Curriculum Map

Subject: English   **Year Group: 8**

Conflict and resolution' – differing presentations of conflict and how the individual reacts in Fiction, Drama, Poetry and Non-fiction.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content	**Conflict Poetry** **Key Texts:** COTLB, Dulce et Decorum Est, The Soldier	Animal Farm	**Drama as reaction to context –Twelfth Night/ Richard III**	**Continuing Shakespeare**	**Non-fiction writing. Inspirational Speeches**	**Creative Writing – Conflict**
Skills	● Drawing inferences from poetic texts ● Judicious selection/ embedding quotes ● Comparing evaluating authorial attitudes ● Analysing patterns across longer texts ● Writing a clear thesis	● Drawing inferences from a novellas ● Judicious selection/ embedding quotes ● Comparing evaluating authorial attitudes ● Analysing patterns across longer texts ● Writing a clear thesis	● Drawing inferences from Shakespearean extracts ● Judicious selection/ embedding quotes ● Analysing the structure of drama ● Writing a clear thesis ● Sustaining a line of argument	● Drawing inferences from Shakespearean extracts ● Judicious selection/ embedding quotes ● Analysing the structure of drama ● Writing a clear thesis ● Sustaining a line of argument	● Identifying and comparing authorial attitude ● The art of Rhetoric: writing to persuade ● Choosing language to reflect agenda ● The art of rhetoric – going beyond AFOREST ● Writing using accurate SPaG – improving range of sentences. ● Creating a convincing tone and register	● Narrative hooks: creating openings in fiction ● Creating vivid description using the senses ● Zooming in - paragraphing for effect in fiction ● Structure of sentences, varying for effect ● Engaging vocab ● Accuracy and clarity

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Key questions	How do writers use poetry to respond to conflict? How does the form of poetry act as a useful vehicle for sharing ideas?	What is allegory? How does revolution fall to corruption? How is human nature affected by ambition?	What does Shakespeare say about the nature of desire? What does Shakespeare say about the nature of deception? How do characters react to conflict?		How can writers use rhetoric to persuade an audience? What do writers have to say about the nature of patriotism? How can the spoken word be used to create change?	How do we create impactful openings to our writing? How does word choice impact tone? What are the benefits and limitations of the genre?
Assessment	*Formative: How is ____ presented in a poem?* *Summative: How does the poet present the theme of conflict in Dulce et Decorum est?*	*Formative: How is a character/ theme presented in the novel?* *Summative: How does Orwell use the Pigs to explore ideas about power and control in Animal Farm?*	*Formative: How is ____ presented in____?* *Summative: Starting with this extract, **h**ow is____presented in_____?*	**EXAM WEEK** *Summative: How does Shakespeare explores ideas about conflict in the extract and wider play?*	*Formative: write the opening of a persuasive speech* *Summative: Write a speech arguing …?*	**Formative**: Description based on an image
Literacy/ Numeracy /SMSC/ Character	**Concepts:** The nature of conflict, the nature of identity, the poetic voice in times of oppression and conflict, the reality of war **Key Subject vocab:** structure, form, stanza, meter, metaphor, caesura,	**Concepts:** Allegory, satire, Trotskyism, communism, oppression, class stratification, the working class, ab use of language **Key Subject vocab:** allegory, metaphor, novella, emblematic, manifestation,	**Concepts:** Drama, History Plays, Comedy, Kingship, Masculinity, Marriage, Love, Betrayal **Key Subject vocab:** protagonist, antagonist, motif, metaphor/extended metaphor, anaphoric and	**Concepts:** Drama, History Plays, Comedy, Kingship, Masculinity, Marriage, Love, Betrayal **Key Subject vocab:** protagonist, antagonist, motif, metaphor/extended metaphor, anaphoric and	**Concepts:** Ethos, Pathos, Logos, patriotism, change, agency, persecution, opportunity, discourse, oratory **Key Subject Vocab:** Analytical verbs – accentuate, highlight, celebrate, ridicule,	**Concepts:** Narrative Hooks, Tone, Narrative arc, Paragraphing, Characterisation, The Short Story, Voice, Narrator **Key Subject vocab:** protagonist, antagonist, motif, metaphor/extended metaphor, anaphoric and

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	enjambment, octave, sestet, volta, tone and tonal shift, discourse marker, iambic pentameter**,** juxtaposition, connotation **Key General Vocab:** identity, conflict, patriotism, propaganda, unity, bias, comparison, synthesis. **Cultural capital:** A developing understanding of the form. Insight into contextual issues surrounding key conflicts. Engagement with opposing and non-conventional views on conflicts and identity.	**Key General Vocab:** Corruption, revolution, propaganda, anthropomorphism, **Cultural capital:** Corruption of Socialist Ideals. Despotism and state control. Russian revolution, Stalin, Trotsky.	cataphoric reference, characters as foils and devices, soliloquy, aside, monologue, iambic pentameter prose/verse/blank verse, exposition, denouement, theme/universal theme, staging and props. **Key General Vocab:** Elizabethan, Jacobean, Convention, Archetype, Agenda, Politicisation, Betrayal, Hereditary	cataphoric reference, characters as foils and devices, soliloquy, aside, monologue, iambic pentameter prose/verse/blank verse, exposition, denouement, theme/universal theme, staging and props. **Key General Vocab:** Elizabethan, Jacobean, Convention, Archetype, Agenda, Politicisation, Betrayal, Hereditary	lampoon, critique; Tone – celebratory, sincere, earnest, tongue-in-cheek **Key General Vocab** Oratory, marginalisation, authority, agency, context, repression, engagement, empowerment **Cultural Capital:** Landmark speeches of history, contexts of modern history, marginalised voices	cataphoric reference, exposition, denouement, theme/universal theme **Key General Vocab:** structure, paragraphs, syntax, examine, question, explore, question, suggest **Cultural capital:** Developed understanding of the individual in conflict. Engagement with poetry and prose addressing major international conflicts. Expression and finding a voice