

Programme of Study: English

Year 8

HT 1	<u>Content, Skills & Objectives</u>	<u>T&L resources & Key Words (vocabulary focus for NHTW)</u>	<u>Marking & Feedback: Assessment & Homework</u>	<u>CEIAG Opps including roles and competencies</u>
	<p>Theme based unit “Education through the ages”</p> <ul style="list-style-type: none"> Recognise conventions of older writing. Consider a range of viewpoint and perspective. Consider how news/ education emerged in 19th century (NC R1, R2) Explore the presentation of education and teaching through extracts from a range of literature. (NC R6a, R6c, GV1b, 1f) Understanding texts that are culturally diverse, highlighting wider political perspective eg racial segregation, British secondary modern education system. Explore attitudes to education through non-fiction. Recap elements of non-fiction writing and consider affordances of an online article Write effectively to present a point of view (NC W2a) Employ techniques of rhetoric to engage audience 	<p>The unit will explore a range of fiction and non-fiction texts and consider how writers use language to express particular opinion.</p> <p>We will explore writers’ craft and provide opportunities for pupils to produce their own crafted writing.</p> <ul style="list-style-type: none"> PPT with contextual information and example of “Catch-penny”. <i>The Ragged School</i> extract (Nov 17) <i>David Copperfield</i> extracts (Mr Creakle/ Tungay and Dr Strong- comparison of presentation of characters and their attitudes to education) Dickens’ use of characterisation (Dr Strong description) Extract from <i>To Kill A Mockingbird</i>. Extracts from <i>A Kestrel for a Knave</i>. Helen Silvester article for The Guardian: “Homework- is it worth the hassle?” <p>Key Words: academic, criticise, fulfilment, achievement, potential, ambition, perspective, well-rounded, opportunities, crucial.</p>	<p>This unit of work will be preceded by a base-line writing assessment, in the form of a letter expressing an opinion on the extended school day.</p> <p>Assessment: Non-fiction journalistic style writing on the value of education</p> <p>‘Education is not just about which school you go to, or what qualifications you gain; it is also about what you learn from your experiences outside of school.’ Write a speech for your school or college Leavers’ Day to explain what you think makes a good education.</p> <p>Responses to understanding of writers’ techniques to create character and viewpoint through a range of literature and literary non-fiction.</p>	<p>Competencies: aiming high, communication and independence</p> <p>Career role/focus: Civil service, politics, teaching</p>

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HT 2	<p>Content, Skills & Objectives</p> <p>Literature to provoke social change: Animal Farm</p> <ul style="list-style-type: none"> • Explore the role of novel and writer as a means of protest (NC R1, R2) • Explore social/historical context and its impact on literary texts • Develop skills of analysis built around writer's intentions (R5c) • Develop skills of inference/recall/analysis (NC R5b) • Develop pupils' ability to write analytically in essays (academic vocabulary/sentence structures.) (NC R5a, NC W2a) • Understand/analyse writers use of language/literary techniques/narrative/structural features (NC R6a, R6c, GV1b, 1f) 	<p>T&L resources & Key Words (vocabulary focus for NHTW)</p> <ul style="list-style-type: none"> • Biography of George Orwell (personal experiences, political views etc) • Historical context: Russian Revolution • Allegory (anthropomorphism, characters= historical figures) • Narrative perspective (omniscient narrator for different viewpoints) • Animal fable • Cyclical structure • Satire/irony • Symbolism and motif • Foreshadowing/juxtaposition <p>Themes:</p> <ul style="list-style-type: none"> • Power and Corruption • Dreams and Ideals • Religion and Propaganda • Oppression • Deceit and trust <p>Key Words: (includes key literary terms identified above): Never Heard The Word grids: tyranny, resolution, indefatigable, ignominious, advocating, indignation, retribution, conciliatory, complicity, subversive, suppressed, malignant, taciturn</p>	<p>Marking & Feedback: Assessment & Homework</p> <p>Assessment: Knowledge recall and retrieval while reading the text including quotation revision and multiple choice questioning on plot/character/techniques</p> <p>Analysis of language in Old Major's speech</p> <p>Extract analysis related to theme and character (e.g.: Napoleon and corruption, Squealer and propaganda)</p> <p>Whole novel structural focus: extracts from beginning and end showing animals becoming human – Explain George Orwell's use of structure at the end of Animal Farm</p> <p>Homework: Research on Russia, critical reading British Library website. K. Organiser work</p>	<p>CEIAG Opps including roles and competencies</p> <p>Competencies: aiming high and communication</p> <p>Career role/focus: Civil service, politics</p>
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<p>HT 3</p>	<p>Content, Skills & Objectives</p> <p>Dystopian fiction writing</p> <ul style="list-style-type: none"> To explore how writers use vocabulary, language techniques and sentence structures to create effect (NCR5b, 5c, 5d, R6a) To make comparison of writers' use language for effect (R6e) To develop skills for descriptive/narrative writing including structure, vocabulary sentence construction, narrative perspective (W1, W2d, W3, W4, W6a, W6b, W6c, GV1b) To introduce pupils to generic elements of Dystopian Writing (W5, GV1c, GV1d, GV1e, GV1f) 	<p>T&L resources & Key Words (vocabulary focus for NHTW)</p> <p>Initial reading focus builds on language analysis elements of Animal Farm Generic features: control, oppression and rebellion, scientific progress, disaster, survival post-disaster</p> <ul style="list-style-type: none"> Adverbs and adverbial phrases to control pace of writing Use of dialogue to convey thoughts and feelings Short simple sentences to emphasise key moments Controlling release of information to create fear/suspense Choice of narrative perspective to create viewpoints Use of recurring motif Variation of sentence construction: clause order, parallel sentences, <p>Reading: Extracts from 1984, <i>The Handmaid's Tale</i>, <i>Hunger Games</i>, <i>Noughts and Crosses</i>, <i>Do Androids Dream Of . . .</i></p> <p>Possible film clip resources: <i>28 Days Later</i>, <i>I am Legend</i>, <i>The Hunger Games</i>, <i>Noughts and Crosses</i></p> <p>Deborah Myhill <i>Grammar for Writing: Dystopia</i> unit textbook. <i>Crafting Brilliant Sentences</i> resource Vocabulary: fraught, desolation, turmoil, duplicity, reminiscent, disarray, repressed</p>	<p>Marking & Feedback: Assessment & Homework</p> <p>Tests on grammar features. Range of shorter writing tasks relating to use of specific grammar and linguistic features of the genre. (Teacher modelling before writing) Use of still image and film clips to aid this</p> <p>Writing assessment part one: Create a convincing dystopian setting which uses key grammar/language techniques/generic features identified</p> <p>Writing assessment part two: Introduce a character into the dystopian world and show they have been affected.</p> <p>Marked using GCSE Writing mark scheme. Green pen response in exercise books; modelled teacher response to guide improvements</p> <p>Homework tasks: Annotation of dystopian extracts for features. Independent writing tasks building up to main assessments.</p>	<p>CEIAG Opps including roles and competencies</p> <p>Competencies: Creativity, literacy</p> <p>Career role focus: Film and Television</p>
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HT4	<p>Content, Skills & Objectives</p> <p>Spoken Language unit:</p> <ul style="list-style-type: none"> • Exploring the use of language in different situations, dialect, sociolect, idiolect etc. • Attitudes towards different accents and dialects. • Strong accents vs. Received Pronunciation. • Identify purposes of talk in “real world” context (SL1a, b, c, d) • Develop understanding of concepts of register and formality (SL1a) • Develop skills of questioning/responding to what is heard (SL1c) 	<p>T&L resources & Key Words (vocabulary focus for NHTW)</p> <p>This is a brand-new unit for the department and will evolve over time. Teaching resources, including PowerPoint slides, are available on the shared area.</p> <p>Key Words: accent; dialect; idiolect; sociolect; fillers; non-fluency features; pauses; hesitations; hedges; intensifiers; pre-modifiers.</p>	<p>Marking & Feedback: Assessment & Homework</p> <p>Assessment: An exploration of how spoken language can change dependent on context.</p> <p>This can be read aloud / discussed as part of a group discussion to give students experience of the Speaking & Listening component tested at G.C.S.E.</p> <p>Green pen response in exercise books; modelled teacher response to guide improvements</p> <p>Homework: investigation and exploration into a family’s members spoken language e.g. older generations (grandfather, grandmother) and how it has changed over time.</p>	<p>CEIAG Opps including roles and competencies</p> <p><u>Competencies:</u> Teamwork, problem-solving</p> <p><u>Career role focus:</u> Public Relations, tourism</p>
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HT 5	<p>Content, Skills & Objectives</p> <p>Shakespeare and Tragedy: <i>Romeo and Juliet</i></p> <ul style="list-style-type: none"> • Explore social/historical context of Elizabethan England/Shakespeare and how this affects literary texts (R1,2b, 5c) • Explore genre of drama/conventions of tragedy including structure/character roles (R6a, c, d GV 2e) • Develop pupils' knowledge of Shakespeare's language, grammar, syntax (R5a, 5c, 6a, 6d, GV 1b) • Develop skills of inference/recall/analysis (R5b, c, 6a, c, d, GV1b) • Understand/analyse writers use of language/literary/dramatic techniques (R5a, b, c, d, 6a, b, c, d, e, f) • Develop skills for academic writing including writer's intention (W1, 2a, 3, 4, GV1b,c) 	<p>T&L resources & Key Words (vocabulary focus for NHTW)</p> <p>Conventions of tragedy: Five act structure, the Tragic Hero (hubris/hamartia/catharsis)</p> <ul style="list-style-type: none"> • Elizabethan honour • Fortune and fate • Family, gender expectations (masculinity and femininity) • Role of Religion and its power • Different forms of love • Patriarchy and power • Character development/roles <p>Language/structure:</p> <ul style="list-style-type: none"> • Role of prologue/chorus • Simile/metaphor personification/oxymoron • Dramatic irony/wordplay/allusion • Foreshadowing • Verse/prose • Imagery (Religion/light) • Dramatic structure/stagecraft (Freitag pyramid terminology.) <p>Key Words: key literary terminology as identified above. Academic vocabulary skills: nominalisation for essay writing.</p> <p>Emnity, forlorn, infatuated, adversity, reconciliation</p>	<p>Marking & Feedback: Assessment & Homework</p> <p>Assessment: Knowledge recall and retrieval while reading the text including quotation revision and multiple choice questioning on plot/character/techniques</p> <p>Extract analysis: How does Shakespeare present aggression?</p> <p>Presentation of individual characters at key points in the play. How are ideas of fate presented in the play?</p> <p>Genre focus: How does Shakespeare present Romeo as a tragic hero?</p> <p>All assessment responses to be modelled by teachers. Green pen responses in exercise books.</p> <p>Homework: revision of key quotations in relation to character/theme. Research on contextual areas: references to Greek myth/Bible. Knowledge organiser work.</p>	<p>CEIAG Opps including roles and competencies</p> <p><u>Competencies:</u> Independence and staying positive</p> <p><u>Career role focus:</u> Acting</p>
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<p>HT 6</p>	<p>Content, Skills & Objectives</p> <p>Poetry: Oppression (from First World War to contemporary writers.)</p> <ul style="list-style-type: none"> • Explore social and historical context of First World War its impact on poetry, biography of Owen, Sassoon (R1,2a) • Explore and analyse range of poetic forms, language and structural techniques (R6a, b, e, f) • Make critical comparisons between poems and poems across time (R6e) • Continue to develop skills in academic writing centred around writer's intentions (W1, 2a, 3) • Use poetic form, language techniques, structural techniques in their own writing of poetry (W4, 5, GV1b, c) • Develop skills of presentation: Learn/recite poems/parts of poems • Develop skills for descriptive writing. 	<p>T&L resources & Key Words (vocabulary focus for NHTW)</p> <p>Focus on: <i>Nothing's Changed, Still I Rise, The Hill We Climb, Half-Caste, A Century Later.</i></p> <p>Coverage of WW1 poets under oppression theme: <i>Anthem for the Doomed Youth, Dulce Et Decorum Est, Suicide in the Trenches.</i></p> <p>Appropriate coverage of necessary contextual information on apartheid in South Africa and racial segregation in the USA.</p> <p>Poetic form: ballad, sonnet, elegy, lament, satire, monologue, use of form for effect</p> <p>Language and structural focus: lexical field, metaphor, extended metaphor, sibilance, assonance, consonance, caesura, enjambment, rhyme, half-rhyme, internal rhyme, para-rhyme, range of meter, volta</p> <p>Preparation for end of year 8 examination: Responses to unseen extract of fiction and writing to describe/narrate (AQA KS3 tests or create test based on these)</p> <p>Key Words: Oppression; Restriction; Persecution; Identity; Apartheid; Segregation; Discrimination; Prejudice</p>	<p>Marking & Feedback: Assessment & Homework</p> <p>Assessment: Short knowledge-based tests on biography of poets, techniques, themes. Recall of lines/quotations from poems and poems by heart.</p> <p>Reading: Focus on presentation of oppression in one of the named poems.</p> <p>Comparison of two poets' presentation of oppression, contemporary and First World War. Potential to respond to short unseen poems/extracts.</p> <p>Writing: Creative writing based on poetry (e.g.: Dulce Et Decorum Est) Poems written in the style of selected poets. Green pen responses on reading tasks to be completed in books.</p> <p>Homework: independent research on poets/poetic forms. Revision of key quotations/poems. British Library website for critical reading on World War One literature.</p>	<p>CEIAG Opps including roles and competencies</p> <p>Competencies: Presenting, creativity</p> <p>Career role focus: proof-reading, editing, publishing</p>
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