2 Using relative clauses to create an emotive tone</p>
Assessment	<p>1. A whole class teacher assessed piece of analysis on the novel’s opening 2. A teacher assessed piece of analysis on the presentation of a theme/character in the novel 3. A peer assessed piece of structural analysis on character development</p>	<p>4. A teacher assessed piece of discursive writing 5. A peer assessed piece of analysis on an extract</p>
Diversity	<p>Noughts and Crosses: Black British author Malorie Blackman. Novel focused on challenging “us” vs “them” racial attitudes Frankenstein: heavily promote the theme of what it means to be human and novel addresses body image judgements Boys Don’t Cry: Black British author Malorie Blackman. Novel’s main family normalises representation of a person of colour being resilient. Novel also tackles hate crime and homophobia and the devastating effects of an intolerant society. A Pocketful of Stars: Bahrain born author Aisha Bushby who uses Kuwait as the settings for half of her novel.</p>	<p>Wide range of authors and contexts explored e.g.</p> <ul style="list-style-type: none"> • Human rights speeches from Emmeline Pankhurst, Nelson Mandela, Martin Luther King, Malala Yousafzai • Dystopian fiction from writers such as Samira Ahmed, Ma Jian and Kazuo Ishiguro alongside historical and modern classics like 1984 and The Hunger Games • Exploration of different religious versions of human origin



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Year 9	SPRING	
Topics	BLOOD BROTHERS	FEAR (CREATIVE WRITING)
<p>Declarative <i>What should they know?</i></p>	<ul style="list-style-type: none"> 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) What was life like in Britain in the 1980s? (zoom in on Liverpool and Margaret Thatcher) The impact of Hollywood/the media in glamourising a dream lifestyle often compared to reality (zoom in on Marilyn Monroe) Revisit the theme of coming of age and how this theme is presented in this text 	<ul style="list-style-type: none"> 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? To explore the theme of fear and different fears that a writer can focus on and convey through fiction. What strategies can writers employ to create tension and suspense in a piece of writing?
<p>Procedural <i>What should they be able to do?</i></p>	<p>Primary focus: Form/Structural Analysis</p> <ul style="list-style-type: none"> How to compare and contrast characters and their presentation across a play Closer study of the effect of some dramatic techniques across a play-dramatic irony, breaking the fourth wall, precise stage directions Revise the conventions of a tragedy and concept of a tragic hero. And explore how these concepts fit (or have been adapted) in this modern drama <p>Secondary focus: Descriptive writing</p> <ul style="list-style-type: none"> To write in role as a character and show detailed thoughts and feelings with more ambitious vocabulary choices and conscious crafting of linguistic devices 	<p>Primary focus: Descriptive writing</p> <ul style="list-style-type: none"> To use language choices to form a strong narrative voice. To experiment with narrative structure e.g. chronology, focus shifts when planning the order of ideas to a piece of creative writing To consistently and consciously use punctuation and sentence structure for dramatic effect <p>Secondary focus: language analysis</p> <ul style="list-style-type: none"> To continue to develop the ability to layer multiple inferences and connotations when analysing the effects of language choices in fiction
<p>Disciplinary Literacy (Tier 3 Vocab)</p>	<p>Breaking the fourth wall, the American Dream, superstition, parallel narratives, social inequality, a blood brother, colloquial language, nurture vs nature, economic recession, omniscient narrator</p>	<p>Catharsis, uncanny, suspense, narrative structures, punctuation for effect, rational/irrational, foreboding, synonyms for scaled levels of fear (alarm, unease, worry, panic, dread, petrified etc.), foreshadow, signpost</p>



Curriculum Knowledge Map 2022-23



Year 9	SPRING	
<p>Grammar</p>	<p>17.1 Identifying and writing speech – Week 1 17.2 Using omission to create realistic speech – Week 1 17.3 Using contractions to create realistic speech -Week 2</p> <p><u>RECAP</u> 7.3 Using the passive voice to create suspense 8.2 Using coordinating conjunctions to create a character’s voice</p> <p>These modules can be used in weeks where they best fit.</p>	<p>2.5 Using academic verbs to analyse – Week 1 6.3 Using imperatives to create character (to show power) – Week 2 10.1 Identifying and writing participle phrases – Week 3 10.2 Using participle phrases to create action sequences – Week 3</p> <p><u>RECAP</u> 2.4 Using verbs to create personification 5.2 Using simple sentences to create narrative hooks and tension</p> <p>These modules can be used in weeks where they best fit.</p>
<p>Assessment</p>	<p>1. A peer assessed piece of creative writing 2. Progress Checkpoint on reading and writing (teacher assessed) 3. A peer assessed piece of structural analysis on the play</p>	<p>4. A whole class teacher assessed piece of analysis on an extract 5. A teacher assessed piece of creative writing</p>
<p>Diversity</p>	<p>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?</p>	<p>Wide range of authors, extracts and contexts explored e.g. -Toni Morrison, Tananarive Due, Jacqueline Woodson -exploring neurodivergence when looking at psychological fears -revisit the idea of Othering/representations of difference and perhaps some unfair labels of “monster”</p>



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Year 9	SUMMER	
Topics	POETRY	MACBETH CONTEXT
<p>Declarative <i>What should they know?</i></p>	<ul style="list-style-type: none"> To understand different types of love and relationship including ideas of family, romance, our connection to ourselves and the world around us 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? What is a dramatic monologue and how can they affect a reader? What is a sonnet? To see how poets can use and break poetic conventions to make new meaning (understand ideas of allusion and intertextuality) 	<ul style="list-style-type: none"> An understanding of the plot and characters in Macbeth Track the tragic journey of Macbeth and Lady Macbeth To know the key themes of Macbeth and be able to give examples of where/how these themes are shown in the play What Jacobean society believed about witchcraft/the supernatural The Gunpowder Plot and its links to Macbeth Who King James I was and knowledge of his rule over England and Scotland The concept of a tragic hero and the influence of Greek tragedy on Shakespeare What Jacobean society believed about how society was structured The potential messages and wider ideas that Macbeth explores about people and the world in which they live
<p>Procedural <i>What should they be able to do?</i></p>	<p>Primary focus: Comparison</p> <ul style="list-style-type: none"> Study pairs of poems side by side and compare/contrast means and methods across them both <p>Secondary focus: Language Analysis</p> <ul style="list-style-type: none"> Start to layer their inferences with depth and exploration of their interpretations To comment on the effect of a wider range of poetic methods Consistently zoom in on word/phrase choices in larger quotations 	<p>Primary focus: Creative Writing</p> <ul style="list-style-type: none"> To use the themes of Macbeth and pictures as a springboard for their imagination To show how a character changes by using conjunctions of time and contrasting language and imagery <p>Secondary focus: Linking a text to context</p> <ul style="list-style-type: none"> How to make clear links between a text and its context by explaining how context shapes understanding (avoiding “bolting on” context)
<p>Disciplinary Literacy (Tier 3 Vocab)</p>	<ul style="list-style-type: none"> Conjunctions of similarity and difference (in addition, although, alternatively) Wider range of verbs of effect (reinforce, allude, highlight) Forms of poetry (sonnet, dramatic monologue, free verse) Critique 	<p>The Divine Right of Kings, The Great Chain of Being, tragic hero, Thane, prophesy, Jacobean, emasculate, conscience, motif, foil</p>



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Year 9	SUMMER	
Grammar		<p>3.2 Positioning adjectives for emphasis – Week 1 3.4 Using adjectives to create personification – Week 2 11.2 Using prepositional phrases to create character – Week 3 11.3 Using prepositional phrases to organise descriptions – Week 4</p> <p><u>RECAP</u> 1.3 Using nouns to create imagery in description 1.4 Using proper nouns to create character</p> <p>These modules can be used in weeks where they best fit.</p>
Assessment	<p>1. Whole class teacher assessed analysis on one poem 2. A teacher assessed comparison of two poems from the anthology</p>	<p>3. A peer assessed piece of creative writing 4. Progress Checkpoint on poetry comparison (teacher assessed) 5. A peer assessed oracy performance</p>
Diversity	<p>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.</p>	<p>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.</p>

