

Year 8 English | Yearly Overview

Our curriculum is taught across four lessons a week; these consist of: two literary heritage lessons, one writing lesson, and one reading lesson.

DUALITY							
Term 1: Victorian Novel ‘The Adventures of Sherlock Holmes’		Term 2: Shakespearean Drama ‘The Tempest’		Term 3: Allegory & Oracy ‘Animal Farm’ & ‘Rhetoric’			
Termly Overview:		Termly Overview:		Half-Termly Overview:		Half-Termly Overview:	
<p>Our first unit of Year 8 revisits the Victorian Novel through the detective series of ‘Sherlock Holmes’. We read a series of short stories that allow students to engage with the story, characters and how duality is presented in the piece.</p> <p>We learn about scientific developments in Victorian London and the social class structures that existed there. Students look at the birth of the detective genre and consider themes of duality. We look at the form of periodicals, what they are and how they were used to publish stories and hook readers.</p> <p>We continue to develop complex topic sentences to explore character. We develop selecting evidence and embedding quotes into responses, analysing sentences to explore (dual) meanings and using sentences to link ideas from one paragraph to another.</p> <p>In writing, we start to develop writing for pleasure, with extended writing tasks that coincide with the context of the Victorian novel. We aim to support through scaffolded responses that can be developed over time to become independent.</p>		<p>Our Shakespearean play this year is ‘The Tempest’, which places its focus upon the age of exploration in the Elizabethan age, as well as colonialism during this time. Students learn about Italian city states, their trading and consequential wealth and how Italy is structured at this time.</p> <p>We revisit the form of a comedy and the features that create the genre, as well as establish the subplots, look at nature versus nurture and explore monologue and soliloquy.</p> <p>Students continue to create complex topic sentences to explore character and themes, selecting appropriate evidence and embedding quotations before using analytical sentences to explore (dual) meanings, as well as exploring dramatic irony and terminology accurately. Finally, we focus on memorising key knowledge.</p> <p>‘Sonnet Slam’: We move to look at poetry after completing the play. We study Shakespeare’s Sonnet form in a block of ten lessons that continue analytical response and revisit the imagery and metaphor covered in Year 7. The aim is to attempt to create sonnets as part of creative writing at the end of the unit to demonstrate their understanding, but also enact the structure and imagery that is representative of a love poem.</p>		<p>Students learn about allegory in this unit, through the study of ‘Animal Farm’. Orwell’s dystopian take on a socialist state and the ruling dictatorship and tyrannus rule of the pigs on the farm.</p> <p>Key context is learned around the Russian Revolution, and the backdrop of Orwell’s life and times during WWII. Students learn about recurring imagery, irony and corruption through the narrative.</p> <p>We continue to explore through complex topic sentences to explore key themes & concepts, selecting and embedding quotes, using analytical sentences to explore how writer’s choices create meaning, linking textual analysis to contextual analysis.</p> <p>Creative writing focuses on a dystopian setting, with extended metaphor. Non fiction writing goes hand in hand with this topical unit of hypocrisy and corruption.</p>		<p>With plenty of oracy based opportunities, students will write and perform a structured speech about power imbalance they feel strongly about.</p> <p>Learning about Aristotle and ethos, logos and pathos, students explore the links between Greek & Roman discourse of rhetoric and renaissance texts, including how to write for performance and impact.</p> <p>Applying writing skills of sentence variation for impact in a performed speech. Students focus on the effect of writing using ethos, logos and pathos.</p> <p>Students consider perspective, narrative voice and viewpoint, figurative language and antithesis, alongside rhetorical methods, such as rhetorical questions, tricolon and pathos.</p>	
Reading for Pleasure: ‘The Bone Sparrow’ - Zana Fraillon Key Themes: Grief, Loss, Family, Hope, Fear and Freedom		Reading for Pleasure: ‘Treasure Island’ - Robert Louis Stevenson Key Themes: Friendship, Trust, Loyalty, Adventure		Reading for Pleasure: ‘1984’ - George Orwell Key themes: Society, Control, Identity, Individual Personality, Totalitarianism.			
Unit Intent: <ul style="list-style-type: none">TRADITIONALFOUNDATION	Unit of work: <ul style="list-style-type: none">TRADITIONALFOUNDATION	Unit Intent: <ul style="list-style-type: none">TRADITIONAL /sonnetsFOUNDATION / sonnets	Unit of work: <ul style="list-style-type: none">TRADITIONAL / sonnetsFOUNDATION / sonnets	Unit Intent: <ul style="list-style-type: none">TRADITIONALFOUNDATION	Unit of work: <ul style="list-style-type: none">TRADITIONALFOUNDATION	Unit Intent: <ul style="list-style-type: none">Intent	Unit of work: <ul style="list-style-type: none">Work overview
Key Vocabulary: Tier 2: cholera; outliers; intuition; precipitated; zeal; desultory; petulance; enlighten; deduction; observation; distinction; Bohemia; abhorrent; scandal; periodical; serial; introspective; dual nature; fallible; infalible; discretion; immoral; compromise; vacancy; manic; pace; volume; enunciation; body language; Tier 3: topic sentence; context; characterisation; protagonist; quotation; analytical; annotate; dialect; connotation; personification; infer; tension; symbol; literal language; explicit; implicit; metaphor; soliloquy; metaphorical language; tenor; vehicle; ground; enunciation; narrative voice; Petrarchan; sonnet; stanza; volta; octave; sestet; rhythm; rhyming couplet; quatrain; iambic pentameter;							