

Year 9	Term 1	Term 2	Term 3
Text or Theme	Investigating the British Empire: <i>The Sign of the Four</i>	Navigating Shakespeare: <i>Hamlet</i>	Telling Tales: <i>Concrete Rose</i>
Developing Cultural Capital	<p>At the heart of this sequence is <i>The Sign of the Four</i> by Arthur Conan Doyle, a rich literary text that is one of the seminal works of detective fiction. This sequence allows students to explore a text that is challenging in terms of its vocabulary and syntactical structures, while developing students' knowledge and understanding of Victorian England and the British Empire, including its impact on literature, through the reading of additional fiction texts, non-fiction texts and poetry.</p> <p>ILLuminating Texts: <i>The Murders in the Rue Morgue</i> by Edgar Allan Poe, <i>The A.B.C. Murders</i> by Agatha Christie, <i>Lethal White</i> by Robert Galbraith, <i>Good Friday</i> by Lynda La Plante, <i>Moll Flanders</i> by Daniel Defoe, <i>Little Women</i> by Louisa May Alcott, <i>Alice's Adventures in Wonderland</i> by Lewis Carroll, <i>Jane Eyre</i> by Charlotte Bronte, <i>Listen Mr Oxford Don</i> by John Agard, <i>The Woman in Black</i> by Susan Hill, newspaper articles relating to the Windrush Scandal / colonialism / the murder of Joanna Yeates / true crime / This is America / Central Park Five + When They See Us.</p>	<p>Navigating Shakespeare builds on students' study of a Shakespearean tragedy in <i>Romeo and Juliet</i> to enhance students' understanding of the conventions of a tragedy through the study of a canonical text that is rich in cultural capital. Alongside exploring the fate of the Danish Prince, students apply their knowledge of a range of key themes – including family, friendships and conflict – to a range of illuminating texts, which includes both fiction and non-fiction texts.</p> <p>ILLuminating Texts: <i>Moby Dick</i> by Herman Melville, <i>Wuthering Heights</i> by Emily Bronte, <i>Limbo</i> by Seamus Heaney. Non-fiction texts relating to Othering - <i>Us & Them</i> by John A Powell, <i>Hamlet Review - this fresh prince is fully and gloriously female</i> by Catherine Love, <i>New York State of Mind</i> by Nas.</p>	<p>At the heart of this sequence is a 21st century novel, which is a compelling example of young adult fiction that explores themes of race, identity, mental health and sexuality. This sequence allows students to explore a contemporary text, while also making links with historical literary texts, including the Romantic movement.</p> <p>ILLuminating Texts: <i>The Color Purple</i> by Alice Walker, <i>The Hate U Give</i> by Angie Thomas, Ruby Bridges article, <i>To Kill a Mockingbird</i> by Harper Lee, <i>Beachy Head</i> by Charlotte Smith, <i>On a Lane in Spring</i> by John Clare, <i>Bright star! would I were steadfast as thou art</i> by John Keats, <i>The Ballad of Reading Gaol</i> by Oscar Wilde, <i>Oranges are not the Only Fruit</i> by Jeanette Winterson.</p>
Substantive Knowledge & Key Vocabulary	<p>Genre conventions</p> <ul style="list-style-type: none"> Victorian Prose: British Empire, crime, poverty <p>Themes</p> <ul style="list-style-type: none"> War and Conflict: British Empire, plunder, exploitation <p>Linguistics</p> <ul style="list-style-type: none"> Cacophony, euphony, semantic field, superlative, anaphora, epistrophe, appositive, chiasmus, hypophora, antagonist, motif, allegory 	<p>Genre conventions</p> <ul style="list-style-type: none"> Shakespearean Tragedy: aside, tragic hero, hubris, Divine Right of Kings <p>Themes</p> <ul style="list-style-type: none"> Love and Relationships: misogyny, Oedipus complex <p>Linguistics</p> <ul style="list-style-type: none"> Cacophony, euphony, semantic field, superlative, anaphora, epistrophe, appositive, chiasmus, hypophora, antagonist, motif, allegory 	<p>Genre conventions</p> <ul style="list-style-type: none"> Modern Prose: bildungsroman <p>Themes</p> <ul style="list-style-type: none"> Inequality: racial inequality, sociolect Ambition: entrepreneur, unlawful <p>Linguistics</p> <ul style="list-style-type: none"> Cacophony, euphony, semantic field, superlative, anaphora, epistrophe, appositive, chiasmus, hypophora, antagonist, motif, allegory.
Disciplinary Knowledge & Assessments	<p>HT1: NGRT and No More Marking</p> <ul style="list-style-type: none"> Inferences, selecting evidence, comprehension Awareness of audience, purpose and form Developing an argument using rhetorical devices <p>HT2: Reading</p> <ul style="list-style-type: none"> Tracking across a text Selecting precise evidence Making clear inferences 	<p>HT3: Reading</p> <ul style="list-style-type: none"> Tracking across a text Selecting precise evidence Making clear inferences <p>HT4: Narrative</p> <ul style="list-style-type: none"> 5-part structure Effective openings Engaging characterisation scene Show not tell 	<p>HT5: Reading</p> <ul style="list-style-type: none"> Tracking across a text Selecting precise evidence Making clear inferences <p>HT6: No More Marking</p> <ul style="list-style-type: none"> Awareness of audience, purpose and form Developing an argument using rhetorical devices
Cross Curricular Links	<ul style="list-style-type: none"> History: Industrial Revolution (Y8 HT1) The British Empire (Y8 HT2) Geography: Colonialism (Y10) Drama: Crime and Punishment – Y9 (HT4). True Crime – Y9 (HT6) 	<ul style="list-style-type: none"> Drama: Greek Theatre, <i>Oedipus</i> (Y7 HT3), Elizabethan Theatre, <i>A Midsummer Night's Dream</i>, <i>Romeo and Juliet</i>, <i>Hamlet</i>, <i>Macbeth</i>, <i>Doctor Faustus</i> (Y7 HT5). History: Medieval England (Y7 HT6) 	<ul style="list-style-type: none"> History: The British Empire (Y8 HT2) Geography: Colonialism (Y10) Drama: Crime and Punishment – Y9 (HT4). True Crime – Y9 (HT6)