

English Curriculum: Year 8

The main aims of the English curriculum in Year 8 are to build on the foundations of Year 7 and allow students to continue to establish and develop the key skills and knowledge needed, and to continue to engage and challenge students ensuring they make good progress. Independence continues to be developed through challenging reading homework, independent learning projects and opportunities to lead learning in the classroom through discussion and group work.

Within their four English lessons per week, students continue to study a range of high-quality texts and thought-provoking topics that develop their reading, writing and spoken language abilities. Students continue to have a Reading Plus lesson once a week to ensure progress and engagement with reading and a tutor time ‘powerful language’ session every week.

| Year 8 RELATIONSHIPS | HT1 | HT2 | HT3 | HT4 | HT5 | HT6 |
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| | FANTASY | | FREEDOM | | LOVE | |
| Topic | MODERN DRAMA | GOTHIC FICTION | FREEDOM – LANGUAGE & REPRESENTATION | OPINION WRITING | 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 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 | Students will explore a range of non-fiction extracts. They will apply the skills they have been developing through approaching prose texts to examine the conventions of the forms. They will consider ideas of freedom and constraint, and the issues of subjectivity in non-fiction narrative. Employing writing techniques and adapting tone and style to purpose and audience in descriptive writing builds | 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 | 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 | 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. |

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| | <p>students to revisit skills introduced and developed through modern drama in Year 7 and helps prepare them 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>cultural references and in discussing the themes 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>upon the same skills used in opinion writing in Spring 1, but allows transference and development through a different form and purpose.</p> | <p>in writing - will prepare 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 for analysing poetry; identifying how writers use language to create effects and influence 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</p> | <p>Exploration of layers of meaning, and the culmination in a conceptualized response, will prepare students to make exploratory, personal and more critical responses to the texts in Year 9.</p> |
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| | | | | | thematic analysis, using context to inform interpretations and use evidence to justify their opinions. | |
| 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 sustain listening | <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 opposition and fear of the other Understand how these modern cultural ideas have come from gothic fiction | <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 human rights/ rights of the child Show awareness of how freedom and constraint are shaped by language and representation Narrative voice and descriptive language. Punctuation for effect Anecdote Linear narrative | <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 perspectives of animal rights Articulate an opinion appropriately and effectively and interrogate content Features of an article | <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 Form, structure, imagery, metaphor, | <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 Debate ideas effectively |

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| | <ul style="list-style-type: none"> • Mary Shelley and her role in the canon. • Female writer in the canon – creativity, birthing a novel, loss of a child. • Alter ego and identity. • Nature and science. Victorian ideas around science and God. • The Gothic, key themes and landscapes, conventions. • Romanticism – love and safety in nature and the destruction caused by industry. • Dramatic conventions: stage directions, character, soliloquy, narrative arc, | <ul style="list-style-type: none"> • How to understand the language, structure and voice of extracts with a focus on what they can utilize in their own written work • Sentence level construction • Word classes • Femininity within the gothic • Definitions of binary oppositions, the other and identity, the doppelganger • Language devices • Topic sentences • How to construct a theme through the use of language and tone • Use of metaphor, semantic field, simile, personification and how to bring | <ul style="list-style-type: none"> • Temporal Markers | <ul style="list-style-type: none"> • Animals for entertainment • Purpose, form and audience • Topic sentences • Referencing authority figures and statistics • Emotive language • 3 appeals • Animal charities, legalities of animal abuse • Cyclical structures • Counterargument • Bias • Objective tone – presenting opinion as fact • Context of how animals are used for entertainment – bear baiting, dog fighting, tv shows, sport, hunting, racing • How to find an angle | <ul style="list-style-type: none"> • simile, personification, semantic field • Theme • Writer's intent, message • Connotation • Voice • Caesura and enjambement • Rhyme and couplets • Types of love and relationships • Sonnet form, dramatic monologue, • Power and the implications of power within relationships • Gender inequality • Movements in literature and a poem to reflect each one | <ul style="list-style-type: none"> • Tragic conventions • Play form – scripts, stage directions, acts, scene, lines • Shakespearean language • Ancient Greece and where tragedy comes from • Aristotle • Shakespearian Tragedy • Patriarchy • Fate • Conflict • Tragic Hero • Familial structures • Expectations of girls and women • Tracing a theme • Binary oppositions – conflicting language • Soliloquy |
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| | characterization and relationships, prologue and epilogue. <ul style="list-style-type: none"> • What is a monster/the other. • Internal and external landscape | this to their own writing | | | | <ul style="list-style-type: none"> • Prologue • Audience – a play is meant to be watched. Different audiences |
| Assessment | | <ul style="list-style-type: none"> • Autumn summative assessment | | <ul style="list-style-type: none"> • Spring summative assessment | <ul style="list-style-type: none"> • Summer summative assessment | <ul style="list-style-type: none"> • NGRT • Progress test |
| NC coverage | 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. | 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. | 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. | 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. | 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. | 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). |