

Year 8	Term 1	Term 2	Term 3
Text or Theme	Examining Social and Political Issues: <i>Blood Brothers</i>	Looking to the Past: Short Stories Across the Ages	An Age of Disillusionment: <i>The Great Gatsby</i>
Developing Cultural Capital	<p>At the heart of this sequence is an iconic example of a 20th 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>Illuminating texts: <i>Fame</i> by David De Silva. <i>Mother Courage and her Children</i> by Bertolt Brecht. A speech by Harold MacMillan. <i>Chavs</i> by Owen Jones. <i>The Road to Wigan Pier</i> by George Orwell. <i>The Devil Wears Prada</i> by Lauren Weisberger. <i>Normal People</i> by Sally Rooney. <i>The Nuclear Family Was a Mistake</i>. <i>Little Fires Everywhere</i> by Celeste Ng. <i>Two Scavengers In A Truck, Two Beautiful People In A Mercedes</i> by Lawrence Ferlinghetti. <i>A Kestrel for a Knave</i> by Barry Hines. <i>Brothers</i> by Andrew Foster. <i>Excerpt from The Prelude</i> by William Wordsworth. <i>What the George Floyd protests achieve in just two weeks</i>. <i>Hope is the Thing with Feathers</i> by Emily Dickinson. <i>Still I Rise</i> by Maya Angelou. <i>Mother, Any Distance</i> by Simon Armitage. <i>To My Mother</i> by Edgar Allan Poe. <i>Not Yet My Mother</i> by Owen Sheers. <i>I am Malala</i> by Malala Yousafzai. <i>Education for Leisure</i> by Carol Ann Duffy. <i>Women Don't Owe You Pretty</i> by Florence Given. <i>Inside the Can</i> by Rosie Jackson and <i>Human Interest</i> by Carol Ann Duffy. <i>The Ballad of Reading Gaol</i> by Oscar Wilde. <i>I Know Why the Caged Bird Sings</i> by Maya Angelou.</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>Core Texts: <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>Illuminating texts: <i>Colliery closure reversed in crisis coalfield</i> – Nonfiction. <i>Why 'pit brow lasses' were coal mining's unsung heroines</i> by Helen Pidd. The UK just went two months without coal power - nonfiction. <i>Billy Elliot</i> by Melvin Burgess. <i>Modern Romance</i> by Aziz Ansari. <i>First Comes Marriage</i> by Farahad Zama. <i>When We Two Parted</i> by Lord Byron. A selection of poems by Rupi Kaur. Emma Watson's <i>He for She</i> campaign speech. John Green's <i>Turtles All the Way Down</i>. <i>Jurassic Park</i> by Michael Crichton. <i>Syria to UK</i> – nonfiction. Review of Willy Russell's <i>Death of a Salesman</i>. <i>The Raven</i> by Edgar Allan Poe.</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 of allow 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>Illuminating Texts: <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 Acavedo. <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>
Retainable Knowledge	<ul style="list-style-type: none"> • Representations of social class / inequality. • Representations of family. • Representations of settings. • Representations of conflict. • Representations of the American Dream. • Conventions of modern drama. • 20th century social and historical context. • Creative writing - crafting devices, structuring ideas, varying sentences / punctuation. • Transactional writing – crafting devices to structure an argument, varying sentences / punctuation. • Essay writing – selecting quotations, analysing the writer's choices, evaluating and comparing ideas. • Linguistic and literary vocabulary. 	<ul style="list-style-type: none"> • Representations of family. • Representations of love. • Representations of conflict. • Representations of gender. • Representations of race / nationality. • Conventions of short story prose. • 20th century social and historical contexts. • Creative writing - crafting devices, structuring ideas, varying sentences / punctuation. • Transactional writing – crafting devices to structure an argument, varying sentences / punctuation. • Essay writing – selecting quotations, analysing the writer's choices, evaluating and comparing ideas. • Linguistic and literary vocabulary. 	<ul style="list-style-type: none"> • Representations of social class. • Representations of settings. • Representations of conflict. • Representations of relationships. • Representations of the American Dream. • Conventions of a novel and homodiegetic narration. • Conventions of poetry, fiction and non-fiction. • 20th century social and historical context - USA. • Creative writing - crafting devices, structuring ideas, varying sentences / punctuation. • Transactional writing – crafting devices to structure an argument, varying sentences / punctuation. • Essay writing – selecting quotations, analysing the writer's choices, evaluating and comparing ideas. • Linguistic and literary vocabulary.
Cross Curricular Links	<ul style="list-style-type: none"> • Drama: <i>Blood Brothers</i> (Y8 HT2), <i>Teechers</i> – John Godber – Y9 (HT2) • Geography: <i>Unfair Trade</i> (Y8 HT5) • History: <i>Post War Britain</i> (Y9 HT4) 	<ul style="list-style-type: none"> • Drama: <i>Storytelling – horror</i> (Y7 HT2), <i>World Theatre</i> (Y7) • History: <i>World War One</i> (Y8 HT3) <i>Post War Britain</i> (Y9 HT4) 	<ul style="list-style-type: none"> • History: <i>The Cold War</i> (Y9 HT1) <i>Civil Rights</i> (Y9 HT3)
Vocabulary	Technical terminology is listed in the SoL vocabulary list .	Technical terminology is listed in the SoL vocabulary list .	Technical terminology is listed in the SoL vocabulary list .
Assessments	<ul style="list-style-type: none"> • Transactional Writing: No More Marking • Thematic Essay 	<ul style="list-style-type: none"> • Narrative writing. • Comparative essay 	<ul style="list-style-type: none"> • Reading Evaluation • Transactional Writing: No More Markin