Year 9	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
How do stories about the relationship between individuals and society help us understand the world around us?						
	Gothic Texts **Prose & Poetry**	*The Woman in Black* – Susan Hill **Gothic Novel**		*Long Way Down* – Jason Reynolds **Verse Novel**	*Romeo and Juliet* – Shakespeare **Shakespearean Tragedy**	
Theme/Big Idea	***Individuals and Society: Fear, Change and the Supernatural***	***Individuals and Society: Isolation, fear and loss***		***Individuals and Society in Contemporary America: Revenge, Grief and Violence***	***Individuals and Society in a Patriarchal Society: Love, Revenge and Conflict***	
Content. What are students learning?	**How writers:** -Explore the Gothic as a response to **social and historical change.** -Use **Gothic conventions**, **symbolism** and **atmosphere** to present fear and the supernatural. -Present the relationship between **individuals and society** through **isolation, prejudice and exclusion.** **Non-Fiction** Explore how writers present ideas about science, society and fear for different **audiences and purposes.**	**Chapters 1-6** **How Hill:** **-**Uses **language** and **structure** to create atmosphere and establish a **Gothic setting.** -Uses **characterisation** to reveal the narrator's thoughts, feelings and fears. -Uses **suspense** and **foreshadowing** to build tension and engage the reader. **Poetry:** Explore how poets create atmosphere and present fear through language and structure **Non-Fiction** Explore how writers adapt language and structure for different audiences and purposes.	**Chapters 7-12** **How Hill:** -Develops suspense through **setting**, **characterisation** and the **supernatural**. -Explores isolation, grief and fear through the experiences of Arthur Kipps. -Uses **structural turning points** - to shape the reader's response. **Poetry:** -Compare how writers present fear, loss and the supernatural. **Non-Fiction:** Explore how persuasive techniques influence readers through language and structure.	**How Reynolds:** -Uses the novel-in-verse form to shape **pace, suspense** and **meaning**. -Explores **grief, revenge** and **moral conflict** through Will's **first-person voice.** -Uses **motifs, symbolism** and **ambiguity** to challenge the cycle of violence3.	**Acts 1-2** **How Shakespeare:** -Creates an **exposition** that establishes conflict and introduces the **patriarchal society** of Verona. -Explores **different attitudes** towards **love, honour and family**. -Uses **stagecraft**, **dialogue and dramatic irony** to establish tension and foreshadow tragedy. **Poetry:** -Explore how poets present **different perspectives** on love through language, form and structure. **Non-Fiction:** -Explore how writers adapt language for **different audiences** and purposes	**Acts 3-5** **How Shakespeare:** -Uses the **conventions of tragedy** to build towards a **crisis point** and **resolution**. -Explores the consequences of **conflict, revenge and impulsive choices.** -Uses **soliloquies, dramatic irony and structural turning points** to shape the audience's response. **Poetry:** -Compare how poets **present contrasting attitudes** towards love and relationships. **Non-Fiction** -Explore how journalists influence readers through **inclusion, omission and bias.**
What are students learning to do?	-**Analyse** how language, structure and	**Chapters 1-6** **-Analyse** how Hill uses	**Chapters 7-12** -Analyse how **suspense** and	-Analyse how **language, form** and **structure** shape meaning.	**Acts 1–2** -Develop analytical writing using	**Acts 3–5** -Write **comparative analytical paragraphs**

	symbolism create atmosphere. -Explain how **context** shapes writers' ideas. -Develop **analytical** and **descriptive** writing using What–How–Why responses and a Gothic monologue.	**language, structure** and **setting** to create atmosphere. -Select and explore **relevant quotations** in a What–How–Why response. -Use **descriptive techniques** to establish a **sinister setting.**	**tension** develop across the novel. -Adapt **language** and **structure** for a specific audience and purpose. -Create an **effective** GCSE style story opening that starts in the moment.	-Select and explore **relevant quotations** using a What–How–Why response.	**embedded quotations** and What–How–Why paragraphs. -Write **empathetically** from a character's perspective to demonstrate **understanding of motivation** and viewpoint. -Use **context** to deepen interpretation of **characters, relationships and society**	using evidence from **drama, poetry and non-fiction.** -**Adapt language** for different audiences and purposes in persuasive non-fiction writing. -Create a controlled narrative using **contrasting moods**, atmosphere and narrative voice.
KEY WORDS	Enlightenment, Romanticism, Gothic, atmosphere, symbolism, supernatural, isolation, prejudice, transgression, uncanny, motif, thesis statement	Characterisation, inference, similes, metaphors, structure, personification, Gothic genre, zooming in and out, close up, wide shot, connotations, denotations, turning point.	Caesura, enjambment, metaphor, central idea, annotation, purpose, audience, type, emotive language, headline, strapline, subheading, hyperbole, statistics, power of three, quotations, direct address, thesis statement.	Free verse, stanza, line break, white space, motif, symbolism, repetition, anaphora, enjambment, caesura, narrative voice, cycle of violence, revenge, grief, masculinity, moral dilemma, suspense, ambiguity.	Prologue, exposition, Greek Chorus, stagecraft, proxemics, characterisation, patriarchy, soliloquy, oxymoron, extended metaphor, lexical field, sonnet, rhyme scheme, metre, iambic pentameter.	Tragedy, hamartia, peripeteia, anagnorisis, crisis point, dramatic irony, caesura, enjambment, volta, purpose, audience, form, emotive language, hyperbole, bias, narrative perspective, Gothic genre, thesis statement.
Skills How are they learning it?	-**Develop analytical reading** through **close annotation** and What–How–Why responses. -Build **contextual understanding** through discussion and comparison of Gothic texts. -**Refine creative writing** through planning, drafting and editing a Gothic monologue.	**<u>Chapters 1-6</u>** -Refine **analytical writing** through What–How–Why paragraphs and embedded quotations. -Practise close reading by **annotating** and **exploding quotations.** -Develop descriptive writing by using Hill's methods of **setting and atmosphere**.	**<u>Chapters 7-12</u>** -Apply **persuasive techniques** through non-fiction model texts. -Strengthen analytical writing by **tracking** and **structural turning points.** -Craft an engaging narrative opening using GCSE narrative writing conventions.	**-Analyse verse form** through line breaks, white space and symbolism. **-Develop analytical writing** through thesis statements and What–How–Why paragraphs. -I**nterpret motifs** by tracking ideas across the novel	**<u>Acts 1-2</u>** -Refine close reading through analysing Shakespeare's **language, stagecraft** and **dramatic methods**. -Practise analytical writing through thesis statements, embedded quotations and What–How–Why paragraphs. -Explore **character** through **empathetic first-person writing.**	**<u>Acts 3–5</u>** -Strengthen **comparative analysis** across drama, poetry and non-fiction. -Apply **persuasive techniques** for different audiences and purposes. -Craft an original narrative using **contrasting moods** and **atmosphere.**

Key Questions	-What makes a text Gothic? -How do Gothic writers create **fear and suspense**? -How do Gothic stories explore the relationship between **individuals and society?**	**Chapters 1-6** -How does Hill create **atmosphere** and **suspense** at the beginning of the novel? -How does Hill present her characters through **characterisation** and **narrative perspective**? -How do **Gothic settings** influence the reader's response?	**Chapters 7-12** -How does Hill develop **suspense** throughout the novel? -How do **setting** and the **supernatural** create fear? -How does Hill use the ending to **shape the reader's** response?	-How does Reynolds present **revenge as part of a cycle** rather than a solution? -How do **motifs and symbolism** develop the novel's central ideas? -How do the ghosts **challenge** Will's understanding of the Rules? -Why does Reynolds leave the ending **ambiguous?**	**Acts 1–2** -How does Shakespeare establish **conflict** and **tension** in the opening of the play? -How does Shakespeare **present love, honour** and **authority** through different characters? -How does **patriarchal society** shape Juliet's choices and relationships?	**Acts 3–5** -How does Shakespeare use the **conventions of tragedy** to shape the audience's response? -How do different writers **present contrasting ideas about love and relationships**? -Are **fate, individual choices** or **society** most responsible for the tragedy?
Assessment (specific assessed piece(s); milestone(s))	**Reading Assessment:** *How does Poe use structure to create tension in* **The Tell-Tale Heart** *?* **Reading skills:** Analyse how structure creates tension using relevant textual evidence. **Writing skills:** Produce a developed What–How–Why analytical response using embedded quotations. **Creative Writing:** Gothic-inspired monologue	**'What – How – Why' Analytical writing:** *'How does Susan Hill create a sinister atmosphere at the start of Chapter 2 of* The Woman in Black*?* **Reading skills:** identifying relevant/apt evidence from an extract. **Analytical skills**: 'exploding' the quotation – exploring the connotations of language used by the writer. **Writing skills**: Creating a written response using the 'What – How – Why' format. What the writer does, how the writer does it and why the writer does it (effect on reader).	**Creative Writing (opening of a story):** *'In the Room, Searching . . .'* A piece of writing that requires students to practise the AQA guidelines for GCSE English Lang Q5 (opening of a story – first examined in 2026): 'start in the moment', 'create atmosphere, 'establish setting'	**'What–How–Why' Analytical Writing** *'How does Reynolds present the cycle of violence in* Long Way Down*?'* **Reading Skills:** -Select relevant quotations independently to support ideas. -Analyse how Reynolds uses verse form, motifs and narrative voice to present the cycle of violence. **Writing Skills:** -Write a developed What–How–Why analytical paragraph using **embedded quotations** and a clear **thesis statement**. -Analyse how **language and structure** shape the reader's response.	**'What–How–Why' Analytical Essay** *'How does Shakespeare present Romeo's view of love in Act 1 of* Romeo and Juliet*?'* **Reading skills:** -Identifying **relevant** and **apt evidence** from an extract. -Exploring how Shakespeare uses **language** and **dramatic methods** to present Romeo's attitude towards love. **Writing skills:** -Creating a developed written response using the **What–How–Why** format. -Analysing **what** Shakespeare does, **how** he does it and **why** he presents Romeo's view of love in this way (effect on the audience)	**Comparative Writing (Non-Fiction):** -**Compare** how *Soundtrack to Murder* and *Music, Not Gang Culture* present different viewpoints on drill music. **Reading skills:** -Identify similarities and differences i**n viewpoint, purpose and audience.** -Explore how writers use language and structure to influence the reader. **Writing skills:** -Write a comparative response using evidence from both texts. -Compare how **language, structure and rhetorical** methods shape meaning and audience response.