

## OCL English Curriculum: Long Term Plan

### Year 7

#### Brief overview

**Core theme of the year:** Heroes

**Core questions:** This year, through the study of rich and illuminating texts, students will consider: What makes a hero? Who holds power and why? Do heroes always bring stability to society? What are a hero's flaws? Do all heroes experience downfalls?

**Principles of Progression:**

- **Curricular Narrative** - the texts in Year 7 build in complexity over time, beginning with the simple stories that form the foundational myths and patterns of the Classical world and how, alongside religion, they have helped to shape society and culture right through to modern science fiction literature in *A Wrinkle in Time*.
- **Comprehension to critical thinking** – in Year 7, pupils hone their ability to understand and respond to a text: to write about the different ways characters and ideas are presented and how to use evidence to support their reading. They will be taught to base their ideas on evidence, prioritise information and expand their explanations. They will use the knowledge and patterns they have learned from prior texts to make links between characters and ideas whether Perseus and Beowulf, Cain and Grendel or the relevance of the religious allusions to light in *A Wrinkle in Time* to gain accurate and insightful meaning.
- **Vocabulary instruction** - pupils are explicitly taught versatile, powerful and life changing vocabulary and how to use it, accurately in varying contexts. The vocabulary in Year 7 gives them the ability to access complex notions of heroism, power, gender and the constant shift between stability and instability created by individuals.
- **Written fluency** - grammar instruction is focussed on building a firm and accurate base on which to build written fluency and expression. It is practised every lesson and allows pupils to move from novice to being able to manipulate and control more complex analytical structures. The Hochman Method is at the heart of the curriculum and in Year 7, students build from simple, accurate declarative sentences to expand their ideas using basic conjunctions, such as because, but and so, to writing single paragraphs that combine subordinate conjunctions, noun appositives and textual evidence.
- **Developing voice** - structured oracy is embedded at the heart of each lesson and allows pupils to experiment with and manipulate new vocabulary, knowledge and grammatical structures through Turn and Talk. In Year 7, students are given the opportunity to talk for a range of purposes and for a range of audiences. They will write and verbally rehearse taking on the role of different characters, giving their opinions on different places and cultures and reporting on events.
- **Written craft** - writing is at the heart of our curriculum and pupils will experience and master writing diary entries, newspaper reports and travel articles. Pupils develop and refine their written voice over this range of genres and forms.
- **Critical reading** - throughout Year 7, students have the opportunity to read a variety of thought-provoking, challenging, diverse and inspiring texts that span a range of perspectives and time periods. They travel to Ancient Greece, Canaan and the holy land and to 8<sup>th</sup> century Scandinavia. Reading skills are supported, developed and enhanced through robust direct vocabulary instruction; opportunities for discussion and verbal rehearsal and precise and accurate instruction of both the grammar and content of analysis.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Big Question</b>	What makes a hero?	Can heroes be defiant?	What can we learn from stories of heroes?	What happens when heroes are hubristic?	What happens when a hero is unconventional?	
<b>Unit title</b>	Greek Myths	<i>Antigone</i> , Sophocles	Abrahamic Allusions or Folk Tales	<i>Beowulf</i> , Seamus Heaney	<i>A Wrinkle in Time</i> , Madeleine L'Engle	
<b>Relevant core concepts</b>	→ heroes are often brave → tyrants are immoral → over-reaching is often punished	→ heroes can be rash and hubristic, which causes their downfall → heroes make sacrifices for what they believe in → heroes sometimes have to be defiant and forthright	→ the innocent can be corrupted → ostracising leads to suffering → those who seem vulnerable can also be potent	→ the ostracised often want vengeance → society often wants stability → the deaths of heroes are lamented	→ characters can find it difficult to comprehend unconventional ideas → unconventional characters are often made to feel inadequate → there is often pressure to conform to conventional ways of thinking	
<b>Reading:</b>						
<b>Relevant end points</b>	<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.	<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.	<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>4:</b> Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.	<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.	<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.	

Writing:					
	1: Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.	2: Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.	7: Remember and reference the works they have read using this knowledge to create new ideas and meanings.	1: Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.	4: Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.
<b>Creative / Non-Fiction Text Types</b>	<ul style="list-style-type: none"> <li>Newspaper reports</li> <li>Diary entries</li> </ul>		<ul style="list-style-type: none"> <li>Creative writing</li> <li>Travel Writing</li> </ul>		<ul style="list-style-type: none"> <li>Newspaper reports</li> <li>Diary Entries</li> <li>Creative writing</li> <li>Travel writing</li> </ul>
<b>Core substantive knowledge</b>	<ol style="list-style-type: none"> <li>antagonist / protagonist</li> <li>stability / instability</li> <li>emancipate / oppress</li> <li>compliant / defiant</li> <li>moral / immoral</li> </ol>		<ol style="list-style-type: none"> <li>pure / corrupt</li> <li>ostracise / embrace</li> <li>defile / purify</li> <li>sacrifice / preserve</li> <li>transient / enduring</li> </ol>		<ol style="list-style-type: none"> <li>adequacy / inadequacy</li> <li>comprehend / misunderstand</li> <li>ambiguous / obvious</li> <li>conventional / unconventional</li> <li>tangible / intangible</li> </ol>
<b>Core disciplinary knowledge</b>	<b>Thoughtful, academic responses to texts contain:</b>				
	Complete vs fragment sentences Declarative sentences and simple correlative conjunctions Basic conjunctions Subordinate conjunctions Noun appositives Embedding quotations Sentence combining	<i>Recap of writing curriculum in Autumn Term</i> Kernel sentences Paraphrasing Sentence combining		<i>Interleaving of writing curriculum in Autumn and Spring Term</i> Prepositions of time and place Writing whole paragraphs	
	<b>Creative, accurate writing contains techniques such as:</b>				
	Simile and metaphor	Abrahamic reference and kenning (compressed metaphor)		<i>Interleaving of literary devices taught in Autumn and Spring Term</i>	

## Year 8

### Brief overview

**Core theme of the year:** Conflict

**Core questions:** This year, pupils will, through the study of rich and illuminating texts, consider: Where does conflict often occur? Why does conflict often occur? Is conflict inevitable? Is conflict pervasive?

**Principles of Progression:**

- **Curricular Narrative** - the texts in Year 8 build in complexity over time, beginning with the more simple story of conflict in Romeo and Juliet to conflict with the Industrial Revolution and the Age of Reason in Romantic Poetry.
- **Comprehension to critical thinking** – in Year 8, pupils begin to look at symbolism, its effects and its creation. They see symbols in Romeo and Juliet with the “sun”, the “dove” and the “crow” and move towards Coleridge’s extended symbol of the Albatross. They articulate the effects of these symbols and start to use them in their own writing.
- **Vocabulary instruction** - pupils are explicitly taught versatile, powerful and life changing vocabulary and how to use it, accurately in varying contexts. The vocabulary in Year 8 gives them the ability to see in texts complex notions of fate and free will, the sublime and the industrial versus the natural world.
- **Written fluency** - grammar instruction is focussed on improving both pupils’ written expression and fluency. It is practised every lesson and allows pupils to move from novice to being able to manipulate and control complex analytical structures of analysis and expression. The Hochman Method is at the heart of the curriculum and in Year 8, students start to build their ability to use participial phrases and discuss symbolism.
- **Developing voice** - structured oracy is embedded at the heart of each lesson and allows pupils to experiment with and manipulate new vocabulary, knowledge and grammatical structures through Turn and Talk. In Year 8, students are given the opportunity to talk for a range of purposes and for a range of audiences. They will write and perform monologues, poetry and draft letters to imaginary recipients across space and time.
- **Written craft** - writing is at the heart of our curriculum and pupils will experience and master writing monologues, poetry, a sarcastic voice and letters. Pupils develop and refine their written voice over this range of genres and forms.
- **Critical reading** - throughout Year 8, students have the opportunity to read a variety of thought-provoking, challenging, diverse and inspiring texts that span a range of perspectives and time periods. They travel to Verona, to Industrial London and across the world on the Ancient Mariner’s voyage. Reading skills are supported, developed and enhanced through robust direct vocabulary instruction; opportunities for discussion and verbal rehearsal and precise and accurate instruction of both the grammar and content of analysis.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Big Question</b>	Is conflict pervasive?		What happens when there is conflict with the natural world?		What are the consequences of conflict?	
<b>Unit title</b>	<i>Romeo and Juliet</i> , William Shakespeare		<i>Songs of Innocence and Experience</i> , William Blake or <i>Binti</i> , Nnedi Okorafor	<i>Rime of the Ancient Mariner</i> , Samuel Taylor Coleridge	<i>Things Fall Apart</i> , Chinua Achebe	
<b>Relevant core concepts</b>	<ul style="list-style-type: none"> <li>→ conflict is pervasive and inevitable</li> <li>→ subversion and defiance are often punished</li> <li>→ patriarchal societies are oppressive</li> </ul>		<ul style="list-style-type: none"> <li>→ we should have reverence for nature because it is sublime</li> <li>→ the innocence of children should be preserved</li> <li>→ literature often challenges oppression</li> </ul>	<ul style="list-style-type: none"> <li>→ characters often have to do penance for their sins</li> <li>→ the supernatural can be both enchanting and repulsive</li> <li>→ characters often want to find both a sanctuary and salvation</li> </ul>	<ul style="list-style-type: none"> <li>→ characters are often destabilised by a lack of connection to their identity</li> <li>→ colonialism is oppressive and immoral</li> <li>→ stereotypes of both masculinity and femininity are harmful</li> </ul>	
<b>Relevant end points</b>	<b>Reading:</b>					
	<ol style="list-style-type: none"> <li>1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>2: Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises.</li> <li>4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose.</li> <li>5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> </ol>		<ol style="list-style-type: none"> <li>1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>2: Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises.</li> <li>4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose.</li> <li>5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> <li>6: Use evidence to support their ideas and understanding.</li> <li>7: Compare the content, construction and impact of different text types.</li> </ol>		<ol style="list-style-type: none"> <li>1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>2: Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises.</li> <li>4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose.</li> <li>5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> <li>6: Use evidence to support their ideas and understanding.</li> <li>7: Compare the content, construction and impact of different text types.</li> </ol>	

Writing:			
	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning</p>	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning</p>	<p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p> <p><b>7:</b> Remember and reference the works they have read using this knowledge to create new ideas and meanings.</p> <p><b>8:</b> Know that writing makes us powerful: it gives us control over our voice and destiny.</p>
<b>Creative / Non-Fiction Text Types</b>	<ul style="list-style-type: none"> <li>Sarcastic Critique</li> <li>Imaginative writing – taking on multiple perspectives</li> </ul>	<ul style="list-style-type: none"> <li>Poetry writing (Blake) / Diary Writing (Binti)</li> <li>Letter writing</li> </ul>	<ul style="list-style-type: none"> <li>Essay writing</li> <li>Debate writing</li> </ul>
<b>Core substantive knowledge</b>	<ol style="list-style-type: none"> <li>Fate / free will</li> <li>Turmoil / tranquillity</li> <li>Reverence / scorn</li> <li>Excess / moderation</li> <li>Objectify / value</li> </ol>	<ol style="list-style-type: none"> <li>Subvert / conform</li> <li>Transcend / capitulate</li> <li>Awe / contempt</li> <li>Industrial / natural</li> <li>Sublime / banal</li> </ol>	<ol style="list-style-type: none"> <li>Turbulent / tranquil</li> <li>Brutal / tender</li> <li>Reverence / scorn</li> <li>Stability / instability</li> <li>Ostracise / embrace</li> </ol>
<b>Thoughtful, academic responses to texts contain:</b>			
<b>Core disciplinary knowledge</b>	<p><i>Interleaving of Year 7 Writing Curriculum</i></p> <p>Beginning language analysis: <i>More specifically,... / In particular...</i></p> <p>Symbolism: <i>Represents / symbolises / stands for / ...and, by proxy...</i></p>	<p><i>Interleaving of Year 7 Writing Curriculum and Year 8 Autumn Term</i></p> <p>Refining language analysis: <i>Participles (past and present) and participle phrases – building from participles to participle phrases in both creative writing and analysis.</i></p> <p>Refining language analysis: <i>It is almost as if... / It is as though...</i></p> <p>Modality: <i>Verbs: could / may / might</i> <i>Adverbs: perhaps / maybe / arguably / clearly / undeniably</i></p>	<p><i>Interleaving of Year 7 Writing Curriculum and Year 8 Autumn and Spring Term</i></p> <p>Grammar review: <i>Fronted and embedded subordinate clauses</i> <i>Noun appositives</i></p> <p>Text as a construct: <i>Writer aims to promote / criticise / support / undermine / threaten / reveal</i></p> <p>Combining and deploying language analysis phraseology</p>
<b>Creative, accurate writing contains techniques such as:</b>			
	Symbolism	Symbolism	<i>Interleaving of Year 7 and 8 literary devices</i>

## Year 9

### Brief overview

**Core theme of the year:** Rebellion

**Core questions:** This year, pupils will, through the study of rich and illuminating texts, consider: What are the consequences of injustice? Why do characters rebel? What do characters rebel against? How can literature be rebellious?

**Principles of Progression:**

- **Curricular Narrative** - the voices in Year 9 build in complexity over time, beginning with the conflicting voices of Iago and Othello; Emilia and Desdemona, to exploring how conflict was challenged in society in the Harlem Renaissance
- **Comprehension to critical thinking** – in Year 9, pupils begin to build their analysis of texts to include comparison, from comparing a single character at different points in the play to comparing a two-characters with each other to comparing poems and poets and their messages. Students have a great comprehension of written craft, using participles to think critically about a writer’s intention, perspective and purpose.
- **Vocabulary instruction** - pupils are explicitly taught versatile, powerful and life changing vocabulary and how to use it, accurately in varying contexts. The vocabulary in Year 9 gives them the ability to see in texts complex notions of oppression and tyranny, liberation and imprisonment.
- **Written fluency** - grammar instruction is focused on improving both pupils’ written expression and fluency. It is practised every lesson and allows pupils to move from novice to being able to manipulate and control complex structures of analysis and expression. The Hochman Method is at the heart of the curriculum and in Year 9, students start to build their ability to discuss the writer’s intention and compare texts and ideas.
- **Developing voice** - structured oracy is embedded at the heart of each lesson and allows pupils to experiment with and manipulate new vocabulary, knowledge and grammatical structures through Turn and Talk. In Year 9, students are given the opportunity to talk for a range of purposes and for a range of audiences. They will write and perform poetry, speeches and monologues.
- **Written craft** - writing is at the heart of our curriculum and pupils will experience and master writing poetry, speeches and monologues. Pupils develop and refine their written voice over this range of genres and forms, re-drafting their work thoughtfully and using strong structures to support their creative expression.
- **Critical reading** - throughout Year 9, students have the opportunity to read a variety of thought-provoking, challenging, diverse and inspiring texts that span a range of perspectives and time periods. They travel to Venice and to Harlem, meeting carefully constructed characters and hearing consciously crafted voices, created to make a different to audiences that stretch over hundreds of years. Reading skills are supported, developed and enhanced through robust direct vocabulary instruction; opportunities for discussion and verbal rehearsal and precise and accurate instruction of both the grammar and content of analysis.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Big Question</b>	Why do characters rebel? What do they rebel against?		What are the consequences of rebellion? How can literature be rebellious?		How does rebellion feel? Why is rebellion enchanting?	
<b>Unit title</b>	<i>Othello</i> , William Shakespeare		Poetry of the Harlem Renaissance	<i>Spunk and Sweat</i> : two short stories by Zora Neale Hurston	<i>Anita and Me</i> , Meera Syal	
<b>Relevant core concepts</b>	<ul style="list-style-type: none"> <li>→ characters who are susceptible to corruption are often credulous</li> <li>→ malevolence and malignity are sometimes motiveless</li> <li>→ manipulation can destabilise the mind</li> </ul>		<ul style="list-style-type: none"> <li>→ literature can be used to encourage readers to mobilise against oppressors</li> <li>→ writers often use their writing to elevate people or ideas</li> <li>→ a lack of autonomy is dehumanising</li> </ul>	<ul style="list-style-type: none"> <li>→ masculinity is often conflated with aggression and possessiveness</li> <li>→ policing expectations of masculinity is dangerous</li> <li>→ being dispassionate and indifferent to suffering is immoral</li> </ul>	<ul style="list-style-type: none"> <li>→ rebellion and callousness can seem both enchanting and repulsive</li> <li>→ characters often feel pressure to conform to expectations</li> <li>→ pressure to conform can lead to duality</li> </ul>	
<b>Relevant end points</b>	<p style="text-align: center;"><b>Reading:</b></p> <ol style="list-style-type: none"> <li>1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>2: Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises.</li> <li>4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose.</li> <li>5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> <li>6: Use evidence to support their ideas and understanding.</li> <li>8: Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.</li> </ol>		<ol style="list-style-type: none"> <li>1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>2: Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises.</li> <li>4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose.</li> <li>5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> <li>6: Use evidence to support their ideas and understanding.</li> <li>7: Compare the content, construction and impact of different text types.</li> <li>8: Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.</li> </ol>		<ol style="list-style-type: none"> <li>1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas.</li> <li>2: Understand how texts can shape how we see the world and engage our heads, hearts and hands.</li> <li>3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises.</li> <li>4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose.</li> <li>5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts.</li> <li>6: Use evidence to support their ideas and understanding.</li> <li>8: Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.</li> </ol>	

<b>Writing:</b>			
	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning</p>	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</p> <p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p>	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</p> <p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p> <p><b>7:</b> Remember and reference the works they have read using this knowledge to create new ideas and meanings.</p> <p><b>8:</b> Know that writing makes us powerful: it gives us control over our voice and destiny.</p>
<b>Creative / Non-Fiction Text Types</b>	<ul style="list-style-type: none"> <li>• Monologue writing</li> <li>• Analytical Writing</li> </ul>	<ul style="list-style-type: none"> <li>• Poetry writing</li> <li>• Speech writing</li> </ul>	<ul style="list-style-type: none"> <li>• Monologue writing</li> <li>• Speech writing</li> </ul>
<b>Core substantive knowledge</b>	<ol style="list-style-type: none"> <li>1. Duplicitous / Credulous</li> <li>2. Malevolent / Benevolent</li> <li>3. Impervious To / Affected By</li> <li>4. Dehumanise / Defer To</li> <li>5. Stabilise / Destabilise</li> </ol>	<ol style="list-style-type: none"> <li>1. Mobilise / Yield To</li> <li>2. Disruption / Stagnation</li> <li>3. Autonomy / Subjugation</li> <li>4. Defiant / Subservient</li> <li>5. Conflate</li> </ol>	<ol style="list-style-type: none"> <li>1. Naïve / Shrewd</li> <li>2. Expose / Repress</li> <li>3. Constrain / Liberate</li> <li>4. Dispassionate / Compassionate</li> <li>5. Altruistic / Egotistical</li> </ol>
<b>Core disciplinary knowledge</b>	<b>Thoughtful, academic responses to texts contain:</b>		
	<p><i>Interleaving of Year 7 and 8 Writing Curriculum</i> Expressing duality using correlative conjunctions: <i>Both... and...</i> <i>Neither... nor...</i> <i>Not only... but also...</i></p>	<p><i>Interleaving of Year 7 and 8 Writing curriculum and Autumn Term Year 9 Writing Curriculum</i> Text as a construct: <i>Year 8 + writer aims to subvert / reinforce / satirise / mock</i> Comparison: <i>Whereas... is..., ... is ...</i> <i>Whilst... is..., ... is ...</i> <i>Contrastingly,...</i> <i>Similarly,...</i> <i>However,...</i></p>	<p><i>Interleaving of Year 7 and 8 Writing curriculum and Autumn and Spring Term Year 9 Writing Curriculum</i> Grammar review: <i>The comma (after a fronted subordinate clause, around an embedded clause).</i> Semi-colons: <i>For joining main clauses</i> <i>For listing long items</i> Colons: <i>For isolation of a word or idea</i> <i>For introducing a list</i></p>
	<b>Creative, accurate writing contains techniques such as:</b>		
	Juxtaposition	Symbolism and allusion	<i>Interleaving of all literary devices from KS3</i>

## Year 10

### Brief overview

**Core theme of the year:** Power and Conflict

**Core questions:** This year, pupils will, through the study of rich and illuminating texts, consider: Who has power in society? What happens to those who unfairly use their power? How and why is power abused? How are characters without power treated in society? Why do characters feel conflicted?

**Note:** Unseen poetry sequencing and teaching to be planned by HoDs in conjunction with NLPs based on curriculum time school context. OCL English resources are available.

**Principles of Progression:**

- **Curricular Narrative** – In Year 10, students are specifically and deliberately encouraged to draw upon previous knowledge and apply it to new texts. For example, knowledge of Aristotelian tragedy learned in Y8 and 9, is utilised and developed further through the student of Macbeth.
- **Comprehension to critical thinking** – In Year 10, students are given a range of opportunities to explore language, tracing meaning from the literal to the metaphorical and symbolic. Students are encouraged to and become increasingly confident in tethering their thinking to contextual knowledge and exploring the writer’s intention.
- **Vocabulary instruction** - students continue to be explicitly taught versatile, powerful and life changing vocabulary and how to use it, accurately in varying contexts. The vocabulary in Year 10 gives them the ability to build on the strong foundations developed in years 7-9, continuing to develop a varied, robust, versatile and flexible vocabulary that can be deployed in multiple contexts with both precision and flair.
- **Written fluency** - grammar instruction is focussed on improving both pupils’ written expression and fluency. It is practised every lesson and allows pupils to move from novice to being able to manipulate and control complex analytical structures of analysis and expression. The Hochman Method is at the heart of the curriculum and in Year 10, students start to master their ability to utilise and manipulate grammatical structures with accuracy and precision in a way that adds weight and conviction to the expression of their ideas.
- **Developing voice** - structured oracy is embedded at the heart of each lesson and allows pupils to experiment with and manipulate new vocabulary, knowledge and grammatical structures through Turn and Talk. In Year 10, students are given the opportunity to develop their own unique perspectives through examining and responding to a range of socially, politically and culturally provocative statements.
- **Written craft** - writing is at the heart of our curriculum and pupils will experience and master writing essays, letters, reports and articles. Pupils develop and refine their written voice over this range of genres and forms.
- **Critical reading** - throughout Year 10, students have the opportunity to read a variety of thought-provoking, challenging, diverse and inspiring texts that span a range of perspectives and time periods. They travel from Mediaeval Scotland (or Verona) to Victorian England before examining the Edwardian era, stopping off in Russia to examine influences of the Russian Revolution and communism on the political landscape of the United Kingdom. Reading skills continue to be supported, developed and enhanced through robust direct vocabulary instruction; opportunities for discussion and verbal rehearsal and precise and accurate instruction of both the grammar and content of analysis.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Big Question</b>	How can the desire for power corrupt the mind and society? Who has the power to change the status quo?		How can society lead to destabilisation of the mind? How does mankind’s duality cause conflict? Can the status quo be a source of conflict?		How should power be distributed in society? Who has the power to change the status quo?	
<b>Unit title</b>	<i>Macbeth</i> , William Shakespeare and creative writing		<i>Jekyll and Hyde</i> , Robert Louis Stevenson, and non-fiction writing	Reading Fiction	<i>An Inspector Calls</i> , JB Priestley and creative / non-fiction writing	Reading non-fiction
<b>Relevant core concepts</b>	→ creating instability in society leads to instability in the mind → transgression and subversion of the status quo is often punished → the supernatural is powerful and can bring instability		→ the duality of mankind is inevitable and inescapable → transgression and subversion of the status quo is often punished → the social hierarchy creates inequality		→ collectivism is superior to individualism → the preservation of the status quo benefits the bourgeoisie → disruption of the status quo leads to social and political progress	
<b>Relevant end points</b>	<b>Reading:</b>					
	<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>2:</b> Understand how texts can shape how we see the world and engage our heads, hearts and hands. <b>3:</b> Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises. <b>4:</b> Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose. <b>5:</b> Understand how texts can be shaped and influenced by social, historical, personal and literary contexts. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.		<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>2:</b> Understand how texts can shape how we see the world and engage our heads, hearts and hands. <b>3:</b> Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises. <b>4:</b> Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose. <b>5:</b> Understand how texts can be shaped and influenced by social, historical, personal and literary contexts. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.		<b>1:</b> Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. <b>2:</b> Understand how texts can shape how we see the world and engage our heads, hearts and hands. <b>3:</b> Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises. <b>4:</b> Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose. <b>5:</b> Understand how texts can be shaped and influenced by social, historical, personal and literary contexts. <b>6:</b> Use evidence to support their ideas and understanding. <b>8:</b> Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.	

	<b>Writing:</b>		
	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</p> <p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p> <p><b>7:</b> Remember and reference the works they have read using this knowledge to create new ideas and meanings.</p> <p><b>8:</b> Know that writing makes us powerful: it gives us control over our voice and destiny.</p>	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</p> <p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p> <p><b>7:</b> Remember and reference the works they have read using this knowledge to create new ideas and meanings.</p> <p><b>8:</b> Know that writing makes us powerful: it gives us control over our voice and destiny.</p>	<p><b>1:</b> Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands.</p> <p><b>2:</b> Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.</p> <p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</p> <p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p> <p><b>7:</b> Remember and reference the works they have read using this knowledge to create new ideas and meanings.</p> <p><b>8:</b> Know that writing makes us powerful: it gives us control over our voice and destiny.</p>
<b>Core substantive knowledge</b>	<ol style="list-style-type: none"> <li>1. Malevolent/Benevolent</li> <li>2. Reinforce/Transgress</li> <li>3. Credulous/Duplicitous</li> <li>4. Innocent/Corrupt</li> <li>5. Liberated/Imprisoned</li> <li>6. Order/Chaos</li> <li>7. Secure/vulnerable</li> <li>8. Tangible/Intangible</li> </ol>	<ol style="list-style-type: none"> <li>1. Malevolent/Benevolent</li> <li>2. Dogmatic/Malleable</li> <li>3. Misanthropic/Philanthropic</li> <li>4. Innocent/Corrupt</li> <li>5. Malevolent/Benevolent</li> <li>6. Normal/Abnormal</li> <li>7. Secure/vulnerable</li> <li>8. Paucity/Excess</li> </ol>	<ol style="list-style-type: none"> <li>1. Dogmatic/Malleable</li> <li>2. Inferior/Superior</li> <li>3. Credulous/Duplicitous</li> <li>4. Innocent/Corrupt</li> <li>5. Liberated/Imprisoned</li> <li>6. Secure/Vulnerable</li> </ol>
	<b>Thoughtful, academic responses to texts contain:</b>		
<b>Core disciplinary knowledge</b>	<ul style="list-style-type: none"> <li>+subordinating conjunctions</li> <li>+not only...,but also...</li> <li>+in other words...</li> <li>+appositive</li> <li>+both...and...</li> <li>+in order to...</li> <li>+and, by proxy...</li> </ul>	<ul style="list-style-type: none"> <li>+subordinating conjunctions</li> <li>+not only...,but also...</li> <li>+in other words...</li> <li>+appositive</li> <li>+both...and...</li> <li>+in order to...</li> <li>+and, by proxy...</li> <li>+epitome of</li> <li>+embodiment of</li> </ul>	<ul style="list-style-type: none"> <li>+denounce / promote</li> <li>+subordinating conjunctions</li> <li>+not only...,but also...</li> <li>+in other words...</li> <li>+appositive</li> <li>+both...and...</li> <li>+in order to...</li> <li>+and, by proxy...</li> <li>+epitome of</li> <li>+embodiment of</li> </ul>
	<b>Creative, accurate writing contains techniques such as:</b>		
	Symbolism, metaphor, paradox	Symbolism, metaphor, motifs	Symbolism, metaphor, motifs, cyclical structure





## Year 11

### Brief overview

**Core theme of the year:** Power and Conflict

**Core questions:** This year, pupils will, through the study of rich and illuminating texts, consider: Who has power in society? What happens to those who unfairly use their power? How and why is power abused? How are characters without power treated in society? Why do characters feel conflicted?

**Note:** Unseen poetry sequencing and teaching to be planned by HoDs in conjunction with NLPs based on curriculum time school context. OCL English resources are available.

**Principles of Progression:**

- **Curricular Narrative** - in Year 11, students reach the point that they can analyse, evaluate and create rules, stories and patterns. They use the notion that all texts are informed by and inform rules, stories and patterns to guide their reading of texts and their creation of texts.
- **Comprehension to critical thinking** – in Year 11, pupils continue to hone their ability to respond critically to texts. They will be taught to use their strong basis of knowledge of conventions and context as a springboard from which to launch their critical analysis.
- **Vocabulary instruction** - pupils are explicitly taught versatile, powerful and life changing vocabulary and how to use it, accurately in varying contexts. The vocabulary in Year 11 that is embedded is the KS4 Versatile Vocabulary, which provides pairs of words that act as conceptual lenses through which they can view any and all texts and their own writing.
- **Written fluency** - grammar instruction is focussed on building complexity into written fluency and expression. It is practised every lesson and pupils are taught to control more complex analytical structures. The Hochman Method is at the heart of the curriculum and in Year 11, students work towards confident use of correlative conjunctions, subordinate clauses and all other facets of the writing curriculum.
- **Developing voice** - pupils experiment with and manipulate new vocabulary, knowledge and grammatical structures through Turn and Talk. In Year 11, through English Language, they will write and rehearse presentations, building a strong sense of their own voice through understanding the voices of others.
- **Written craft** - writing is at the heart of our curriculum and, during the study of English Language pupils will experience and master writing creatively and expressing opinions and arguments. Pupils develop and refine their written voice over this range of genres and forms.
- **Critical reading** - throughout Year 11, students have the opportunity to read a variety of thought-provoking, challenging and inspiring poems that span a range of perspectives and time periods. They travel not just in time but in space too, and meet a range of voices, using strong knowledge of context to inform their reading. Reading skills are supported, developed and enhanced through robust direct vocabulary instruction; opportunities for discussion and verbal rehearsal and precise and accurate instruction of both the grammar and content of analysis.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Big Question</b>	What are the effects of conflict in war, conflict in society, conflict in the mind? Who has the power to change the status quo?		Year 11 Revision of English Literature and Language – resources provided and to be used in conjunction with conversations with NLP. Planning should be done by the HoD in response to assessment data			
<b>Unit title</b>	Power and Conflict Poetry					
<b>Relevant core concepts</b>	→ monolithic and oppressive institutions should be challenged → conflict is psychologically destabilising → we must understand and embrace humans’ transience and nature’s omnipotence					
<b>Relevant end points</b>	<b>Reading:</b>					
	1: Read for meaning, identifying and summarising important aspects of plot, character, themes and ideas. 2: Understand how texts can shape how we see the world and engage our heads, hearts and hands. 3: Know the shades of meaning inherent in the very best vocabulary in the English language; and how it excites and surprises. 4: Understand how and why a writer makes choices about language and structure to deliberately construct layers of meaning, motive and purpose. 5: Understand how texts can be shaped and influenced by social, historical, personal and literary contexts. 6: Use evidence to support their ideas and understanding. 7: Compare the content, construction and impact of different text types. 8: Know that reading makes us powerful: that it provides us with knowledge and gives us control over our destiny.					
	<b>Writing:</b>					
	1: Create imaginatively: building their own voice to shape how they – and we – see the world; engaging our heads, hearts and hands. 2: Use vocabulary purposefully: choosing words whose nuances they understand, to excite and surprise.					

	<p><b>3:</b> Understand the relationship grammar has with meaning, and use it creatively and accurately.</p> <p><b>4:</b> Communicate, choosing and using a wide range of language and structural techniques for different purposes and motivations to create meaning.</p> <p><b>5:</b> Create works with layered meanings, referring to and exploring influence by social, historical, personal and literary contexts.</p> <p><b>6:</b> Use, shape and comment on established literary patterns</p> <p><b>7:</b> Remember and reference the works they have read using this knowledge to create new ideas and meanings.</p> <p><b>8:</b> Know that writing makes us powerful: it gives us control over our voice and destiny.</p>	
<p><b>Core substantive knowledge</b></p>	<ol style="list-style-type: none"> <li>1. permanent / ephemeral</li> <li>2. liberated / imprisoned</li> <li>3. transgress / reinforce</li> <li>4. tangible / intangible</li> <li>5. volatile / constant</li> </ol>	
<p><b>Core disciplinary knowledge</b></p>	<p style="text-align: center;"><b>Thoughtful, academic responses to texts contain:</b></p> <ul style="list-style-type: none"> <li>+denounce / promote</li> <li>+subordinating conjunctions</li> <li>+not only...,but also...</li> <li>+in other words...</li> <li>+appositive</li> <li>+both...and...</li> <li>+in order to...</li> <li>+and, by proxy...</li> <li>+epitome of</li> <li>+embodiment of</li> </ul>	
	<p style="text-align: center;"><b>Creative, accurate writing contains techniques such as:</b></p> <p>Symbolism, metaphor, paradox, repetition, cyclical structure, motifs</p>	