Year Eight: Marginalisation

Curriculum Intent and Rationale:

The Year Eight curriculum works backwards in time to further allow students to investigate language use over time, and build on skills they developed in KS3 - retrieval, inference, analysis and creative writing skills. Work continues to ensure that the basics of writing are embedded in preparation for KS4.

TOPIC	A Monster Calls (9 weeks)	Society (7 weeks)	Blood Brothers (8 weeks)	Richard III (7 weeks)	The Gothic (7 weeks)
DATES	**8th Sept - 13th Nov**	**16th Nov - 15th Jan**	**18th Jan - 25th March**	**12th April - 28th May**	**7th June - 24th July**
Data Input Reports Exams					
Key Assessment Information requiring written teacher feedback	**Writing Assessment - Narrative**		**Reading Assessment**		**w/c 7th June - Y8 Exams - June** Reading - Richard III - 25 marks Writing - Narrative writing - 25 marks
Overview	A Monster Calls is one of the most popular modern young adult fiction produced. It covers very challenging material, but is an investigation into grief and anger – something that all students will need to deal with at some point. Students have time to investigate the whole novel, exploring Ness' use of language as well as narrative writing.	Students will study different forms of poetry about different types of society, which further explores social injustice regarding race, wealth and lack of identity. Students will be able to consider how society can affect people's identities and how others view them.	The text offers the first opportunity for students to study a play script other than Shakespeare, and so allows students to widen their understanding of how texts operate. The study of play scripts is also important for later on in students' journeys as they will study two play in GCSE. The choice of Blood Brothers allows students to fully access the storyline so that they can engage in deciphering the conventions of script writing.	Studying key extracts from the play allows for detailed investigation of key themes such as power, lies and deceit family and gender. Studying extracts rather than whole texts means that we can support students in their understanding and ability to unpick this challenging material without overwhelming them. A strong understanding of the entire plot will be built in.	This unit will build on the context of Victorian England; deceit and deception; good and evil and the sublime. It will also develop knowledge and understanding of the features of gothic literature that will prepare students for their 19th century text. Students will then see how this contrast with modern day gothic when exploring extracts from The Woman in Back.
Main Skill	Descriptive and Narrative Writing Characterisation	Inference Poetry Analysis Poetry Writing	Inference Language Analysis Viewpoint Writing Script Writing	Inference and Comprehension Rhetoric Newspaper Writing	Inference and Comprehension Language Analysis
Vocabulary	Ominous Turbulent Affliction Despondent Torment Aghast Relentless Omnipotent Critique Catharsis	Inequality Injustice Deprivation Animosity Exploitation Usurp Reprehensible Bias Civilisation Vilify	Kin Superstition Destiny Poverty Preconception Nurture Antithesis Antagonise Perturbation Betrayal	Machiavellian Conniving Primogeniture Derogatory Duplicitous Deceitful Unscrupulous Sadistic Fiendish Legitimacy	Nefarious Menacing Trepidation Minacious Inexplicable Enigma Vengeful Ostracism Angst Perturbed
Links to previous and future learning	**Previous**: I am We Are, Romanticism **Future:** Macbeth; OMAM; Poetry; Romeo and Juliet; Richard III	**Previous**: I am We Are, Romanticism, Greek Myths **Future**: Poetry; AIC; OMAM; Gender and Power in Literature; Romeo and Juliet; Richard III; Blood Brothers;	**Previous:** I am We Are; Romanticism **Future**: AIC; Macbeth; Animal Farm;	**Previous:** Romanticism; Animal Farm; Henry V **Future:** Macbeth, ACC	**Previous**: Romanticism; **Future**: Macbeth; poetry; ACC; Frankenstein