

## 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?

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	Folk Tales	<i>Beowulf</i> , Seamus Heaney	<i>A Wrinkle in Time</i> , Madeleine L'Engle		
<b>Core concepts</b>	<b>Curriculum Narrative</b>	Greek Myths tells tales of heroes, tyrants and villains Greek Myths are foundational myths and patterns Greek Myths tell us about society and culture	<i>Antigone</i> is a tale of heroes, tyrants and villains <i>Antigone</i> is a foundational story <i>Antigone</i> tells us about society and culture	Folk Tales are tales of heroes, tyrants and villains Folk Tales are foundational stories Folk Tales tell us about society and culture	<i>Beowulf</i> is a tale of heroes, tyrants and villains <i>Beowulf</i> is a foundational story <i>Beowulf</i> tell us about society and culture	<i>A Wrinkle in Time</i> is a tale of heroes, tyrants and villains <i>A Wrinkle in Time</i> contains patterns we often find in foundational stories <i>A Wrinkle in Time</i> tell us about society and culture	
	<b>Analytical Thinking</b>	Comprehension of Greek Myths is expressed by summarising and paraphrasing Writing about Greek Myths involves selecting evidence and explaining the meaning of this evidence	Comprehension of <i>Antigone</i> is expressed by summarising and paraphrasing Writing about <i>Antigone</i> involves selecting evidence and explaining the meaning of this evidence	Comprehension of Abrahamic Allusions / Folk Tales is expressed by summarising and paraphrasing Writing about Abrahamic Allusions / Folk Tales involves selecting evidence and explaining the meaning of this evidence	Comprehension of <i>Beowulf</i> is expressed by summarising and paraphrasing Writing about <i>Beowulf</i> involves selecting evidence and explaining the meaning of this evidence	Comprehension of <i>A Wrinkle in Time</i> is expressed by summarising and paraphrasing Writing about <i>A Wrinkle in Time</i> involves selecting evidence and explaining the meaning of this evidence	
	<b>Vocabulary Acquisition</b>	Versatile, powerful vocabulary is explicitly taught, rehearsed and interleaved in order to express ideas about heroism					
	<b>Written Fluency and Craft</b>	Using the Hochman method, students write simple declarative sentences using basic conjunctions Writing of diary entries and newspaper reports	Using the Hochman method, students write simple declarative sentences using basic conjunctions Writing of diary entries and newspaper reports	Using the Hochman method, students write simple declarative sentences using basic conjunctions Writing creatively and completing travel writing	Using the Hochman method, students write simple declarative sentences using basic conjunctions Writing creatively and completing travel writing	Using the Hochman method, students write simple declarative sentences using basic conjunctions Writing creatively and completing travel writing	
	<b>Developing Voice</b>	Expression of ideas about characters in Greek Myths and the patterns we learn about in the myths	Expression of ideas about characters in <i>Antigone</i> and the patterns we learn about in the story	Expression of ideas about characters in Abrahamic Allusions / Folk Tales and the patterns we learn about in the story	Expression of ideas about characters in <i>Beowulf</i> and the patterns we learn about in the story	Expression of ideas about characters in <i>A Wrinkle in Time</i> and the patterns we learn about in the story	

<b>Big Ideas</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>Relevant end points</b>	<b>Reading:</b>				
	1, 6, 8	1, 6, 8	1, 4, 6, 8	1, 6, 8	1, 6, 8
	<b>Writing:</b>				
	1	2	7	1	4
<b>Relevant end points</b>	<b>Speaking:</b>				
	1, 2, 3, 4	1, 2, 3, 4	1, 2, 3, 4	1, 2, 3, 4	1, 2, 3, 4
<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?

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>Core concepts</b>	<b>Curriculum Narrative</b>	<i>Romeo and Juliet</i> tells tales of heroes, tyrants and villains, as well as tragic tales of conflict, both internal and societal Foundational myths and patterns become symbols used in literature <i>Romeo and Juliet</i> tells us about society and culture and Shakespeare communicates ideas about fate, conflict and free will	<i>Songs of Innocence and Experience / Binti</i> is a tale of heroes, tyrants and villains, as well as a tale of conflict, both internal and societal Foundational myths and patterns become symbols used in literature <i>Songs of Innocence and Experience / Binti</i> tells us about society and culture and Blake / Okorafor communicates ideas about feelings about conflict	<i>Rime of the Ancient Mariner</i> is a tale of heroes, tyrants and villains, as well as a tale of conflict, both internal and societal Foundational myths and patterns become symbols used in literature <i>Rime of the Ancient Mariner</i> tells us about society and culture and Coleridge communicates ideas about conflict with religion and the natural world	<i>Things Fall Apart</i> is a tale of heroes, tyrants and villains, as well as a tale of conflict, both internal and societal Foundational myths and patterns become symbols used in literature <i>Things Fall Apart</i> tells us about society and culture and Achebe communicates ideas about conflict within the self and with colonial forces		
	<b>Analytical Thinking</b>	Comprehension of <i>Romeo and Juliet</i> is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language Writing about <i>Romeo and Juliet</i> involves selecting evidence, explaining the meaning of this evidence, and understanding the effect on the reader / audience	Comprehension of <i>Songs of Innocence and Experience / Binti</i> is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language Writing about <i>Songs of Innocence and Experience / Binti</i> involves selecting evidence, explaining the meaning of this evidence, and understanding the effect on the reader / audience	Comprehension of <i>Rime of the Ancient Mariner</i> is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language Writing about <i>Rime of the Ancient Mariner</i> involves selecting evidence, explaining the meaning of this evidence, and understanding the effect on the reader / audience	Comprehension of <i>Things Fall Apart</i> is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language Writing about <i>Things Fall Apart</i> involves selecting evidence, explaining the meaning of this evidence, and understanding the effect on the reader / audience		
	<b>Vocabulary Acquisition</b>	Versatile, powerful vocabulary is explicitly taught, rehearsed and interleaved in order to express ideas about heroism and conflict					
	<b>Written Fluency and Craft</b>	Using the Hochman method, students write simple declarative sentences using basic conjunctions and discuss symbolic meaning Writing of monologue and sarcastic tone	Using the Hochman method, students write simple declarative sentences using basic conjunctions and discuss symbolic meaning Writing of poetry, diaries, letters	Using the Hochman method, students write simple declarative sentences using basic conjunctions and discuss symbolic meaning Writing of poetry, diaries, letters	Using the Hochman method, students write simple declarative sentences using basic conjunctions and discuss symbolic meaning Writing of essays, debates		
	<b>Developing Voice</b>	Expression of ideas about characters in <i>Romeo and Juliet</i> and how characters tell us something about our own world	Expression of ideas about characters in <i>Songs of Innocence and Experience / Binti</i> and how characters tell us something about our own world	Expression of ideas about characters in <i>Rime of the Ancient Mariner</i> and how characters tell us something about our own world	Expression of ideas about characters in <i>Things Fall Apart</i> and how characters tell us something about our own world		

<b>Big Ideas</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>			
	1, 2, 3, 4, 5	1, 2, 3, 4, 5, 6, 7		1, 2, 3, 4, 5, 6, 7
	<b>Writing:</b>			
	1, 2, 3, 4	1, 2, 3, 4		5, 6, 7, 8
<b>Relevant end points</b>	<b>Speaking:</b>			
	1, 2, 3, 4	1, 2, 3, 4		1, 2, 3, 4
<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>1. Fate / free will</li> <li>2. Turmoil / tranquillity</li> <li>3. Reverence / scorn</li> <li>4. Excess / moderation</li> <li>5. Objectify / value</li> </ol>	<ol style="list-style-type: none"> <li>1. Subvert / conform</li> <li>2. Transcend / capitulate</li> <li>3. Awe / contempt</li> <li>4. Industrial / natural</li> <li>5. Sublime / banal</li> </ol>		<ol style="list-style-type: none"> <li>1. Turbulent / tranquil</li> <li>2. Brutal / tender</li> <li>3. Reverence / scorn</li> <li>4. Stability / instability</li> <li>6. Ostracise / embrace</li> </ol>
<b>Core disciplinary knowledge</b>	<b>Thoughtful, academic responses to texts contain:</b>			
	<i>Interleaving of Year 7 Writing Curriculum</i> Beginning language analysis: <i>More specifically,... / In particular...</i> Symbolism: <i>Represents / symbolises / stands for / ...and, by proxy...</i>	<i>Interleaving of Year 7 Writing Curriculum and Year 8 Autumn Term</i> Refining language analysis: <i>Participles (past and present) and participle phrases – building from participles to participle phrases in both creative writing and analysis.</i> Refining language analysis: <i>It is almost as if... / It is as though...</i> Modality: <i>Verbs: could / may / might</i> <i>Adverbs: perhaps / maybe / arguably / clearly / undeniably</i>		<i>Interleaving of Year 7 Writing Curriculum and Year 8 Autumn and Spring Term</i> Grammar review: <i>Fronted and embedded subordinate clauses</i> <i>Noun appositives</i> Text as a construct: <i>Writer aims to promote / criticise / support / undermine / threaten / reveal</i> Combining and deploying language analysis phraseology
	<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?

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		<i>Spunk and Sweat</i> : two short stories by Zora Neale Hurston	Poetry of the Harlem Renaissance	<i>Anita and Me</i> , Meera Syal		
<b>Core concepts</b>	<b>Curriculum Narrative</b>	<i>Spunk and Sweat</i> tell the tale of heroes, tyrants and villains, as well as tragic tales of conflict, both internal and societal, and stories of rebellion Foundational myths and patterns become symbols and are often challenged by writers <i>Spunk and Sweat</i> tell us about society and culture and Hurston communicates ideas about rebellion against societal expectations, misogyny and masculinity	Poetry of the Harlem Renaissance tells the tale of heroes, tyrants and villains, as well as tragic tales of conflict, both internal and societal, and stories of rebellion Foundational myths and patterns become symbols and are often challenged by writers Poetry of the Harlem Renaissance tells us about society and culture and poets communicate ideas about rebellion against societal expectations, racism and misogyny	<i>Spunk and Sweat</i> tell the tale of heroes, tyrants and villains, as well as tragic tales of conflict, both internal and societal, and stories of rebellion Foundational myths and patterns become symbols and are often challenged by writers <i>Spunk and Sweat</i> tell us about society and culture and Hurston communicates ideas about rebellion against societal expectations, misogyny and masculinity	<i>Anita and Me</i> tells the tale of heroes, tyrants and villains, as well as tragic tales of conflict, both internal and societal, and stories of rebellion Foundational myths and patterns become symbols and are often challenged by writers <i>Anita and Me</i> tells us about society and culture and Syal communicates ideas about rebellion against expectations of family, society and culture		
	<b>Analytical Thinking</b>	Comprehension of a text is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language and how and why writers create contrasting and conflicting characters and ideas Writing about a text involves selecting evidence, explaining the meaning of this evidence, understanding the effect on the reader or audience, and considering why a text was written					
	<b>Vocabulary Acquisition</b>	Versatile, powerful vocabulary is explicitly taught, rehearsed and interleaved in order to express ideas about heroism, conflict and rebellion					
	<b>Written Fluency and Craft</b>	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning and express contrast Writing of monologues and essays	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning and express contrast Writing of poetry and speeches	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning and express contrast Writing of poetry and speeches	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning and express contrast Writing of monologues and essays		
	<b>Developing Voice</b>	Expression of ideas about characters in <i>Othello</i> and literature as a whole and how characters tell us something about our own world and the world of Shakespeare	Expression of ideas about characters in the Poetry of the Harlem Renaissance and literature as a whole and how characters tell us something about our own world and the world of Harlem	Expression of ideas about characters in <i>Spunk and Sweat</i> , and literature as a whole and how characters tell us something about our own world and Hurston's world	Expression of ideas about characters in <i>Anita and Me</i> and literature as a whole and how characters tell us something about our own world and the world of Tollington		

<b>Big Ideas</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>	<b>Reading:</b>			
	1, 2, 3, 4, 5, 6, 8	1, 2, 3, 4, 5, 6, 7, 8, 9	1, 2, 3, 4, 5, 6, 8,	
	<b>Writing:</b>			
	1, 2, 3, 4	1, 2, 3, 4, 5, 6	1, 2, 3, 4, 5, 6, 7, 8	
<b>Core substantive knowledge</b>	<b>Speaking:</b>			
	1, 2, 3, 4	1, 2, 3, 4	1, 2, 3, 4	
<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>			
	<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>	<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>	<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>	
	<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:** Stability and Instability

**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?

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 the supernatural overpower dogmas? Who has the power to change the status quo?		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 Writing Fiction	<i>Macbeth</i> , William Shakespeare, Unseen Poetry and Reading Fiction	<i>The Strange Case of Dr Jekyll and Mr Hyde</i> and Reading Fiction	<i>The Strange Case of Dr Jekyll and Mr Hyde</i> and Writing Non-Fiction	<i>An Inspector Calls</i> , JB Priestley and Reading Non-Fiction	<i>An Inspector Calls</i> , JB Priestley and PPE
<b>Core concepts</b>	<b>Curriculum Narrative</b>	<ul style="list-style-type: none"> <li>→ creating instability in society leads to instability in the mind</li> <li>→ transgression and subversion of the status quo is often punished</li> <li>→ the supernatural is powerful and can bring instability</li> </ul>	<ul style="list-style-type: none"> <li>→ subversion of religion and science is inevitably punished</li> <li>→ exploration of the façade of humanity and duality</li> <li>→ volatility and repression makes one vulnerable to corruption</li> </ul>	<ul style="list-style-type: none"> <li>→ collectivism is superior to individualism</li> <li>→ the preservation of the status quo benefits the bourgeoisie</li> <li>→ disruption of the status quo leads to social and political progress</li> </ul>		
	<b>Analytical Thinking</b>	Comprehension of a text is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language and the symbolism of characters, and how and why writers create contrasting and conflicting characters and ideas Writing about a text involves selecting evidence, explaining the meaning of this evidence, understanding the effect on the reader or audience, and considering why a text was written for the specific intended audience				
	<b>Vocabulary Acquisition</b>	Versatile, powerful vocabulary is explicitly taught, rehearsed and interleaved in order to express ideas about heroism, conflict, rebellion and stability				
	<b>Written Fluency and Craft</b>	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning, express contrast and see characters as constructs Writing of descriptive pieces	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning, express contrast and see characters as constructs Writing of persuasive pieces	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning, express contrast and see characters as constructs Writing of both persuasive and descriptive pieces		
	<b>Developing Voice</b>	Expression of ideas about characters in <i>Macbeth</i> and literature as a whole, how characters compare and contrast and tell us something about our own world and the world of Shakespeare	Expression of ideas about characters in <i>A Christmas Carol</i> and literature as a whole, how characters compare and contrast and tell us something about our own world and the world of Dickens	Expression of ideas about characters in <i>An Inspector Calls</i> and literature as a whole, how characters compare and contrast and tell us something about our own world and the world of Priestley		

<b>Big Ideas</b>	<ul style="list-style-type: none"> <li>→ creating instability in society leads to instability in the mind</li> <li>→ transgression and subversion of the status quo is often punished</li> <li>→ the supernatural is powerful and can bring instability</li> </ul>	<ul style="list-style-type: none"> <li>→ subversion of religion and science is inevitably punished</li> <li>→ exploration of the façade of humanity and duality</li> <li>→ volatility and repression makes one vulnerable to corruption</li> </ul>	<ul style="list-style-type: none"> <li>→ collectivism is superior to individualism</li> <li>→ the preservation of the status quo benefits the bourgeoisie</li> <li>→ disruption of the status quo leads to social and political progress</li> </ul>
<b>Relevant end points</b>	<b>Reading:</b>		
	1, 2, 3, 4, 5, 6, 8	1, 2, 3, 4, 5, 6, 8	1, 2, 3, 4, 5, 6, 8
	<b>Writing:</b>		
	1, 2, 3, 4, 5, 6, 7, 8	1, 2, 3, 4, 5, 6, 7, 8	1, 2, 3, 4, 5, 6, 7, 8
	<b>Speaking:</b>		
	1, 2, 3, 4	1, 2, 3, 4	1, 2, 3, 4
<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. Active/Static</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>Core disciplinary knowledge</b>	<b>Thoughtful, academic responses to texts contain:</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?

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?		How does disturbing the status quo lead to instability and chaos?	How does Priestley encourage destabilising the status quo?	<i>How is instability created? Whose power is permanent: man's or nature's?</i>		
<b>Unit title</b>	Power and Conflict Poetry English Language Paper Two Revision		<i>Macbeth and Jekyll and Hyde</i> Revision English Language Paper Two Revision	Unseen Poetry and <i>An Inspector Calls</i> Revision English Language Paper One Revision	Literature Paper Two Revision Language Paper Two Revision		
<b>Core concepts</b>	<b>Curriculum Narrative</b>	Power and Conflict Poetry tells tales of heroes, tyrants and villains, as well as tragic tales of conflict, both internal and societal, and stories of rebellion – stories are written to promote or denounce the stability of the status quo and the power of authorities, institutions and the mind Foundational myths and patterns become symbols and are challenged by writers, who write stories to comment on power and conflict in society Power and Conflict Poetry tells us about society and culture and writers try to communicate ideas, express dissatisfaction and rebel against conventions by creating characters that represent key concepts	→ 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	→ 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	→ collectivism is superior to individualism → rebelling against institutions can lead to change → humanity's power is ephemeral		
	<b>Analytical Thinking</b>	Comprehension of a text is expressed by summarising and paraphrasing Analysis of a text is expressed by understanding the symbolism of language, characters, structure and how and why writers create contrasting and conflicting characters and ideas Writing about a text involves considering an argument or perspective on the text, selecting evidence, explaining the meaning of this evidence, understanding the effect on the reader or audience, and considering why a text was written for the specific intended audience					
	<b>Vocabulary Acquisition</b>	Versatile, powerful vocabulary is explicitly taught, rehearsed and interleaved in order to express ideas about heroism, conflict, rebellion, stability and power					
	<b>Written Fluency and Craft</b>	Using the Hochman method, students write simple declarative sentences using basic conjunctions, discuss symbolic meaning, express contrast, see characters as constructs and consider structural features Writing of diary entries, newspaper reports and travel articles; monologues, sarcastic voice and letters; poetry and speeches; descriptive and persuasive writing; leaflets, essays, articles					
	<b>Developing Voice</b>	Expression of ideas about characters and literature, how characters compare and contrast and tell us something about our own world, the world of a writer and the views of a writer					

<b>Big Ideas</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, 2, 3, 4, 5, 6, 7, 8				
	<b>Writing:</b>				
	1, 2, 3, 4, 5, 6, 7, 8				
<b>Core substantive knowledge</b>	1. permanent / ephemeral 2. liberated / imprisoned 3. transgress / reinforce 4. tangible / intangible 5. volatile / constant				
	<b>Thoughtful, academic responses to texts contain:</b> +denounce / promote +subordinating conjunctions +not only...,but also... +in other words... +appositive +both...and... +in order to... +and, by proxy... +epitome of +embodiment of				
<b>Creative, accurate writing contains techniques such as:</b>					
Symbolism, metaphor, paradox, repetition, cyclical structure, motifs					