**Academic Year 2020 – 2021**

**English Department Curriculum**

**Remote Learning Plan – Schemes of Learning Overview**

**Year 8:**

Term 1

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| **Lesson number** | **Core content** |
| 1.Context of Shakespeare’s The Tempest.  <https://classroom.thenational.academy/lessons/context-of-the-tempest-cctp4c> | In this lesson, we will check our prior knowledge of Shakespeare’s world and Shakespearean context. We will then explore some key knowledge around Shakespeare’s context, and also The Tempest. |
| 2. The plot and themes of The Tempest.  <https://classroom.thenational.academy/lessons/the-plot-and-themes-of-the-tempest-6ru62e> | We will start the lesson by recapping our knowledge of Shakespearean context, as well as the context of The Tempest. We will then explore some of the key themes of the play before reading a summary of the story and applying these themes to the text. |
| 3. Power in The Tempest: Act 1 Scene 1 – A stormy start!  <https://classroom.thenational.academy/lessons/the-theme-of-power-act-1-scene-1-a-stormy-start-74rp4d> | In this lesson, we will start by recapping our knowledge of the key themes of The Tempest. We will then read the key moments to Act 1 Scene 1 and explore what different forms of power we see during a stormy beginning. |
| 4. Power in The Tempest: Act 1 Scene 2 – Prospero and Miranda.  <https://classroom.thenational.academy/lessons/the-theme-of-power-act-1-scene-2-prospero-and-miranda-crv3gt> | In this lesson, we will start by recapping the key events from Act 1 Scene 1. We will then explore the theme of power through the exchange between Miranda and Prospero in Act 1 Scene 2, as he reveals their dark past. |
| 5. Power in The Tempest: Act 1 Scene 2 – Prospero and Ariel  <https://classroom.thenational.academy/lessons/the-theme-of-power-act-1-scene-2-prospero-and-ariel-cmrk0c> | In this lesson, we will start by recapping the important events of the play before reading the rest of Act 1 Scene 2 as Prospero interacts with Ariel. We will then analyse the relationship between these two characters. |
| 6. Power in The Tempest: Act 1 Scene 2 – Caliban’s Treatment  <https://classroom.thenational.academy/lessons/the-theme-of-power-act-1-scene-2-calibans-treatment-6djp8e> | In this lesson we will first recap the relationship between the characters of Prospero and Ariel. We will then explore the interactions between Prospero and his other servant, Caliban. We will analyse how Caliban is bitter about his treatment as he reveals what the past was once like. |
| 7. Hope in The Tempest: Coming Ashore  <https://classroom.thenational.academy/lessons/the-theme-of-hope-coming-ashore-68tkat> | In this lesson, we will explore Act 2 Scene 1 in relation to the theme of hope vs loss. Alonso is full of sorrow thinking his son is dead, whereas Gonzalo and Francisco offer humour and hope. |
| 8. Comedy in The Tempest: Trinculo and Stephano.  <https://classroom.thenational.academy/lessons/the-theme-of-comedy-trinculo-and-stephano-6cr6at> | In this lesson, we will focus on the introduction of two comedic characters: Stephano and Trinculo. We will explore the ways in which Shakespeare creates comedy and how these characters present themselves to Caliban. |
| 9. Abuse of Power in The Tempest: Caliban – Victim or Villain?  <https://classroom.thenational.academy/lessons/abuse-of-power-caliban-victim-or-villain-6cu38d> | In this lesson we will evaluate whether Caliban is mistreated and a victim, or whether he is villainous in his own right. We will reflect on his thoughts and things that torment him, as well as how Trinculo and Stephano treat him. |
| 10. Analysing characters in literature: How is Caliban presented?  <https://classroom.thenational.academy/lessons/analysing-character-in-literature-how-is-caliban-presented-cmt34c> | In this lesson, we will plan and write an essay focusing on how a character is presented through a key extract in the play, before linking it to our knowledge of the whole play so far. |

Term 2

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| **Lesson number** | **Core content** |
| 11. The theme of love in The Tempest: Ferdinand and Miranda.  <https://classroom.thenational.academy/lessons/the-theme-of-love-ferdinand-and-miranda-c4rket> | In this lesson, we will explore the romantic aspect to the play. We will analyse how Shakespeare highlights this as a key moment in the play, linking this to the comedy genre. |
| 12. The theme of Betrayal in The Tempest.  <https://classroom.thenational.academy/lessons/the-theme-of-betrayal-6gu30d> | In this lesson, we will read about Stephanco, Trinculo and Caliban's evil plots against Prospero, and explore why the audience would not take these seriously. |
| 13. The theme of reconciliation in The Tempest.  <https://classroom.thenational.academy/lessons/the-theme-of-reconciliation-68v3er> | In this lesson, we will explore the final moments of the play as Prospero addresses everybody on the island. We will analyse how he demonstrates empathy and forgiveness to those who have wronged him. |
| 14. The theme of magic in The Tempest.  <https://classroom.thenational.academy/lessons/the-theme-of-magic-prosperos-epilogue-6hgk4c> | In this lesson, we will explore how Prospero's final epilogue connects to the audience and what Shakespeare is saying about the nature of storytelling and theatre. |
| 15. Evaluating Prospero’s Moral Principles.  <https://classroom.thenational.academy/lessons/evaluating-prosperos-moral-principles-6grk6c> | In this lesson lesson, we will evaluate and cast judgment on whether Prospero is a benevolent or malevolent character in the play, by exploring some of his key moments. |
| 16-17. Enjoy the play in full!  <https://www.youtube.com/watch?v=IsAlO994niA> | Here is a link to the full film version from 2010 starring Ben Wishaw (who voices Paddigton) as Ariel and Helen Mirren as Prospera (a female version of Prospero). Notice how in this version Caliban is not a monster, but just an angry islander who has been enslaved by the powerful conjurer! |
| 18. Writing about the play as a whole: How is power presented in the play?  <https://classroom.thenational.academy/lessons/writing-about-the-play-as-a-whole-how-is-power-presented-6nk3jt> | In this lesson, we will plan and prepare an essay focused around a key theme from the play. |
| 19. Starting sentences with the word “and”.  <https://classroom.thenational.academy/lessons/starting-sentences-with-and-6rw34c> | This lesson develops and revises understanding of capital letters and introduces prepositions. |
| 20. “When it happened” – using the past tense with greater accuracy.  <https://classroom.thenational.academy/lessons/when-it-happened-6mw6ac> | This lesson develops understanding of past tense and introduces how to join sentences with 'and'. |

Term 3 –

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| **Lesson number** | **Core content** |
| 1. Approaching non-fiction texts.  <https://classroom.thenational.academy/lessons/approaching-unseen-non-fiction-texts-6dgpat> | * In this lesson, we will be looking at how to approach unseen non-fiction texts. We will be using a strategy to work through the text systematically, tracing what we are told (events) and how the writer feels about them (attitude / thoughts). |
| 1. Analysing the writer’s use of language.  <https://classroom.thenational.academy/lessons/analysing-the-writers-use-of-language-65j68t> | * In this lesson, we will be looking more closely at a passage from Christopher Ondaatje’s Journey to the Source of the Nile and examining the writer’s methods. We will look at how to respond to an analysis question; we will identify the focus of the question, select relevant ‘rich’ evidence and think about the importance of linking our selections. |
| 1. Considering the writer’s perspective.  <https://classroom.thenational.academy/lessons/considering-the-writers-perspective-6rt62c> | * In this lesson we will look at how understanding Ondaatje’s viewpoint helps us to make further observations about the attitudes and feelings communicated within the account. In order to help us do this we will work with a writing frame, building our response systematically. |
| 1. Approaching non-fiction texts written before 1900.  <https://classroom.thenational.academy/lessons/approaching-pre-1900-unseen-fiction-texts-6gw66c> | * In this lesson, we will be looking at how to approach pre-1900 unseen non-fiction texts. We will be using a strategy to work through the text systematically, tracing what we are told (events) and how the writer feels about them (attitude / thoughts). We will also be moving from a ‘literal’ understanding of the text to thinking about the ‘big picture’. |
| 1. The Bazaars of Baghdad.   <https://classroom.thenational.academy/lessons/considering-the-writers-perspective-pre-1900-the-bazaars-of-baghdad-c9h38d> | * In this lesson, we will look at how understanding more about the contexts of Isabella Bird’s writing helps us to make further observations about the ideas and attitudes communicated in her account The Bazaars of Baghdad. In order to help us do this, we will look at information about Bird as a person, travel writing as a genre and about attitudes to female travellers. |
| 1. Summarising ideas across two texts.  <https://classroom.thenational.academy/lessons/summarising-ideas-across-two-texts-ondaatje-and-bird-75h68r> | * In this lesson, we will be considering what the skill of summary requires by working with our two non-fiction texts, Journey to the Source of the Nile and The Bazaars of Baghdad. |
| 1. Comparing perspectives and methods.  <https://classroom.thenational.academy/lessons/comparing-perspectives-and-methods-planning-ondaatje-and-bird-74u3je> | * In this lesson, we will be comparing both our unseen fiction texts and looking at how the two writers’ perspectives influence the way they write about their travels. We will break down the task and first establish key similarities and differences in their attitudes. |
| 1. Comparing perspective and methods: writing it up!  <https://classroom.thenational.academy/lessons/comparing-perspectives-and-methods-writing-it-up-ondaatje-and-bird-6hgk6c> | * In this lesson, we will complete our learning on comparing writers’ perspectives and methods by using our plan to write up a final response. We will use a writing frame to help organise our ideas and support our writing. You will then be able to assess your response by comparing it to a model answer. As usual, there will be a final quiz to recap on our learning. |
| 1. Writing your own viewpoint.   <https://classroom.thenational.academy/lessons/viewpoint-writing-what-is-it-c9jk4d> | * In this lesson we will begin to look at the features of viewpoint or discursive writing. Today we will begin with a statement - “All sports should be fun, fair and open to everyone. It is the taking part not the winning that matters.” |
| 1. Techniques used in writing my own opinion.  <https://classroom.thenational.academy/lessons/planning-techniques-logos-pathos-and-ethos-6mwk0c> | * In this lesson, we will be looking at planning techniques that will help us generate ideas as well as produce a balanced and thoughtful viewpoint essay plan. |

Term 4

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| **Lesson number** | **Core content** |
| 1. Writing about life: Writing a Memoir   <https://classroom.thenational.academy/lessons/what-is-memoir-writing-cngk4e> | * Where are you right now? What impression does your location give of you? Today we will learn what memoir writing is, and we'll start our own memoir by writing about our surroundings. |
| 1. Writing about a memory  <https://classroom.thenational.academy/lessons/writing-about-a-memory-cru6ad> | * Think back to your earliest memory... What emotions does it evoke? Today we will explore how to bring an early memory alive with our words and write the second chapter of our memoir. |
| 1. Writing about someone important.  <https://classroom.thenational.academy/lessons/writing-about-someone-important-crrpad> | * We're surrounded by people who have changed our lives in some way, so today we will describe an important person in our lives, for the third chapter of our memoir. |
| 1. Memoirs: Creating tension.   <https://classroom.thenational.academy/lessons/creating-tension-6gvkjc> | * How exciting is your writing? Today we will understand which language techniques can create suspense and tension, and use these techniques to write chapter 4 of our memoir. |
| 1. Describing a strong emotion.  <https://classroom.thenational.academy/lessons/describing-a-strong-emotion-69j3gr> | * In the final chapter of our memoir, we'll convey a powerful emotion using imagery. Then we can put all our work together and compile a finished piece! |
| 1. Short Stories: Reading for Meaning.  <https://classroom.thenational.academy/lessons/reading-for-meaning-a-haunted-house-by-virginia-woolf-chjk8d> | * This lesson, we are going to begin exploring short stories through the modernist writer, Virginia Woolf. We will practise our reading and comprehension as we read and begin to explore themes, characters and setting in her ghost story, A Haunted House. |
| 1. Short Stories: Thinking about structure  <https://classroom.thenational.academy/lessons/thinking-about-structure-a-haunted-house-by-virginia-woolf-cnh32t> | * This lesson, we are going to explore some of the structural choices that make the short story, A Haunted House by Virginia Woolf so effective. We will recap the key events in the story and read the story again with a focus on narrative style and structure. |
| 1. Short Stories: Language Analysis   https://classroom.thenational.academy/lessons/language-analysis-a-haunted-house-by-virginia-woolf-64tp4c | * This lesson, we will focus on language analysis and practise the process of exploring the effects of the writer’s choices in a short story: A Haunted House by Virginia Woolf. |
| 1. Short Stories: Giving a personal response to A Haunted House.  <https://classroom.thenational.academy/lessons/giving-a-personal-response-a-haunted-house-by-virginia-woolf-crv3gc> | * This lesson, you will have an opportunity to evaluate and explore the text and your own interpretations. Following on from our analysis of meaning, structure and form of the short story, A Haunted House by Virginia Woolf, you have the opportunity to develop your own critical interpretation. |

Term 5

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| **Lesson number** | **Core content** |
| 1. Short Stories: Reading for meaning (2)  <https://classroom.thenational.academy/lessons/reading-for-meaning-ten-minutes-musing-by-alice-dunbar-nelson-74vkjc> | * The very best short stories can capture the reader’s imagination, as well as exploring a big idea: literature should make you think! This lesson, we are going to be reading a short story called Ten Minutes’ Musing by Alice Dunbar Nelson |
| 1. Short stories: Analysing structure (2)  <https://classroom.thenational.academy/lessons/analysing-structure-ten-minutes-musing-by-alice-dunbar-nelson-65j6ct> | * This lesson, we will focus on a small section of the short story we have been reading, Ten Minutes’ Musing by Alice Dunbar Nelson, and think about how the writer uses language to communicate particular ideas and effects. |
| 1. Short Stories: Analysing language in Ten Minutes Musings  <https://classroom.thenational.academy/lessons/language-analysis-ten-minutes-musing-by-alice-dunbar-nelson-64tk6t> | * This lesson, we will focus on a small section of the short story we have been reading, Ten Minutes’ Musing by Alice Dunbar Nelson, and think about how the writer uses language to communicate particular ideas and effects. |
| 1. Short Stories: Developing a personal response.   <https://classroom.thenational.academy/lessons/developing-a-personal-response-to-a-short-story-ten-minutes-musing-by-alice-dunbar-nelson-6xgkac> | * This lesson, we will work on developing a personal response to the short story Ten Minutes’ Musing. We will consider and evaluate different interpretations of the story and use them to formulate our own critical response. |