

Animal Farm by George Orwell

[English, Year 9, unit 1 of 5]

What previous learning am I building on?	What am I learning that is new?		
Experience of how writers develop characters across a longer novel (Yr 8 novel <i>Mortal Engines</i>). The way writers use the setting and carefully selected details early to establish key ideas. Understanding of important themes and how these can be tracked in fiction texts. Discussion of how fiction might comment on bigger issues in society (e.g. in <i>Mortal Engines</i> and in some of the Yr 8 short stories). Learning about language devices and how they are deployed for specific effects, for example in the Year 8 speeches and non-fiction units.	By the end of the unit, I will be able to: 1. Compare two writers and the ways they explore a key theme/idea e.g. through use of voice, style, tone, dialogue, and organisation. 2. Explore how writers’ contexts influence ideas/events in the novel. 3. Interpret the writer’s intention and use this to shape a written argument (e.g. in essay form). 4. Develop my planning skills (mind mapping, annotations, grouped points, varied paragraph openers etc.) 5. Build my argument across a number of linked paragraphs.		
Learning Journey – lesson title and main activities			
1. Exploring a key concept: Utopia Students will build on previous learning of utopias and dystopias and reflecting on what makes a good government. They read the opening of the novel and reflect on the author’s choices, including identifying the use of persuasive language techniques in Old Major’s speech.			
2. Reflecting on the novel's opening Students will read the opening of the novel and reflect on the author's choices, including identifying the use of persuasive language techniques in Old Major's speech, and the central themes and tensions the speech helps to establish.			
3. Responding creatively to key ideas in chapter 1 & 2 Students practise writing creatively responding to events from chapters 1 & 2, paying close attention to Orwell’s style and structure, and how the power shift from humans to animals is presented.			
4. Comparing the presentation of two key characters Students consider Orwell’s characterisation of Squealer and Old Major and practise key essay writing skills including developing annotation skills, selecting and embedding relevant quotations to support arguments, and writing comparatively.			
5. Reflecting on the new ‘utopian’ society Developing opinions on the success of the farm. Closely analysing language in chapter 5.			
6. Consider Napoleon’s consolidation of power and the silence of the animals in chapters 7-9 Students consider Napoleon’s methods and behaviour in the context of broader ideas/ concepts such as dictatorships and the cult of personality. They also reflect on the animals’ silence and the role of the narrator in drawing out Orwell’s ideas about power and exploitation. They will learn more about the Stalinist regime and consider how this impacts their reading of key scenes from the novel.			
7. Responding to the fate of Boxer and the farm Students closely consider the writer’s presentation of Boxer’s final moments on the farm, as well as – in the final chapter – the image that ends the novel, suggesting what gives the scene such power/ impact and using it to consider what Orwell’s message might be.			
How will I be assessed at the end of this unit?			
End of unit assessment: An essay comparing extracts from <i>Animal Farm</i> by George Orwell and <i>Lord of the Flies</i> by William Golding.			
Specialist vocabulary and terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Narrative voice/ allegory/ satire/ rhetoric/	A speculative piece of writing about an ideal society (utopia).	Research historical context of the Russian Communist Revolution to consider the novel as a political allegory.	The student cover sheet has all essentials details of the unit.

foreshadowing/ dystopia (utopia)	An explorative piece of writing on the theme of power and how it is explored in the novel. Creative writing – a speech or narration of a student rebellion. Analysis of key extracts across the text. Investigation of the allegory and how/ why Orwell might be using his novella as an allegory for the Russian revolution and its aftermath.	Read other political dystopian novels such as George Orwell's <i>1984</i> and <i>Brave New World</i> by Aldous Huxley, Bradbury's <i>Fahrenheit 451</i> and Julia Bertagne's <i>Exodus</i>. Borrow the school library's book on George Orwell. Read the whole of <i>Lord of the Flies</i> as wider reading. Do research on: https://padlet.com/discovering_literature/an-introduction-to-animal-farm-csz08g9fd70r1bly	My class teacher is always available. My form tutor can help start a learning conversation when I am not feeling confident. My peers will share their ideas and insights with me in lessons.
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Identity in Poetry: Diverse Contemporary Voices

[English, Year 9, Unit 2 of 5]

What previous learning am I building on?	What am I learning that is new?
Diverse Voices on the Theme of Growing Up and Change (Year 8): Building persuasive arguments about poems. Interpreting how poets' specific choices of figurative language (metaphor, simile, imagery) shape their presentation of ideas. Comparing how poets present ideas and supporting comparisons with embedded details from texts.	By the end of the unit, I will be able to: 1. Draw on my own experience and history to understand and explain a writer's purpose, and the effect the writer intends their work to have on a reader. 2. Express my own thoughts and feelings about poetry, using quotations from the poems to support my ideas. 3. Respond to other people's opinions in order to evaluate a poet's message. 4. Use poetry and a variety of poetic techniques as a way of expressing feelings about identity.
Learning Journey – lesson title and main activities	
1. Introducing the theme of the unit and the opening poems A chance for students to creatively explore their own identity and reflect on the idea of an 'alternate self' before reading the poem 'Kumukanda' and exploring what it has to say about growing up. We will then compare with 'You May Have Heard of Me' and consider how the poem uses allegory in its own exploration of growing up.	
2. Spiritual identities as explored in two poems Students will consider how two poets explore the spiritual or religious aspects of a person's identity, paying particular attention to of Kei Miller's use of structure and shape in 'Shrug of Jah' to convey ideas, and Imtiaz Dharker's use of symbolism. There will also be a focus on annotation skills.	
3. Considering voice and dialect Students will explore how voice, dialect and phonetic spelling is used in 'Velkom to Inklandt' by Sophie Herxheimer, producing and performing their own poem that offers a portrait of someone close to them using the techniques employed by Herxheimer. As a follow-up students may consider another 'London poem' – 'Patois' by Jay Bernard, to consider its attempt to capture the many multi-cultural voices and heritages of London.	
4. Poem as portrait Students will listen to the song 'Grandma's Hands' performed by Bill Withers, and read his lyrics alongside this, to further their understanding of how symbolism can be used to build an image of a person. Taking this poem as inspiration, they will follow the patterns of this song to create their own portrait using symbolism.	
5. Building on our analytical skills Looking closely at key moments in 2–3 poems which reflect on another idea – how we are seen by others – students will use the details and techniques they have identified to write reflectively about the poem they prefer. Poems will include the recent 'Thirteen' by Caleb Femi from his collection <i>Poor</i>.	

How will I be assessed at the end of this unit?

End of unit assessment:

Write a short essay reflecting on which of the poems from the anthology has made you think most about identity, using and exploring details from the poem and how poetic techniques are used to create effects. This will build on feedback from an earlier practice task. You will present your response to the class or a smaller group of students.

Specialist vocabulary and terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Voice or speaker (vs poet)/ tone/ attitude/ context/ stanza/ line/ imagery/ metaphor/ simile/ symbolism/ free verse/ layout/ dialect/ phonetic/ allegory	Poetry writing inspired by those we have read in class. Poetry annotating. Writing about some of the poems in detail.	Dip into other poetry anthologies, such as <i>Staying Alive</i> (ed. Neil Astley), or collections by single poets we have explored across the unit. The Poetry Foundation is a useful online resource.	- The student cover sheet has all essential details of the unit. - Your peers will share their ideas and writing with you in class. - Your English teachers can show you excellent models of work. Just ask if you need to see some more!

Othello: in Performance by William Shakespeare

[English, Year 9, Unit 3 of 5]

What previous learning am I building on?		What am I learning that is new?	
<i>Hamlet</i> (Year 7) is the first Shakespearean play you read as a Key Stage 3 student. Your reading of <i>Dr Faustus</i> (adapted for KS3) in Year 8 has also made you familiar with Renaissance era tragedies. This unit builds on comparative discussion skills that have been practised in the poetry units in Key Stage 3. (Here you will be comparing different productions of Shakespeare's play.)		By the end of the unit, I will be able to: 1. Comment on the genre of tragedy and explain how Shakespeare has created a tragic hero (and discuss that term 'hero'). 2. Explore key techniques used to create drama, such as entrances and exits, soliloquies, dramatic irony, different settings. 3. Discuss how audiences may react to the play's themes and ideas over time. 4. Explore different interpretations of the play through close study of productions' use of the text, and develop analytical writing making reference to language and production choices. 5. Explain how <i>Othello</i> reflects and creates space for debate on important issues relating to race, gender and relationships.	
Learning Journey – lesson title and main activities			
1. Introducing the two versions of <i>Othello</i> we will use in this unit (RSC 2025, starring Huge Quarshie and Lucian Msmati and Columbia Films starring Laurence Fishburne and Kenneth Branagh) Students will look at how both productions establish their Venetian settings of the play. They will examine the opening scenes featuring Iago and Roderigo, before looking at the 'I am not what I am' – idea. The play's holding back of the title character's name will be examined whilst examining the men's revelations to Brabantio..			
2. 'Two Iagos' and then 'Enter Othello' The play's establishment of the character of Iago continues – the flexible villainy and its difference when the part is played by Msmati and Branagh. We then look at Shakespeare's establishment of Othello the character through his first speech. With an emphasis on the collision between public and private worlds, we examine two monologues – the Duke of Venice's and Othello's, before hearing Desdemona.			
3. The World of Cyprus – the play's second setting The play's movement to a garrison in Cyprus is looked at, and what this move might signal. We look at how Cyprus at night is rendered. Iago's first soliloquy and the metaphor of the web are our focuses. We consider the idea of motive.			
4. Iago's Web and the Handkerchief We work on how Shakespeare shows us Cassio's sense of his reputation in tatters and the mischief this allows Iago to brew. With the tragedy at its midpoint, the plot now further involves Desdemona and Emilia. We examine the interchanges between the women and their husbands.			
5. The final trap is sprung by Iago We examine how Iago succeeds in bringing about Othello's state and look closely at how symbolism is used in our two productions. Students then watch as the tragedy reaches its brutal crisis point. We discuss the play's exploration of race and the casting of Iago in both version and its complicating function.			
How will I be assessed at the end of this unit?			
End of unit assessment: A comparative study of a moment of high drama in Act 4 using two recent productions of the play.			
Specialist vocabulary and terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Stage directions/ tragedy/ aside/ monologue /prose /imagery / symbolism /tone / audience/ hero and villain/ shot/ cut/ focus/ sound/ breaking the fourth wall	Writing in role as a character, e.g. letters between characters Writing a soliloquy for one of the characters. A letter to a director.	This is a challenging unit but re-reading key sequences of the play will consolidate learning. The RSC 'Shakespeare Learning Zone' is particularly helpful as an online resource: https://www.rsc.org.uk/shakespeare-learning-zone/othello	- The student cover sheet has essentials details of the unit. - Your peers will share their ideas and writing with you in class.

	Annotation of and writing about key passages.		- Your English teachers will discuss your work with you. - The Shakespeare Learning Zone (see left) is good for checking core character and plot details.
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Title: Extraordinary Journeys

[English, Year 9, Unit 4 of 5]

What previous learning am I building on?	What am I learning that is new?		
This unit builds on close reading skills that have been developed in a range of units across KS3 such as Year 8 Non-fiction unit: Personal Perspectives Through Time, but also our novel units such as <i>Mortal Engines</i> and <i>Animal Farm</i>. Key aspects of textual analysis (such as linguistic and structural choices, development of tension, reflecting on a writer's wider purpose) have been building up across KS3, culminating in this mini-language unit which looks ahead to English Language Paper 1 (GCSE).	By the end of the unit, I will be able to: 1. Infer information and ideas from a range of texts (from 19th century to more contemporary, both fiction and non-fiction) and develop clear arguments about those texts that link to a given question. 2. Select short quotations and embed them fluently in my writing to support my arguments about texts. 3. Analyse a range of ways authors use methods and techniques for effect and to create meanings. 4. Produce descriptive writing which uses a range of engaging vocabulary, language devices and varies sentence and paragraphs for effect.		
Learning Journey – lesson title and main activities			
1. Slow Writing: Objects to inspire writing Using a collection of 'abandoned objects' from an imaginary train journey to generate ideas for character and plot leading to a piece of 'slow writing' across several paragraphs.			
2. 'Heart of Darkness' Using an extract from Conrad's text to inspire a piece of descriptive writing where linguistic devices such as metaphors, personification, repetition are used to create certain effects. Students will analyse the writer's choices and interpret effects.			
3. 'Life of Pi' Explore two extracts from 'Life of Pi' paying particular attention to tone, and how it is achieved, and how the text is shaped, using the idea of 'turning points' to track structure.			
4. 'Free Solo' Students will watch a tense scene from a recent Netflix documentary where a climber attempts to scale El-Capitan in California. They will track both tension (rising/ falling) and other structural developments such as shifts in focus/ sound/ tone/ shot-types – noticing how they contribute to tension and engage the viewer. They will then turn the media text into a piece of writing using various structural features to control and develop tension.			
5. 'Train Dreams' Students will use an extract from a film adaptation of a modern American novel to inspire a carefully structured piece of writing where a character makes a shocking discovery. They will also have the chance to explore the original text and analyse the writer's choices paying particular attention to how a writer develops a character's impressions of their external world.			
6. 'Gulliver's Travels' Students will read extracts from this canonical text to consider how a writer fuses the fantastical and the everyday in order to offer a criticism of their own society and times. They will consider this text as an example of 'satire' and re-visit how satire uses humour to critique – building on learning during <i>Dr Faustus</i> in Year 8.			
How will I be assessed at the end of this unit?			
End of unit assessment: The end of Yr 9 exam will feature a range of reading questions in response to an unseen prose text and a final writing task inspired by a short poem.			
Specialist vocabulary and terms	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
narrator/ narrative voice/ perspective/ characters/ dialogue/ setting/ satire/ atmosphere/ tone/ turning points/ structure/ parts of language (verbs/adjectives/ adverbs)	An analytical piece of writing. Writing descriptively about somewhere in London to make it sound strange and unusual. A description of Gulliver's first meal. Finding and presenting a short film/ series extract that does	Wider reading around the unit will help. Students may be interested to explore the full-length texts after reading extracts.	- The student cover sheet has all essentials details of the unit. - Your peers will share their ideas and writing with you in class. - Your English teachers will discuss your work with you.

	interesting things with structure explaining some of the director's choices and their effects.	Wider exposure to films can be useful as a way of encouraging students to think about structure. Students can borrow English Language anthologies from the English department to practise close reading skills.	
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