

English Curriculum: Year 8

Year 8 RELATIONSHIPS	HT1	HT2	HT3	HT4	HT5	HT6
	FANTASY		FREEDOM		LOVE	
Topic	MODERN DRAMA	GOTHIC FICTION	OPINION WRITING	FREEDOM – LANGUAGE & REPRESENTATION	UNSEEN POETRY	SHAKESPEARE – <i>Romeo and Juliet</i>
Why this? Why now?	Students study the challenging and engaging Oxford Playscript of <i>Frankenstein</i> , adapted by Philip Pullman. This unit builds on their prior knowledge of modern drama from Year 7, engages them in discussion of the nature and morality of creation, and asks them to consider concepts of identity. We start with this engaging exploration of dramatic conventions which allows the students to revisit skills introduced and developed through modern drama in Year 7 and helps prepare them	Students are introduced to a range of 19 th , 20 th and 21 st century canonical texts that build on their learning from <i>Frankenstein</i> and support them in developing their own creative writing. This unit allows the students to build upon their introduction to the Gothic from the previous half term and exposes them to a range of cultural important texts. They will be enabled in making connections to modern cultural references and in discussing the themes	Students will encounter a range of contemporary texts covering different styles and forms. Students will revisit the same process and structure of analysing texts, formulating opinions, and emulating those conventions in their own writing, that they used with the gothic, but will now apply it to non-fiction transactional texts. Developing and establishing the skills to formulate, evidence and justify an opinion - and articulate that in writing - will prepare	Students will explore the autobiographical novel, <i>I know Why the Caged Bird Sings</i> by Maya Angelou. They will apply the skills they have been developing through approaching prose texts to examine the conventions of the form. They will consider ideas of freedom and constraint, and the issues of subjectivity in non-fiction narrative, through study of an extended non-fiction text. Employing writing techniques and adapting tone and style to purpose and audience in descriptive writing builds upon the same	Students study a range of challenging contemporary and heritage poems, grouped by different kinds of love. They will approach the poems as unseen, but are supported in developing a schema for unseen practice through the linking concept of love. By the end of the unit, students will be establishing the knowledge and understanding of the skills for analysing poetry; identifying how writers use language to create effects and influence	Students will explore a full Shakespeare text, tracing ideas and representations of: women, love, parental relationships, and the conflicts underlying all of those. Exploration of a full Shakespeare text will prepare students for the study of Macbeth at GCSE. It will allow them to understand the generic conventions of Shakespearean tragedy to which they will be able to refer back. Exploration of layers of meaning, and the culmination in a conceptualized response, will prepare students to make

	<p>for study of Shakespearean tragedy later in the year. Exploration of identity will be revisited in Autumn 2, Spring 2 and Summer 2 and is a core concept of literary study. Additionally, this exploration enables students to understand how to approach Gothicism, as a genre and movement, in the second half term. It also raises interesting debate around advances in technology and morality and links to language change.</p>	<p>of identity and fear of the other. Study of binary oppositions will also pre-empt the need to understand the use of this in Macbeth.</p>	<p>students for their approach to, and immersion in, the ideas covered within the Spring 2 unit. It will also provide students with a foundation to apply this approach to poetry and Shakespearean drama, where preferred interpretation and conceptualised responses are required.</p>	<p>skills used in opinion writing in Spring 1, but allows transference and development through a different form and purpose.</p>	<p>the reader; making thematic comparisons; and justifying their readings. Students will establish the knowledge and understanding they were introduced to in their Year 7 study of poetry from other cultures and apply the skills of using evidence to make thematic links; and justify interpretations from the previous term's study. Approaching the poems as unseen poetry will start to build the confidence and independence in approaching an unseen text that students will, ultimately, need for GCSE. However, grouping the poems by the themes of love and relationships will help support students to understand what to identify. They can then begin to explore layers of meaning through thematic</p>	<p>exploratory, personal and more critical responses to the texts in Year 9.</p>
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Essential knowledge	<ul style="list-style-type: none"> Track narrative lines and character arcs Support judgements, referencing the text using paraphrase and quotation Track themes throughout a text Compare and connect themes, ideas and events within and across the text Understand notions of alter-ego, identity and loss of identity Show awareness of monstrosity and marginalisation Highlight priorities in discussion and 	<ul style="list-style-type: none"> Use a range of reading strategies Communicate imaginatively and with authorial intent Make language choices for effect and to shape meaning Use a variety of sentence forms and openers Organise information using coherent paragraphs Use a range of punctuation accurately Understand ideas about identity, binary 	<ul style="list-style-type: none"> Communicate effectively, matching task to purpose, form and audience Select and adapt tone, style and register Use a variety of sentence forms and openers Employ a range of structural features including discourse markers and topic sentences Understand the idea of 'rights' Understand there are conflicting interpretations and 	<ul style="list-style-type: none"> Communicate originally and with authorial intent Select and adapt tone, style and register Establish a writing voice Plan to link ideas between and within paragraphs Understand the chronology of the text Understand human rights/ rights of the child Understand bildungsroman Show awareness of how freedom and constraint are shaped by language and representation 	<ul style="list-style-type: none"> Identify, explain and analyse how writers use language to achieve effects Support judgements, referencing the text using paraphrase and quotations Embed and contextualise quotations Use relevant subject terminology Show awareness of the different aspects of love Show awareness of the complications of human relationships 	<ul style="list-style-type: none"> Explore and understand writers' methods Show understanding of the different layers of meaning Compare and connect themes and ideas within and across a text Understand how to link contextual factors Write in an academic style Understand different forms of conflict Understand how attitudes to and representations of women have changed

	sustain listening	opposition and fear of the other <ul style="list-style-type: none"> Understand how these modern cultural ideas have come from gothic fiction 	perspectives of animal rights <ul style="list-style-type: none"> Articulate an opinion appropriately and effectively and interrogate content 			<ul style="list-style-type: none"> Debate ideas effectively
Assessment	<ul style="list-style-type: none"> Character analysis essay Spoken Language 	<ul style="list-style-type: none"> Narrative writing 	<ul style="list-style-type: none"> Opinion writing Spoken Language 	<ul style="list-style-type: none"> Comprehension - comparing sources Descriptive writing 	<ul style="list-style-type: none"> Unseen poetry response 	<ul style="list-style-type: none"> Creative writing Thematic essay Progress test Spoken Language
NC coverage	<p>Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. English literature, both pre-1914 and contemporary, including prose, poetry and drama.</p>	<p>Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. English literature, both pre-1914 and contemporary, including prose, poetry and drama.</p>	<p>Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. Write accurately, fluently, effectively and at length for a wide range of purposes and audiences.</p>	<p>Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. English literature, both pre-1914 and contemporary, including prose, poetry and drama.</p>	<p>Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. English literature, both pre-1914 and contemporary, including prose, poetry and drama.</p>	<p>Read a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. Write accurately, fluently, effectively and at length for a wide range of purposes and audiences. Shakespeare (two plays).</p>

