

Year 8	Term 1	Term 2	Term 3
Text or Theme	<b>Examining Social and Political Issues: <i>Blood Brothers</i></b>	<b>Looking to the Past: Short Stories Across the Ages</b>	<b>An Age of Disillusionment: <i>The Great Gatsby</i></b>
Developing Cultural Capital	<p>At the heart of this sequence is an iconic example of a 20<sup>th</sup> century modern drama and musical. Throughout its exploration of social class and how this relates to the nature vs. nurture debate, this rich literary text is a foundation for students to study a range of social and political issues, including inequality, conflict and mental health. Alongside a range of illuminating fiction and non-fiction texts, students are exposed to both historical and contemporary social and political issues.</p> <p><b>Illuminating texts:</b> Review of Les Misérables, Miners Strike article, <i>Chavs</i> by Owen Jones, <i>Young care leaves thought Tracy Beaker should be more aspirational</i> article, Poverty article, <i>Two Scavengers In A Truck, Two Beautiful People In A Mercedes</i> by Lawrence Ferlinghetti, <i>Excerpt from The Prelude</i> by William Wordsworth, <i>Still I Rise</i> by Maya Angelou, Newspaper article - More women like me are choosing to be childfree, <i>I am Malala</i> by Malala Yousafzai, Fear of Debt article, Blood Brothers review writing.</p>	<p>At the heart of this sequence are six short stories that are diverse in their genre and contexts, allowing students to explore texts from across the literary canon. The scheme of learning builds on previous thematic study of love and conflict whilst also establishing and developing contextual knowledge relating to the 19th and 20th centuries that acts as a framework for the study of further texts. Alongside these core short stories, students also experience a range of additional fiction texts, non-fiction texts and poetry to illuminate their study of short stories across the ages.</p> <p><b>Core Texts:</b> <i>The Miner at Home</i> by D.H. Lawrence, <i>Marriage is a Private Affair</i> by Chinua Achebe, <i>The Yellow Wallpaper</i> by Charlotte Perkins, <i>A Sound of Thunder</i> by Ray Bradbury, <i>My Polish Teacher's Tie</i> by Helen Dunmore and <i>The Tell-Tale Heart</i> by Edgar Allan Poe.</p> <p><b>Illuminating texts:</b> <i>Dracula</i> by Bram Stoker, <i>The Raven</i> by Edgar Allan Poe, <i>First Comes Marriage</i> by Farahad Zama, A selection of poems by Rupi Kaur/Rupi Kaur article, <i>The Fist</i> by Derek Walcott, Emma Watson's <i>He for She</i> campaign speech, John Green's <i>Turtles All the Way Down</i>, <i>The War of the Worlds</i> by H. G. Wells, <i>Refugee Boy</i> by Benjamin Zephaniah.</p>	<p>At the core of this sequence is F. Scott Fitzgerald's <i>The Great Gatsby</i>; a text that provides students with an experience of a canonical literary text that is challenging in terms of its vocabulary and syntactical structures. This sequence allows students to explore themes of social class, conflict and relationships that have been studied in previous texts, but to study these themes within a text that is heavily influenced by the context of 1920's America and the American Dream.</p> <p><b>Illuminating Texts:</b> <i>Make America Great Again</i> – Donald Trump speech. <i>Let America Be America Again</i> by Langston Hughes. <i>Advice to Wives</i> published by the Legal Aid Society of New York City. Shakespeare's <i>Romeo and Juliet</i>. Colson Whitehead's <i>The Underground Railroad</i>. Meghan Markle's Black Lives Matter speech. <i>Teenager learns harsh lesson</i> – non-fiction article. <i>Children lured into crime because of materialism</i> – non-fiction article. <i>Pride and Prejudice</i> by Jane Austen, <i>Irish outcry over teenager's underwear used in rape trial</i> – non-fiction article. <i>Spear</i> by Elizabeth Acevedo. <i>When We Two Parted</i> by Lord Byron. <i>A Wealthy Billionaire's Last Words</i> – non-fiction article. <i>Can money buy happiness?</i> – non-fiction article. <i>A Monster Calls</i> by Patrick Ness.</p>
Substantive Knowledge & Key Vocabulary	<p><b>Genre conventions</b></p> <ul style="list-style-type: none"> <li><b>Modern Drama:</b> stage direction, prop, lighting, costume</li> </ul> <p><b>Themes</b></p> <ul style="list-style-type: none"> <li><b>Inequality:</b> middle class, social mobility</li> <li><b>Love and Relationships:</b> maternal love, fraternal love, unconditional love</li> </ul> <p><b>Linguistics</b></p> <ul style="list-style-type: none"> <li>Consonance, assonance, synonym/antonym, preposition, hyperbole, pathetic fallacy, declarative, imperative, interrogative, exclamative, octave/sestet/volta, enjambment/caesura/end-stopping, foil, juxtaposition</li> </ul>	<p><b>Genre conventions</b></p> <ul style="list-style-type: none"> <li><b>Modern Prose:</b> novella</li> </ul> <p><b>Themes</b></p> <ul style="list-style-type: none"> <li><b>War and Conflict:</b> refugee, psychological</li> </ul> <p><b>Linguistics</b></p> <ul style="list-style-type: none"> <li>Consonance, assonance, synonym/antonym, preposition, hyperbole, pathetic fallacy, declarative, imperative, interrogative, exclamative, octave/sestet/volta, enjambment/caesura/end-stopping, foil, juxtaposition, Gothic</li> </ul>	<p><b>Genre conventions</b></p> <ul style="list-style-type: none"> <li><b>Modern Prose:</b> unreliable narrator, anti-hero</li> </ul> <p><b>Themes</b></p> <ul style="list-style-type: none"> <li><b>Inequality:</b> old money, new money</li> <li><b>Love and Relationships:</b> idealised love, adultery</li> <li><b>Nature and Settings:</b> suburbs, urban, poverty</li> <li><b>Ambition:</b> American Dream, legacy, reputation</li> </ul> <p><b>Linguistics</b></p> <ul style="list-style-type: none"> <li>Consonance, assonance, synonym/antonym, preposition, hyperbole, pathetic fallacy, declarative, imperative, interrogative, exclamative, octave/sestet/volta, enjambment/caesura/end-stopping, foil, juxtaposition</li> </ul>
Disciplinary Knowledge & Assessments	<p><b>HT1: NGRT and No More Marking</b></p> <ul style="list-style-type: none"> <li>Inferences, selecting evidence, comprehension</li> <li>Awareness of audience, purpose and form</li> <li>Developing an argument using rhetorical devices</li> </ul> <p><b>HT2: <i>Blood Brothers</i> Essay</b></p> <ul style="list-style-type: none"> <li>Responding to a theme</li> <li>Selecting evidence from an extract</li> <li>Recalling evidence across the play</li> <li>Commenting on language and elements of stagecraft</li> </ul>	<p><b>HT3: Narrative Writing</b></p> <ul style="list-style-type: none"> <li>5-part structure</li> <li>Effective openings</li> <li>Engaging characterisation</li> </ul> <p><b>HT4: Essay Writing</b></p> <ul style="list-style-type: none"> <li>Responding to a theme</li> <li>Selecting evidence from two texts</li> <li>Commenting on language</li> <li>Making links between two texts</li> </ul>	<p><b>HT5: <i>Gatsby</i> Essay</b></p> <ul style="list-style-type: none"> <li>Tracking a character</li> <li>Selecting evidence from an extract</li> <li>Recalling evidence across the novel</li> <li>Commenting on language</li> </ul> <p><b>HT6: No More Marking</b></p> <ul style="list-style-type: none"> <li>Awareness of audience, purpose and form</li> <li>Developing an argument using rhetorical devices</li> </ul>
Cross Curricular Links	<ul style="list-style-type: none"> <li><b>Drama:</b> <i>Blood Brothers</i> (Y8 HT2), <i>Teechers</i> Y9 (HT2)</li> <li><b>Geography:</b> Unfair Trade (Y8 HT5)</li> <li><b>History:</b> Post War Britain (Y9 HT4)</li> </ul>	<ul style="list-style-type: none"> <li><b>Drama:</b> Storytelling – horror (Y7 HT2), World Theatre (Y7)</li> <li><b>History:</b> World War One (Y8 HT3) Post War Britain (Y9 HT4)</li> </ul>	<ul style="list-style-type: none"> <li><b>History:</b> The Cold War (Y9 HT1) Civil Rights (Y9 HT3)</li> </ul>

