

KAA Curriculum Overview		English	Year 8	EOY Exam	Sequencing and Progression				
<p>Rationale</p> <p>Give an overview of what students are studying this year and why. Link directly to your overall curriculum intent.</p> <p>The Year 8 curriculum aims to consolidate and build on the knowledge and reading, writing, and speaking skills acquired through the study of a range of literature, including the novel, poetry, drama and fiction and nonfiction texts in Year 7.</p> <p>Students begin the year with the study of Pullman's <i>The Ruby in the Smoke</i> to build on their study of the novel form in Year 7, particularly with regard to analysing character arc and writer's methods. This unit introduces students to the context of Victorian England, furnishing students with the knowledge and cultural capital necessary to access later units such as 'The Gothic', and <i>A Christmas Carol</i> at GCSE.</p> <p>Following their assessment, students are introduced to Gothic writing, linking the conventions used in <i>The Ruby in the Smoke</i> to other texts. This scaffolds students' ability to access the content of 'The Gothic' writing unit, which begins by consolidating students' understanding of the conventions of gothic writing. Students analyse gothic descriptions of setting and character from a range of classical gothic literature, exposing them to a key movement in literature. The unit is designed to build on previous descriptive and narrative writing skills from Year 7, as students then apply these conventions to their own descriptive writing.</p> <p>In Spring 2, students move onto poetry, developing students' previous poetry analysis skills, and introducing more challenging elements of poetic methods such as the sonnet form, enjambment and iambic pentameter. Students study poems in pairs to maximise time spent explicitly teaching comparative reading and writing skills, and to prepare students for the comparative 'London Through Time' unit in Year 9, and the GCSE 'Power and Conflict' anthology in Year 10 and 11.</p> <p>Finally, in the Summer term, students read Shakespeare's "Romeo and Juliet" in order to develop their existing knowledge of Shakespeare and Elizabethan England. However, this unit offers significantly more challenge than the introductory "A Midsummer Night's Dream" Year 7 scheme, as Year 8 students are exposed to literary criticism and evaluate others' opinions on key characters. Furthermore, students are offered a wider understanding of the breadth of Shakespeare's works through their study of the conventions of Shakespearean tragedy and sonnet form. Following their assessment, students will practise their nonfiction reading, writing and oracy skills to explore the theme of 'forbidden love', encouraging them to apply the themes of "Romeo and Juliet" to their modern context, while simultaneously preparing them for the nonfiction focus of the Year 9 Autumn 1 scheme.</p>				<p>What content and skills will be assessed in the EOY exam?</p> <p>In Section A, students are assessed on their knowledge of the key vocabulary and grammar skills explicitly embedded throughout the 'Romeo and Juliet' unit, as well as their knowledge of the plot of the play, and their understanding of key textual evidence.</p> <p>In Section B, students are assessed on their ability to write a full 'GCSE style' response, including an introduction, a minimum of three analytical paragraphs, and a conclusion. Students are respond to question about a theme explored across the play, linking their close analysis of an unseen extract to scenes in the play as a whole. Students are assessed on their ability to form clear arguments which answer the question, select and embed relevant and well-chosen textual evidence, close analysis of methods, and evaluate the writer's intention in relation to the context of the play.</p> <p>Link to model exam papers here.</p> <p>https://docs.google.com/document/d/1LIXoKLLvORhIZgUUAZaCcnt7kIEcOc2aulDoXkybNEzY/edit</p>		<p>How does this year build on what they've learnt last year?</p> <p>At the beginning of Year 8, students build on their existing ability to comprehend and analyse a novel; however, <i>the Ruby in the Smoke</i> scheme of work offers more challenge by moving away from a focus on character analysis, towards a more detailed exploration of writer's craft (e.g. use of language, punctuation, and structure to build suspense). Equally, students are introduced to the Victorian context, which requiring students to explore the consequences of events in British history (e.g. Industrial Revolution).</p> <p>With regard to writing, students build on their narrative and descriptive skills in Year 8; however, students are further challenged through their exposure to the gothic literary tradition, and given the opportunity to broaden their cultural capital by taking inspiration from famous gothic writers. Student also get the opportunity to approach, plan, and produce creative responses to GCSE Language I writing tasks.</p> <p>Students will consolidate their understanding of key poetic techniques (metaphor, simile, alliteration etc.) in their study of the 'Love and Relationships' poetry anthology, but will also be explicitly taught new and more challenging poetic concepts to broaden their repertoire ahead of Year 9 and GCSE.</p>		<p>How will it benefit them as they move forward next year?</p> <p>Students' study of <i>The Ruby in the Smoke</i> will prepare them for the challenge of studying Orwell's <i>Animal Farm</i> at the start of Year 9. Equally, students' knowledge about the Victorian context of the novel, as well as their exploration of key themes such as poverty, oppression, class divide and corruption, scaffold their ability to access the challenging concepts explored in the Year 9 London Through Time' poetry anthology, as well as in <i>An Inspector Calls</i>.</p> <p>Furthermore, the 'Love and Relationships' poetry anthology studied in Year 8 exposes to challenging poetic structures and terminology (e.g. sonnet, iambic pentameter, enjambment etc.), supporting their ability to recognise and analyse structural features such as in media res and irregular poetic structures in Year 9.</p> <p>Students' introduction to Shakespearean tragedy in Year 8 provides the necessary foundation for their study of <i>Richard III</i> in Year 9 as it consolidates and broadens their contextual knowledge about the Elizabeth era, as well as key themes such as conflict, power and authority, while also exposing them to the new genre of history plays, and the War of the Roses.</p>	
Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Sum 1	Sum 2			
Link to MTP Overview	https://docs.google.com/document/d/1L_lfq6_3fk7XiFUTUzjkWo4VtfFzvLC0Glz_kGlrH8/edit	https://docs.google.com/document/d/1L_lfq6_3fk7XiFUTUzjkWo4VtfFzvLC0Glz_kGlrH8/edit	https://docs.google.com/document/d/1h7eWBnpwPXMtlf4uDDOKCoQvpzTi56X-TstbYQmfc/edit	https://docs.google.com/document/d/1-eTpKgCSpo3plCQCaJ8usxxPW0iasrZ-JurkMNLCO0D0/edit	https://docs.google.com/document/d/1gYqj5zbzDvd3vAiBbiLKuVv5p-RvOk2hZVi3Eh_GGwk/edit	https://docs.google.com/document/d/1gYqj5zbzDvd3vAiBbiLKuVv5p-RvOk2hZVi3Eh_GGwk/edit			
Topic studied & Fertile Question	<p>Topic: Philip Pullman - The Ruby in the Smoke</p> <p>FQ: Why should we always search for the truth?</p>	<p>Topic: Philip Pullman - The Ruby in the Smoke</p> <p>FQ: Why should we always search for the truth?</p>	<p>Topic: The Gothic</p> <p>FQ: How do writers keep us awake at night?</p>	<p>Topic: Love Poetry</p> <p>FQ: How can love be put into words?</p>	<p>Topic: Shakespeare - Romeo and Juliet</p> <p>FQ: Is it possible for love to conquer war?</p>	<p>Topic: Shakespeare - Romeo and Juliet</p> <p>FQ: Is it possible for love to conquer war?</p>			
Adjustments following last assessments / evaluation.	<i>The Ruby in the Smoke</i> was first introduced in Autumn 2021, following the decision to remove <i>Of Mice and Men</i> from the KS3 curriculum. Adjustments have been made	<i>The Ruby in the Smoke</i> was first introduced in Autumn 2021, following the decision to remove <i>Of Mice and Men</i> from the KS3 curriculum. Adjustments have been made	Students are not formally assessed at this point. Instead, teachers use this half term scheme to build up to a 'Big Write' task designed to replicate a typical GCSE	Previously, students were assessed on their understanding and analysis of one poem only. Adjustments have been made to both the sequence of learning and final assessment to introduce comparative knowledge and skills. The	This year, a change was made to the fertile question from "Can we ever fight our fate" to "Is it possible for love to conquer war?" Consequently, the sequence of learning was redesigned to have a greater focus on love and relationships in the play as a more	This year, a change was made to the fertile question from "Can we ever fight our fate" to "Is it possible for love to conquer war?" Consequently, the sequence of learning was redesigned to have a			

	to the scaffolding provided in Section B (now using prompt questions instead of sentence stems) to promote student independence in writing.	to the scaffolding provided in Section B (now using prompt questions instead of sentence stems) to promote student independence in writing.	English Language Paper I Question 5 task. Students are given feedback and the opportunity to review and redraft their creative pieces.	number of poems taught was refined, to ensure adequate time to explicitly teach comparative writing (e.g. using verbs such as “reflects”, “mirrors”, and discourse markers like “similarly/in contrast”). These adjustments ensure that students’ are more thoroughly prepared to compare poems in the ‘London Through Time’ anthology in Year 9 and the ‘Power and Conflict’ anthology in Year 10.	logical continuation from the Love Poetry unit. Equally the change in theme offers a richer variety of textual analysis. The previous focus on conflict resulted in repetitive and surface-level analyses of obvious quotations (e.g. “plague on both your houses”). The assessment for this unit was also adapted to limit the scaffolding provided in the form of sentence starters. Now, students only receive a brief breakdown of the recommended essay structure.	greater focus on love and relationships in the play as a more logical continuation from the Love Poetry unit. Equally the change in theme offers a richer variety of textual analysis. The previous focus on conflict resulted in repetitive and surface-level analyses of obvious quotations (e.g. “plague on both your houses”).
Key knowledge and skills students need to have gained by the end of the unit	<p>A01: Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations. <p>A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>A03: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>Key vocab Technical: atmosphere, character development, tension climax and resolution, the Gothic, murder mystery, foreshadowing; juxtaposition Critical: hints, conveys, accentuates Academic (taught explicitly through quadrant method): Victorian, stereotype, independent, patriarchal, subverting, ominous, sinister,</p>	<p>A01: Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations. <p>A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>A03: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>Key vocab Technical: atmosphere, character development, tension climax and resolution, the Gothic, murder mystery, foreshadowing; juxtaposition Critical: hints, conveys, accentuates Academic (taught explicitly through quadrant method): Victorian, stereotype, independent, patriarchal,</p>	<p>A05: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</p> <p>A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> <p>Key Vocab Academic (taught explicitly through quadrant method): claustrophobic, melancholy, neglected, deserted, vulnerable, spectre, sombre, intense, isolated.</p> <p>Other knowledge/ skills foci: Grammar: tense agreement/consistency; fronted clauses (prepositional); colons for dramatic effect; ellipses; varying sentence openers and lengths Writing: using a motif; using one line paragraphs; show not tell; sustaining/changing an atmosphere through setting and imagery; effectively building tension</p>	<p>A01: Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations. <p>A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>Key Vocab Technical: sonnet, enjambment, iambic pentameter, rhyme, end-stopped lines, oxymoron Critical: perhaps Academic (taught explicitly through quadrant method): unrequited, manipulation, protective, abusive, domineering, affection, infatuation, devotion, yearning, intensity</p>	<p>A01: Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations. <p>A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>A03: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>Technical: Tragic conventions; prologue, soliloquy/monologue; sonnet, hyperbole, tragic flaw, religious imagery, extended metaphor, foreshadowing; dramatic irony, anaphora Critical: perhaps a reflection of; mirrors the idea of Academic (taught explicitly through quadrant method): feud, status quo, obstacle, exile, catastrophe, authority, unrequited, mesmerised, idolise</p>	<p>A01: Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations. <p>A02: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>A03: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>Technical: Tragic conventions; prologue, soliloquy/monologue; sonnet, hyperbole, tragic flaw, religious imagery, extended metaphor, foreshadowing; dramatic irony, anaphora Critical: perhaps a reflection of; mirrors the idea of Academic: feud, status quo, obstacle, exile, catastrophe, authority, unrequited, mesmerised, idolise</p>

	<p>opulent, morality, intriguing, addict</p> <p>Other knowledge/ skills foci:</p> <p>Grammar: embedding evidence; connectives to link paragraphs and develop argument/ contrast; Fronted clauses for analysis (e.g. 'due to the widespread belief that...')</p> <p>Writing: writing a developed introduction; building an argument; writing completely independent 'what, how, why' paragraphs</p> <p>Pegs to: Lit PI, 19th c. text (A Christmas Carol)</p>	<p>subverting, ominous, sinister, opulent, morality, intriguing, addict</p> <p>Other knowledge/ skills foci:</p> <p>Grammar: embedding evidence; connectives to link paragraphs and develop argument/ contrast; Fronted clauses for analysis (e.g. 'due to the widespread belief that...')</p> <p>Writing: writing a developed introduction; building an argument; writing completely independent 'what, how, why' paragraphs</p> <p>Pegs to: Lit PI, 19th c. text (A Christmas Carol)</p>				
<p>How is understanding assessed at the end of the unit?</p>	<p>Starting with this extract, how does Philip Pullman create suspense in <i>The Ruby in the Smoke</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> • how Pullman creates a sense of fear in this extract • how Pullman creates a sense of fear in the novel as a whole. 	<p>Starting with this extract, how does Philip Pullman create a sense of fear in <i>The Ruby in the Smoke</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> • how Pullman creates a sense of fear in this extract • how Pullman creates a sense of fear in the novel as a whole. 	<p>Write a description based on the image [gothic gravestone].</p>	<p>How do the poets present ideas about romantic love in 'Sonnet 130' and 'I Wanna Be Yours'?</p>	<p>Starting with this speech, explain how Shakespeare presents Romeo and Juliet's relationship throughout the play.</p> <p>Write about:</p> <ul style="list-style-type: none"> • how Shakespeare presents Romeo and Juliet this scene • how Shakespeare presents their relationship in the play as a whole. 	<p>Starting with this speech, explain how Shakespeare presents Romeo and Juliet's relationship throughout the play.</p> <p>Write about:</p> <ul style="list-style-type: none"> • how Shakespeare presents Romeo and Juliet this scene • how Shakespeare presents their relationship in the play as a whole.