

| Year 9 HT 1 | Content, skills, objectives | Teaching and Learning resources, keywords | Assessment, homework | CEIAG Opportunities including roles and competencies | Standardisation/ Moderation |
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| | <p>Travel Writing/19th Century Non-Fiction</p> <p>KS2 Link: selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning</p> <ul style="list-style-type: none"> Write effectively for different purposes/audiences Select vocabulary grammar and form which is effective for audience/purpose Use language and form creatively and imaginatively Maintain coherence across a text Vary sentences/vocabulary for effect Use a range of punctuation to clarify/enhance meaning Analyse writer's use of language/structure Explore how writers present perspectives/feelings/ideas <p>W1a, b, c. W3a, b, c GV1b, R1C, R2a, c, e, g</p> | <ul style="list-style-type: none"> Study a range of travel texts from different times Concept of journeys (physical and metaphorical) Purpose of travel writing/understanding of different genres, styles and conventions Use of fact and opinion to present location Use of a picture to inspire writing balancing facts and description; use of sentence structures and punctuation to help build mood and description; use of tense and the effects; structuring a whole text; authorial/narrative voice creating tone to match audience and purpose; language/grammatical features: noun phrases, hyperbole, superlatives, comparatives, imperatives, relative clauses, rhetorical questions; adverbial phrases, prepositions, use of humour <p>NHTW: cacophony, beguiling, awe-inspiring, alluring (see sheet for further examples)</p> <p>Resources (shared area): resource pack – Journeys, PPT resources, extracts/examples of writing, IGNITE English resources</p> <p>Texts/writers to consider: Bryson, Dickens, Kate Humble, Paul Theroux, John Mandeville (see MTP for further examples)</p> | <p>Short writing tasks using examples of travel writing as models. Big Write tasks (see MTP) Recall/retrieval tasks; literacy starters</p> <p>Key assessment writing task: developed piece of travel writing in the style of contemporary travel writer (eg Bill Bryson)</p> <p>Reading assessment task: How are feelings/perspectives presented in "Accounts from the First Men on the Moon"</p> <p>Writing marked using GCSE writing mark scheme, awarded mark out of 40 (relate to 4+/5+/7+ criteria) Green pen responses in exercise books.</p> <p><u>Homework:</u> Weekly Bedrock Learning homework tasks (40 mins)</p> | <p><u>Competencies:</u> communication, <u>Career role/focus:</u> copy writer/advertising</p> | <p>Familiarise staff with mark scheme to assess pupils work: GCSE writing mark scheme. Staff to create model examples of writing.</p> <p>Dept /INSET time used for moderation of assessment.</p> <p>Address common misconceptions: tense, purpose of writing, grammar features, vocabulary in context, punctuation, sentence misuse.</p> |

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| <p>HT 2</p> | <p><u>Content, skills, objectives</u> Shakespeare's Villains</p> <p>KS2 LINK: identifying and discussing themes and conventions in and across a wide range of writing</p> <ul style="list-style-type: none"> • Understand literary archetypes of villains • Conventions of characters and their roles within tragedy/comedy • Write analytically in academic style • Make comparisons across two texts • Analyse how writers use language, form and structure to present character • Explore writer's intentions through character • Show familiarity with social/historical context in relation to character types • Use vocabulary, sentences to create character <p>R1B, R2b, c, d, e, g, h, R3. W1a, b,c</p> | <p>Video resources: Simon Reeve Incredible Journeys (Iplayer), youtube examples including Vagabrothers</p> <p><u>Teaching and learning resources, keywords</u></p> <p>Relevant extracts from Shakespeare plays: Henry IV, Richard III, Much Ado About Nothing, Othello</p> <ul style="list-style-type: none"> • Explore concept of heroes and villains in texts generally • Explore traits/types of villain • Review/synopsis of plays: create play profile • Themes: honour, betrayal, deception, ambition, • Conventions of genre: tragedy, comedy, history • Dramatic techniques: soliloquy, dramatic irony, structural focus • Writer's intention (focus on Richard III) <p>PPT resources relevant to study of characters (Falstaff, Richard, Iago – see MTP and group drive)</p> <p>Selection of youtube video clips for each play focussed on character (see MTP and group drive)</p> <p>NHTW: contempt, malicious, nefarious, coercive, immoral, corrupt (see sheet for further examples, differentiate as appropriate.)</p> | <p><u>Assessment, homework</u></p> <p>Shorter analytical pieces on individual characters initially as Big Write (eg: How does Shakespeare use language to present Falstaff as heroic/villainous? Why does Shakespeare present Richard as a villain?)</p> <p><u>Key reading assessment task:</u> Comparison of presentation of villains in two Shakespeare plays. (potential focus on one text for lower ability groups)</p> <p>Possible writing task: description of pupil's own villain</p> <p><u>Homework tasks:</u> Weekly Bedrock Learning homework tasks (40 mins)</p> | <p><u>CEIAG Opportunities including roles and competencies</u></p> <p><u>Competencies:</u> Creativity, literacy</p> <p><u>Career role focus</u> Writing and Publishing</p> | <p><u>Standardisation Moderation</u></p> <p>Familiarise staff with mark scheme to assess pupils work: GCSE Lit paper 1 mark scheme. Consider balance of AOs (AQA Feedback 2019 materials) to establish standards particular focus on comparison element. Staff to create model paragraphs. Address common misconceptions: Shakespearian language, interpretation of layers of meaning, contextual interpretation, construction of analysis (formality, academic style)</p> |
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| <p>HT 3</p> | <p><u>Content, skills, objectives</u></p> <p>KS2 Link: identifying how language, structure and presentation contribute to meaning</p> <p><u>Reading: Gothic Short Stories</u></p> <ul style="list-style-type: none"> • Understand and explore conventions of the gothic • Analyse how writers use language, structure, form • Explore writer's intentions • Recognise significance of social and historical context • Recognise significance of literary heritage • Write critically in a suitably academic style <p>R1C, R2b,b c, d, e,f, g, h</p> | <p><u>Teaching and learning resources, keywords</u></p> <p>Introduction to genre (define conventions Sinister settings, mystery / fear, Supernatural / paranormal activity, emotional distress / insanity, an anti-hero consider art/architecture)</p> <ul style="list-style-type: none"> • Pathetic fallacy • Use of adjectives and verbs to create a horrific atmosphere. Use of nouns to describe the creature and his reaction to it. • Use of oxymoron / paradox (contrasting images of the creature) <p>Frankenstein as the anti-hero (obsessive, insane behaviour)</p> <ul style="list-style-type: none"> • The Signalman: Use of adjectives / verbs / adverbs / noun phrases to establish mysterious / sinister atmosphere. • Pathetic Fallacy • Sensory Language • Sentence structures • Use of prepositional phrases • The Tell-Tale Heart: Repetition • Juxtaposition • Metaphor <p>Extracts from gothic texts, paintings and art, film clip examples (Sleepy Hollow)</p> <p>NHTW: transgression, ominous, hysteria, misogyny (other examples in shared area, differentiate as appropriate)</p> | <p><u>Assessment and Homework</u></p> <p>See MTP for suggested Big Write ideas.</p> <p>Shorter analysis on extracts throughout the study of the stories (see MTP)</p> <p><u>Key reading assessment:</u> Explore how Poe presents the them of madness in A Tell-Tale Heart</p> <p><u>Homework:</u> Weekly Bedrock Learning homework tasks (40 mins)</p> | <p><u>CEIAG Opportunities including roles and competencies</u></p> <p><u>Competencies:</u> Creativity and literacy</p> <p><u>Career role focus:</u> Publishing</p> <p>Wordsworth Trust workshop opportunity</p> | <p><u>Standardisation Moderation</u></p> <p>GCSE lit paper mark scheme. Address different AOs and their relevance.</p> <p>Staff to use/create models for use in class and as reference for standards for grades.</p> <p>Address common misconceptions: quality and focus of analysis, understanding of 19th century grammar/syntax</p> |
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| | <p>Ks2 link: writing narratives, considering how authors have developed characters and settings</p> <p>Descriptive and Narrative writing – Gothic Conventions</p> <ul style="list-style-type: none"> To explore how writers use vocabulary, language techniques and sentence structures to create effect (NCR5b, 5c, 5d, R6a) To make comparison of writers’ use language for effect (R6e) To develop skills for descriptive/narrative writing including structure, vocabulary sentence construction, narrative perspective (W1, W2d, W3, W4, W6a, W6b, W6c, GV1b) <p>To introduce pupils and create generic elements of Gothic Writing (W5, GV1c, GV1d, GV1e, GV1f)</p> | <p>To understanding how to introduce character and setting</p> <p>To consider how to build tension and engage the reader</p> <p>To explore the structure of narrative and beginnings and endings</p> <p>To employ gothic literary devices into their own writing: pathetic fallacy, authorial voice, symbols and motifs, etc</p> <p>Literary devices to build tone, description: pathetic fallacy, expanded noun phrases, adverbials, metaphors, symbols and motifs, narrative voice, etc</p> <p>Freytag’s conventions of structure: exposition, climax, denouement etc</p> <p>Reading: Extracts from - <i>Dracula</i>, <i>Jane Eyre</i>, <i>Macy Day Parade</i>, <i>The Raven</i>, <i>Dorian Gray</i>, <i>Jekyll and Hyde</i></p> <p>Vocabulary: beguiling, palpable, macabre, skeletal, clamouring, fixation (see NHTW sheet for further examples.)</p> | <p><u>Assessment:</u> Tests on grammar features. Range of shorter writing tasks relating to use of specific grammar and linguistic features of the genre. (Teacher modelling before writing) Use of still image and film clips to aid this</p> <p>A crafted Gothic narrative Broken down into key areas of:</p> <ul style="list-style-type: none"> Openings Atmosphere/setting Introduction of character Endings <p>Marked using GCSE Writing mark scheme. Green pen response in exercise books; modelled teacher response to guide improvements</p> <p><u>Homework tasks:</u> Weekly Bedrock Learning homework tasks (40 mins)</p> | <p><u>Competencies:</u> Teamwork, problem-solving</p> <p><u>Career role focus:</u> Public Relations, tourism</p> <p>Wordsworth Trust workshop opportunity</p> | <p>Familiarise staff with writing mark scheme (AO5 and AO6) and establish how bands/marks relate to 4+/5+/7+. Clarify specific grammar features with staff Share examples from previous years work where possible (staff to keep examples to build up a range.)</p> <p>Moderation In dept meeting for both writing responses</p> <p>Identify any key issues resulting from marking and build into planning for subsequent years</p> |

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| | <p>Intention</p> <p>Ks 2 link: discuss and evaluate how authors use language, including figurative language, considering the impact on the reader</p> <p>Poetry: William Blake</p> <ul style="list-style-type: none"> • Explore social and historical context (R1,2a) • Explore and analyse range of poetic forms, language and structural techniques (R1a, R2c, d, g) • Make critical comparisons between poems and poems across time (R2h) • Continue to develop skills in academic writing centred around writer's intentions (W1a,b, c) • Use poetic form, language techniques, structural techniques in their own writing (W4, 5, GV1b, c) • Develop skills for descriptive writing (W1, W2d, W3, W4, W6a, W6b, W6c, GV1b) | <p>Implementation</p> <p>To develop ideas about the gothic and poet as voice for change which links to GCSE study of other poetry/texts.</p> <p>Contextual information on French Revolution, ideas about religion and society, inequality.</p> <p>Themes:</p> <ul style="list-style-type: none"> • Power and exploitation • Corruption • Childhood/purity • Romanticism <p>Poetic form: ballad, free verse, regular stanzas, monologue</p> <p>Language and structural focus: violent imagery, patriotic imagery, aural imagery, plosives, alliteration, tactile imagery, Biblical allusion, personification, enjambment, caesura, verb choices, in media res, , contrast, consonance, volta, pararhyme, quatrain, couplet, cyclical, pronouns, irony, juxtaposition, flashback, iambic pentameter</p> <p>NHTW across different poems. Vocabulary for poems: Radical, hypocrisy, liberty, parody, non-conformist, social critique, morality</p> | <p>Impact</p> <p>Assessment:</p> <p>Recall/retrieval tests on poetic terminology/quotation etc</p> <p>Comparison of the <i>Chimney Sweeper</i> poems.</p> <p>How does Blake present his dissatisfaction with the way people have to live in <i>London</i>?</p> <p>Big Write tasks as identified. (eg: Writing in the style of Blake)</p> <p>Assessment pieces marked using GCSE Lit mark scheme. Green pen response in exercise books; modelled teacher response to guide improvements</p> <p>Homework: Weekly Bedrock Learning homework tasks (40 mins)</p> | <p>CEIAG Opportunities including roles and competencies</p> <p>Competencies: Presenting, creativity</p> <p>Career role focus: proof-reading, editing, publishing</p> | <p>Standardisation Moderation</p> <p>Consideration of poetry lit mark scheme with particular focus on comparison elements. Consider balance of AOs in reaching a mark. Create model answers to share as examples.</p> <p>Explore specific issues coming from marking to feedback into teaching.</p> |
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| | <p>Modern Drama (GCSE Literature Paper 2) An Inspector Calls <u>literal and inferential comprehension:</u> understanding a word, phrase or sentence in context; exploring aspects of plot, characterisation, events and settings; distinguishing between what is stated explicitly and what is implied; explaining motivation, sequence of events (Rn1c, R2a,c, d R3, , c, GV1b, d) <u>critical reading:</u> identifying the theme a; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation; making an informed personal response (R2c, d, e, g, R3, W1b)</p> <p><u>evaluation of a writer's choice of vocabulary, grammatical and structural features:</u> analysing and evaluating how language, structure, form and presentation contribute to quality and impact; using linguistic and literary terminology for such evaluation (R2a, b, g. W1b, c. GV1a, d) <u>producing clear and coherent text:</u> writing effectively about literature for a range of purposes such as: to describe, explain, summarise, argue, analyse and evaluate; discussing and maintaining a point of view; selecting and emphasising key points; using relevant quotation and using detailed textual references (W1a, b, c.)</p> | <p><u>Implementation</u></p> <ul style="list-style-type: none"> • Biography of J B Priestley (political views etc) • Historical context: 1912/1945, gender, class, Socialism/Capitalism. Link to writer's intentions • Genre conventions: Morality play, the Whodunnit, The Unities (time place, action) • Stagecraft (entrances, exits, time, sound= ringing, slamming props= the ring, the door, phone, furniture, lighting) • Stage direction reflecting characters' change • Characters' symbolic roles including Edna, Joe Meggarty • Dramatic irony • Critical theory: Todorov, "othering" in relation to Eva • Foreshadowing <p>Themes:</p> <ul style="list-style-type: none"> • Power and exploitation • Responsibility • Younger/older generation • Class/gender <p>Vocabulary (NHTW for each act) penitent, obstinate, altruistic, conceited, culpable, superficial, avaricious, omniscient, revelation</p> | <p><u>Impact</u></p> <p>Assessment: Knowledge recall and retrieval while reading the text including quotation revision and multiple choice questioning on plot/character/techniques</p> <p>Analysis of: stage direction at beginning / Birling's presentation in act 1 (dramatic irony/rhetoric) Comparison of Birling/Inspector's speeches</p> <p>Language analysis on key scenes</p> <p>Exam style questions on character and theme eg: Responsibility/Role of men,women/selfishness/change in attitudes</p> <p>When feeding back, pupils to have good quality models to refer to. Green pen responses in exercise books independently.</p> <p><u>Homework:</u> Weekly Bedrock Learning homework tasks (40 mins)</p> | <p><u>CEIAG Opportunities including roles and competencies</u></p> <p><u>Competencies:</u> aiming high and communication</p> <p><u>Career role/focus:</u> Law and legal Public Relations</p> <p>Theatre Trip: 2024 Glasgow for performance</p> | <p><u>Standardisation Moderation</u></p> <p>Familiarise staff with mark scheme to assess pupils work: GCSE Lit paper 2 mark scheme. Consider balance of AOs (AQA Feedback 2019 materials) to establish standards examples requested from previous year's exam series to establish standards. Staff to create model paragraphs.</p> <p>Dept /INSET time used for moderation of assessment.</p> <p>Post exam results, use AQA ERA to feed into marking and planning. AQA yearly materials on Reflecting on Exams. Cumbria Network Meetings</p> |
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