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**LSA Long Term Plan 2022-23: Y9**

***Focus: Character, Plot, Setting***

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| **AUTUMN** | | **SPRING** | | **SUMMER** | |
| **06/09/2021 – 22/10/2021** | **03/11/2021 –**  **17/12/2021** | **03/01/2022 –**  **11/02/2022** | **21/02/2022 –**  **01/04/2022** | **19/04/2022 –**  **27/05/2022** | **06/06/2022 –**  **22/07/2022** |
| **7 WEEKS** | **7 WEEKS** | **6 WEEKS** | **6 WEEKS** | **6 WEEKS** | **7 WEEKS** |
| **Seminal World Literature:**  **Pigeon English by Stephen Kelman**  **Key Knowledge:**   * To focus on key areas of the novel that enable us to open windows to another world * Knowledge of interconnectivity between our lives and fiction. To recognise our own lives and issues in literature. * To be able to explain writer’s message and intentions * To know how to track and explore key themes throughout a novel: Innocence, home, culture, identity, violence. * To empathise with characters and their situations * Understand how to form and express personal opinions and responses. * Know how to develop an evaluative perspective. * Know how to structure an analytical written response. | | **Prejudice & Protest**  **Key Knowledge:**   * To understand and study non-fiction conventions through representations of prejudice. * Knowledge of strategies to read 19th Century non-fiction texts * To know about how representations have changed over time * To build on understanding of various non-fiction writing forms * Knowledge of synthesis, skimming and scanning * Knowledge of how to annotate a non-fiction text | **Short Story Narrative**  **Key Knowledge:**   * To know how to use a range of sentence structures and punctuation accurately. * To know how to effectively plan a narrative * Understanding of how to structure a narrative. * Knowledge of a range of creative writing devices (similes, metaphors, hyperbole, symbolism, foreshadowing) | **Richard III**  **Key Knowledge:**   * Know how historical events – Richard III’s role in War of the Roses – have been interpreted by Shakespeare and how the patronage of the play will have influenced his portrayal. * Know how and why Richard III has been painted as the villain – Tudor Propaganda * Know how characters mirror contemporary values and attitudes * Understand how, over time, history and audiences’ reception to the play can be revised * Know conventions of successful essays (thesis statement, selecting/embedding relevant evidence, methods of extended analysis) * Knowledge of how to write an analytical paragraph about an extract and using technical terms * Understanding question types: mood and atmosphere, audience reaction, character relationship, state of mind. | |
| **Why this? Why now? What next?**  Advocating reading whole novel for pleasure.  Continue to develop empathy skills and connecting literature to our own lives from Year 7 & 8. Assimilating knowledge from a range of texts to improve cultural capital.  Building on knowledge from Year 7 & 8 of how to analyse a text, with a focus on reading for deeper meaning. Also build on selecting and analysing evidence skills.  Builds on understanding how writers create characters and themes – why gender/race/age/ability shouldn’t be a defining factor in what we do.  Preparation for GCSE literature analysis. | | **Why this? Why now? What next?**  Building knowledge of writers intentions from Year 7 & 8 and concept of power and suppression from previous units.  Building writing skills and technical accuracy.  Build on comparison strategies taught in Year 8 and applies to Non-Fic 19th century reading strategies to support GCSE language skills. | **Why this? Why now? What next?**  Building on character and setting skills developed in Year 7 & 8.  Preparation for GCSE language skills at KS4.  Using ideas from literature studied before to develop awareness of others. | **Why this? Why now? What next?**  Builds on presentation of villains in Year 7 & 8.  Building an understanding of writer’s craft into a developed analytical response.  Preparing for essay conventions to be addressed in Year 10.  Understanding how audiences in different contexts/time periods would have reacted to the character.  Building on knowledge of play conventions from Year 8 | |
| **Skills Practice** | **ASSESSMENT** | **Skills Practice** | **Skills Practice** | **ASSESSMENT** | **Skills Practice** |
|  | Lit Paper 2 Question: Extract +  Theme Analysis | *Write a persuasive letter* | *Write a short story* | Lit Paper 1 Question: ‘How does the character speak and behave’ | Teacher led formative assessment |
| **ACCELERATED READING & LIBRARY VISITS: Set 6 visit the library once a fortnight. All other classes will Star Test.** | | | | | |
| **SPaG focus: should be embedded into lessons on a weekly basis. All the SPaG areas should be repeatedly reviewed throughout the year.** | | | | | |
| **Captial Letters** | **Commas** | **Paragraphs** | **Dashes & Brackets** | **Ellipsis** | **Semi-colons** |
| **Punctation for Speech** | **Apostrophes** | **Colons and** | **Question Marks** | **Exclamation marks** | **Full Stops** |

**Knowledge to be remembered:**

* How to approach:
  + Literature 1 – Shakespeare extract
  + Literature 2 – context question
  + Story
  + Unseen Poetry part a and b
  + Transactional writing tasks
* How writers use methods to manipulate their readers to create a character, theme or feeling/atmosphere
* What is the meaning of the following themes:
  + death/loss
  + gender
  + pain/suffering
  + loneliness/isolation
  + prejudice/discrimination
  + power
  + passage of time
  + beauty
  + faith
  + love/relationships
  + conflict
  + Using varied conjunctions and evaluative verbs

**Addressing previous misconceptions:**

* Linking context into an essay
* Approaching and confidence with the Shakespeare extract
* Vary analytical and evaluative vocabulary
* Structuring a narrative and adapting to one of four titles
* Structuring a comparative poetry response

**Twenty Key Words (teach etymology alongside meaning)**

Abhorrent

Acquiesce

Adversity

Anticipation

Authority

Camaraderie

Compelling

Controversial

Duplicitous

Evocative

Foreshadowing

Intrinsic

Marginalised

Perspective

Plausible

Provokes

Realistic

Reputed

Significance

Surreptitious

Suspect