

Year 9	Term 1	Term 2	Term 3
Text or Theme	<b>Investigating the British Empire: <i>The Sign of the Four</i></b>	<b>Navigating Shakespeare: <i>Hamlet</i></b>	<b>Telling Tales: <i>Concrete Rose</i></b>
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><b>illuminating Texts:</b> <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>Bleak House</i> and <i>Oliver Twist</i> by Charles Dickens, <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> and <i>Checking Out Me History</i> by John Agard, <i>The Woman in Black</i> by Susan Hill, <i>The Mysterious Affair at Styles</i> by Agatha Christie, newspaper articles relating to <a href="#">the Windrush Scandal</a> / <a href="#">colonialism</a> / <a href="#">the murder of Joanna Yeates</a> / <a href="#">true crime</a> / <a href="#">This is America</a> / <a href="#">Central Park Five + When They See Us</a>.</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><b>illuminating Texts:</b> <i>The Canterbury Tales</i> by Geoffrey Chaucer, <i>Our Day Out</i> by Willy Russell, <i>Macbeth</i>, <i>Romeo and Juliet</i>, <i>Much Ado About Nothing</i> and <i>A Midsummer Night's Dream</i> by William Shakespeare, <i>Between the World and Me</i> by Ta-Nehisi Coates, <i>The Great Gatsby</i> by F Scott Fitzgerald, <i>Ophelia Thinks Harder</i> by Jean Betts, <i>Rosencrantz and Guildenstern Are Dead</i> by Tom Stoppard, <i>Ode to a Nightingale</i> by John Keats, <i>The Children of Men</i> by PD James, <i>If</i> by Rudyard Kipling, <i>Amleth</i> transcribed by Saxo Grammaticus, <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 &amp; 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 21<sup>st</sup> 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 and <i>The Canterbury Tales</i>.</p> <p><b>illuminating Texts:</b> <i>The Canterbury Tales Prologue</i> by Geoffrey Chaucer, <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>Lamia</i> by John Keats, <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>Death of a Salesman</i> by Arthur Miller, <i>Oranges are not the Only Fruit</i> by Jeanette Winterson.</p>
Retainable Knowledge	<ul style="list-style-type: none"> <li>• Representations of heroes and villains.</li> <li>• Representations of settings.</li> <li>• Representations of conflict.</li> <li>• Representations of gender.</li> <li>• Representations of race.</li> <li>• Conventions of a novel and homodiegetic narration.</li> <li>• Conventions of poetry, fiction and non-fiction.</li> <li>• 19<sup>th</sup> century social and historical context - Britain.</li> <li>• Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.</li> <li>• Transactional writing – crafting devices to structure an argument, varying sentences / punctuation.</li> <li>• Essay writing – selecting quotations, analysing the writer's choices, evaluating and comparing ideas.</li> <li>• Linguistic and literary vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• Representations of heroes and villains.</li> <li>• Representations of family.</li> <li>• Representations of friendship.</li> <li>• Representations of conflict.</li> <li>• Representations of the supernatural.</li> <li>• Conventions of a Shakespearean tragedy.</li> <li>• Conventions of poetry, fiction and non-fiction.</li> <li>• 17<sup>th</sup> century social and historical context - Britain.</li> <li>• Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.</li> <li>• Transactional writing – crafting devices to structure an argument, varying sentences / punctuation.</li> <li>• Essay writing – selecting quotations, analysing the writer's choices, evaluating and comparing ideas.</li> <li>• Linguistic and literary vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• Representations of race.</li> <li>• Representations of family.</li> <li>• Representations of love.</li> <li>• Representations of conflict.</li> <li>• Representations of gender.</li> <li>• Representations of mental health.</li> <li>• Conventions of a novel and homodiegetic narration.</li> <li>• Conventions of poetry, fiction and non-fiction.</li> <li>• 21<sup>st</sup> century social and historical context – USA.</li> <li>• Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.</li> <li>• Transactional writing – crafting devices to structure an argument, varying sentences / punctuation.</li> <li>• Essay writing – selecting quotations, analysing the writer's choices, evaluating and comparing ideas.</li> <li>• Linguistic and literary vocabulary.</li> </ul>
Cross Curricular Links	<ul style="list-style-type: none"> <li>• <b>History:</b> Industrial Revolution (Y8 HT1) The British Empire (Y8 HT2)</li> <li>• <b>Geography:</b> Colonialism (Y10)</li> <li>• <b>Drama:</b> Crime and Punishment – Y9 (HT4). True Crime – Y9 (HT6)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Drama:</b> 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).</li> <li>• <b>History:</b> Medieval England (Y7 HT6)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>History:</b> The British Empire (Y8 HT2)</li> <li>• <b>Geography:</b> Colonialism (Y10)</li> <li>• <b>Drama:</b> Crime and Punishment – Y9 (HT4). True Crime – Y9 (HT6)</li> </ul>
Vocabulary	Technical terminology is listed in the SoL <a href="#">vocabulary list</a> .	Technical terminology is listed in the SoL <a href="#">vocabulary list</a> .	Technical terminology is listed in the SoL <a href="#">vocabulary list</a> .
Assessments	<ul style="list-style-type: none"> <li>• <b>Transactional Writing No More Marking</b></li> <li>• <b>Reading: Evaluation</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Comparative essay</b></li> <li>• <b>Narrative Writing</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Reading: How</b></li> <li>• <b>Transactional Writing: No More Marking</b></li> </ul>

Year 10	Term 1	Term 2	Term 3
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