



Year 8 LONG-TERM SEQUENCE for ENGLISH



The curriculum for this stage of students' education has been designed to continue to expose students to a range of challenging texts from varied time periods and writers, as a reflection of the expectations at KS3. Our aim is to secure and build on the skills and knowledge established in Year 7. All students should have a grasp of key reading skills with an appreciation of writers' craft as well as contextual influences. In writing and speaking all students should be able to adapt their writing to suit audience, purpose and form with increasing sophistication.

<p>HALF TERM 1: The play 'The Diary of Anne Frank.'</p> <p>STUDENTS MUST KNOW:</p> <p><u>In Reading</u> The events of the play and how characters' relationships develop throughout the play. Strategies for comprehending and interpreting drama – with a particular focus on predictions, summarising and applying their contextual knowledge. Tier 2 vocabulary to describe characters and relationships. How to support their interpretations with short, precise and relevant quotations How to identify the writer's use of dramatic methods. How to analyse the writer's methods, explaining their intended effects How the play is influenced by historical context.</p> <p><u>In Writing:</u> How to create an authentic character voice. How to write in the style of an extended monologue. How to select Tier 2 vocabulary for effect. How to apply structural devices for effect. How to apply a range of sentences for specific, dramatic effects. How to spell and punctuate accurately.</p> <p>HOW THIS WILL BE ASSESSED: Through an extended monologue in the voice, style and register of a specified character.</p>	<p>HALF TERM 2: Conflict poetry</p> <p>STUDENTS MUST KNOW:</p> <p><u>In Reading</u> A range of writers from different periods who have written about war and conflict. How writers have been influenced by their backgrounds and experiences of conflict. Reading strategies to apply to poetry including the MLIST Tier 2 vocabulary to use when commenting on the tone of a poem A range of poetic techniques and forms and how to accurately apply Tier 3 vocabulary. How to demonstrate a comprehension of poems. How to apply poetic terminology and analyse their effects. How writers structure their poems. How to compare writers' ideas and views on conflict. How to organise and structure an extended comparison of two poems.</p> <p>HOW THIS WILL BE ASSESSED: A comparison of two war poems from the collection students have studied.</p>	<p>HALF TERM 3: The Power of Rhetoric</p> <p>STUDENTS MUST KNOW:</p> <p><u>In Reading</u> What rhetoric is. The origins of rhetoric. The Aristotelian Triad. A range of examples of powerful rhetoric from across time. Famous writers and speakers noted for their powers of rhetoric. Features of rhetoric and their intended effects. How writers structure their rhetoric for intended effects.</p> <p><u>In Writing:</u> How to use ethos, pathos and logos to persuade. How to use a range of rhetorical devices. How to develop a line of argument. How to structure an article for deliberate effects. How to make ambitious Tier 2 vocabulary choices. How to use a range of punctuation accurately. The features of article writing and how to apply these features.</p> <p>HOW THIS WILL BE ASSESSED: A persuasive article</p>
<p>HALF TERM 4 and 5: Whole play study of Romeo and Juliet</p> <p>STUDENTS MUST KNOW:</p> <p>The events of the play and how characters and relationships develop throughout the play. Tier 2 vocabulary to describe characters and their relationships. Reading strategies to support with understanding and engaging with Shakespearean blank verse. The origins and conventions of tragedies. Tier 3 vocabulary including: Exposition, Inciting Incident, Rising Action, Climax, Falling Action, Resolution and Denouement, Prologue and Epilogue. How Shakespeare uses blank verse and soliloquy. How to support their interpretations with short, precise and relevant quotations. How to identify the writer's use of dramatic methods. How to analyse the writer's methods, explaining their intended effects. How the play is influenced by historical context – and how contemporary and modern audiences respond differently to the play. How to write an extended response to a specific scene in the play.</p> <p>HOW THIS WILL BE ASSESSED: Through an extended response to a scene from the play.</p>		<p>HALF TERM 6: Crime Fiction</p> <p>STUDENTS MUST KNOW:</p> <p>The origins and conventions of the crime genre. Famous literary detectives. How writers craft characters including antagonists. Tier 3 vocabulary linked to how writers use language. How crime writers structure their plot. Tier 3 vocabulary linked to how writers structure texts. How writers subvert crime conventions. How to support their interpretations with precise, relevant quotations. Tier 3 vocabulary linked to how writers structure texts. How analyse structural choices using the WHAT, HOW, WHY model.</p> <p>HOW THIS WILL BE ASSESSED: Through an extended response to a crime extract.</p>



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Embedding this knowledge can be supported at home by reading a range of text types (including novels, newspapers and other non-fiction) reading aloud to an adult and discussing meaning, proof reading written work together, enjoying texts in action at the cinema or theatre and visiting places of interest like museums.