

Year 9 English Learning Outcomes

Unit 1: Exploring Fiction and Non-fiction - All in the Mind

- **Intent:** to further develop a keen understanding of different text types and to embrace the psychological themes in literature across time. By exploring more mature themes the students will see the impact of ideas across time and the rise of more self-aware and introspective texts. This will be further developed in the study of Jekyll and Hyde and Lord of the Flies in later terms.
- **Conventions of genre:** such as dark, abandoned, decaying settings; romanticized past; plot conventions such as revenge, familial secrets, prophecies and curses; horror; supernatural beings; romance; sexuality; gender roles and stereotypes; anti-heroes; symbolism; themes and motifs such as: curses, prophecies, hauntings, insanity, psychological flips and twists, damsels in distress, women as victims, doppelgängers, fallen societies.
- **Understand and define:** explicit; implicit; inference; adverbs to describe a character; anthropomorphism; personification; appropriate tone; Gothic conventions; macabre; phantasmagoria.
- **Contextual ideas of:** roles of men and women in gothic literature; archetypal characters; religious ideology and its presence in literature; Victorian sensibilities.
- **Writer's use of genre specific language:** fantasy or gothic; imagery; extended metaphors; symbolism; similes; metaphors; pathetic fallacy; personification; contrast; juxtaposition; adjectives; symbolism; structure.
- **Use of symbolism such as:** allegory, idioms, archetypes, cliché.
- **Use of characters such as:** doppelgängers; foils; anti-heroes; archetypes; stereotypes of gender.
- **Understanding how to write an essay that:** uses comparative connectives; has consistent use of tense; uses genre specific language; has a planned and consistent argument; identifies techniques; identifies structural techniques; explores the effects of structural and language techniques on the reader; explains in detail the reasons for these effects; uses integrated quotations; identify explicit and implicit information and ideas; select and synthesises evidence from different texts; makes inferences; compares writers' ideas and perspectives.

Unit 2: Animal Farm

- **Intent:** to embed a love of allegory and satire and to understand how from ancient Mesopotamia through Greek Myths (building on Yr7) to Aesop and beyond, and how anthropomorphism has been a bedrock of literature for aeons.
- **Conventions of genre:** 3rd person; use of chapters; omniscient narrator; characterisation; conflict; climax; story arcs.

- **Understand and define** communism; proletariat; bourgeoisie; explicit; implicit; inference; adverbs to describe a character; anthropomorphism; personification; symbolism; analogy.
- **Contextual ideas of** Communism; Soviet Russia; WWII; the post-war era in Britain and Europe; George Orwell's political beliefs; novels such as 1984 and their critique of power and propaganda; the Russian revolution.
- **Understanding of** textual issues such as: the analogies between characters and figures of importance in soviet Russia. Symbolic representations of ideas (such as the church and heaven being represented by the crow and candy mountain).
- **Writer's use of** socio-political references; imagery; extended metaphors; symbolism; similes; metaphors; pathetic fallacy; personification; contrast; juxtaposition; adjectives; symbolism; structure; terms of address.
- **Use of symbolism** such as Allegory, idioms, archetypes, cliché.
- **Use of characters** such as heroes; anti-heroes; villains and tyrants.
- **Understanding how to** write a speech that: uses comparative connectives; has consistent use of tense; uses in character choices of language; has a planned and consistent argument; uses a range of engaging rhetorical techniques; uses structural techniques to engage the reader; uses a range of vocabulary; uses higher level vocabulary for effect; uses emotive language; uses a range of punctuation; uses a range of sentence types; has control over sentence structure and register; is appropriate in tone; clearly targets a specific audience.

Unit 3: Development of Fiction and Non-fiction writing - All in the Mind

- **Intent:** to further develop an appreciation of and insight into how meaning is constructed and different viewpoints and perspectives are conveyed.
- **Conventions of genre:** article headings, straplines, captions, sub-headings, letters - addresses, salutations, speech – greeting, sign off, essay – introduction and conclusion, leaflet – headings, sub-headings, captions. Standard English and formal grammar for all types. Use of discourse markers and not using contractions.
- **Relevant ideas about:** current affairs, balanced arguments, using statistics, fact and opinions, use of pronouns I, we, you.
- **Understanding of** textual issues such as changing the tone through language, irony, scare-mongering, inflammatory rhetoric.
- **Writers' use of and students' use of** ellipsis, rhetorical questions, anaphora, chiasmus, pathos, alliteration, hyperbole, repetition, sentence length for effect, statistics.
- **Use of** symbolism/wordplay for effect. Allegory, idioms, archetypes, cliché.
- **Understanding how to** write a successful non-fiction article that uses a triplet that addresses the keywords in the question, engages the reader through interesting vocabulary and grammatical constrictions, varied vocabulary and precise punctuation to aid meaning. Use of rhetorical devices to engage the reader.
- **Understanding how to** write a comparative essay comparing two non-fiction articles. Use of comparative connectives, discourse markers, appreciation that the Victorians thought they lived in the greatest age ever, ability to summarise and synthesise information, comparing writers' methods on a word level and big method level.

Unit 4: Development of literature- C20th Drama - An Inspector Calls

- **Intent:** to develop the knowledge of drama and a love for performance. To use their knowledge of dramatic irony from Yr7 to further develop an understanding of the relationship between the stage and the audience
- **Conventions of genre:** use of stage directions, In media res, dramatic irony, the well-made play, Aristotelian unities, false endings, proxemics, use of characters on stage and what they here when, foreshadowing, use of chronological structure, nomenclature, biblical allusions.
- **Contextual ideas of** Marxism, capitalism, welfare state, class inequality, use of the theatre, J B Priestley's VE day speech, different productions including the National Theatre production.
- **Understanding of** textual issues such as: historical references, characterisation, use of props, stage directions, the two speeches, use of the doorbell and phone.
- **Writer's use of** biblical terms, names, crimes and morality, the titanic and WW1, references to revelations, the young characters changing, Mrs Birling's damning of her own son.
- **Use of** symbolism such as blood, fire, western hubris, allegory, Eva (Eve), Goole, golf, Croft's absence, the money, the photo, millions and millions.
- **Use of** characters such as Eva to represent original sin, the Birlings as representing the 7 deadly sins, what is Goole's potential role? Social conscientious, death, Marxist agitator. Mr Birling as Robber Baron and typical middle-class social climber, Mrs Birling and Gerald Croft as fading upper class.
- **Understanding how to write** a successful AIC essay by using: writer's name, triplet to explore key ideas and establish answer focus, referral to question key words throughout the answer, using different productions to explore different interpretations, focusing on writer's intended and actual message, use of integrated quotes, use of idioms to express ideas, argument related to current affairs to illustrate relevancy.

Unit 5: Development of Literature Poetry Skills

- **Intent:** to develop the love of poetry introduced earlier in the curriculum and to engage with the development of literature over time and the changing styles of poetry.
- **Conventions of genre:** poetry forms such as sonnets, lyrics, narrative poems, ballads, use of rhyme, perspective.
- **Study of** Ozymandias, London, Exposure, Storm on the Island, Remains, War Photographer.
- **Contextual ideas of** how poetry has changed over time, development of the sonnet, rhyme, abstract concepts, concrete ideas of individual moments, the movement from exploring the big ideas and metaphysical ideas of measuring the unmeasurable to modern psychological ideas of the moment and real life experience. Concepts of age and youth.
- **Understanding of** textual issues such as changing the tone through language, synaesthesia, imagery, euphemism, flashbacks, childlike structure, irony, hubris.
- **Writers' use of** metaphor, simile, alliteration, onomatopoeia, personification, in media res, enjambment, caesura, ellipsis, repetition, rhyme, anaphora.
- **Use of** symbolism such as deserts, mountains, guns, paintings, curtains, manacles, palaces, barbed wire, lack of trees, memory, blood, poppies, napalm, birth certificates, passports, corner shops, bunting.
- **Understanding how to write** a successful poetry essay that uses the poets' name(s), a triplet that addresses the keywords in the question, uses short words or phrases to support points, addresses the intended/original effect and modern interpretations, use of multiple words to support one point, discussion of writer's craft.

- **Understanding how to** write a successful comparative essay using discursive markers and comparative points, choosing appropriate poems that enable an interesting comparison. Comparing the methods.

Unit 6: Development of Explorations in Modern Prose

- **Intent:** to look closely at 20th literature and the development of modernist and post-modernist literature. To appreciate the use of character, setting and symbolism to convey meaning.
- **Conventions of the Language exam:** question types and formats, timings, use of keywords, use of extracts, annotating, features of post-1900 fiction, retrieval skills, effect of language, effect of structure, evaluate the writer's methods. Synthesizing skills, comparative skills, conventions of a description, conventions of a narrative, genres- detective noir, bildungsroman, pastoral, thriller, travelogue.
- **Understanding of** textual issues such as setting, symbolism, characterisation, genre, stereotypes, archetypes, feminism, Marxism, post-colonialism, Plato's allegory of the cave.
- **Use of** symbolism such as phallic, yonic, biblical, childbirth, buildings, skyscrapers, guns, suits, light and shade, darkness, labyrinths, pathetic fallacy, tribesman.
- **Use of** characters such as protagonists, antagonists, anti-heroes, damsel in distress, someone out of place, knight in shining armour, noir detective, modern detective.
- **Understanding how to** write clear responses to retrieval questions, clear analysis of language, clear analysis of structure, clear evaluation of the text using the methods employed by the writer.

Literature study of Lord of the Flies

- **Conventions of genre** post-modernism, bildungsroman, legacy of Treasure Island, The Coral Island and Swallows and Amazons, magical realism, boys' own adventures, 3rd person narrator.
- **Contextual ideas of** Christianity, WW2, holocaust, existential angst, feminism, Marxism, post-colonialism, ecocriticism, British Empire and its decline, Freudian theory, Plato's allegory of the cave, the cold war, opium of the masses, the fall of man.
- **Understanding of** textual issues such as using setting to create and shape atmosphere, passage of time, importance of names, use of Coral Island names, Piggy's name, Simon's biblical name, the increasing barbarity as shown through the deaths and the use of stones and sticks. Democracy, dictatorship, civilisation, fear and superstition, chaos and order, violence.
- **Writer's use of** archetypes, the island setting, lack of the speaker identified in speech, formal spoken English, chapter titles.
- **Use of** symbolism such as the snake-clasp belt, the conch and its yonic power, phallic symbols, the fire, the knife, the message from above, the mountain, the uniform, pulling their socks up, their hair, the stick sharpened at both ends, female figures, the fruit, defecating, the beast, the pig's head, glasses.
- **Use of** characters such as Piggy the victim, Simon the prophet, Jack the dictator, Roger the sadist, Ralph the liberal, SamnEric the homogeneous public, Percival the scared masses, birthmark boy as the failings of society, naval officer as the saviour, Parachutist as reality.