

English

Secondary: Key Stage 3

Curriculum plan 2020-21



OAK
NATIONAL
ACADEMY

1. Curriculum Principles

Coherence and flexibility

We strive to support schools by giving them an online education offer that can be flexible to fit alongside their existing curriculum. We need to balance this together with coherence as complete flexibility would imply only standalone lessons where none can build upon any other. This is particularly important in English where we need to expose pupils to whole texts and therefore require longer sequences of lessons to reflect the complexity of narrative structure. In striking this balance, we will lean towards giving the maximum flexibility possible (where this does not compromise coherence).

Knowledge organisation

The curriculum's content choices are driven by literature and storytelling. Other disciplines that form English, such as linguistics and rhetoric, are interwoven to ensure that this curriculum reflects the rich complexity of the subject. We have organised the curriculum through substantive concepts such as theme and character, but also by disciplinary knowledge: for instance, the texts can be studied chronologically with paired texts interwoven to capture the idea of dialogue between writers over time. We have chosen knowledge which exemplifies the chosen substantive concepts e.g. metaphors of love, and this can build cumulatively within a unit and ideally across units. In this curriculum, the units are designed as modules which give schools some flexibility in what can be taught and when. Although English is primarily a cumulative subject, elements of grammar and writing can be seen as hierarchical. Therefore, the flexibility offered by the modular approach to the literature units is not the same for the



grammar units. These are designed to be followed in sequence but stand alone from the literature content so can be taught at any time over a year.

Knowledge selection

We are seeking to support schools to deliver their curriculum to children who cannot attend school. Our choice of what to teach is primarily guided by what is being taught in schools so that we can serve them well and will follow the guiding principles of the National Curriculum. We have been driven by what schools might normally teach, trying to expose pupils to a tradition of literature and choosing paired texts which celebrate a diversity of voices as well as how the literary tradition is both inherited and inverted. This is reflected in our text choice where we have paired canonical texts with contemporary and diverse texts. Disciplinary knowledge, such as dialogue with texts and interpretations of texts, and opportunities to be creative and critical, is not taught explicitly but is used to frame the way in which we handle texts, the types of questions which the pupils are asked and the tasks they do.

Inclusive and ambitious

We want Oak to be able to support all children. Our units will be pitched so that children with different starting points can access them. We will be guided by the principles of the National Curriculum to ensure pupils are exposed to foundational knowledge, such as phonics and rich vocabulary, which will allow them to be successful and to articulate their ideas. Our lessons will be sequenced so that each builds on prior education. Our activities will be scaffolded so all children can succeed. However, the aim of teaching is to bring all children to achieve, regardless of their starting points.



Pupil engagement

We need pupils to be thinking during their lessons - both to engage with the subject and to strengthen their memory of what is being learnt. We know that a large part of a successful English curriculum is in the quality and quantity of deliberate practice of both reading and writing which pupils undertake. While we cannot control for quality, we can certainly set the conditions to ensure pupils have the opportunity for independent practice in every lesson. We seek to exercise pupils' minds throughout their lessons. This will involve questions and tasks throughout instruction, just as we would with classroom teaching.

Motivation through learning

As English teachers, we believe in the power of storytelling and language to motivate and inspire children, and we hope to capture this in our video resources.



2. Subject structure overview

We have developed a KS3 English curriculum which aims to support schools who have a three-year KS3 and those who have a two-year KS3. To do this we have created a set of units of work for Year 7 and Year 8, and a bridging year of Year 9 content which begins to prepare pupils for content such as English Language style questions, and extract based units such as Gothic Literature to prepare pupils for the types of texts they might encounter in KS4. This content will not be labelled by year groups when online which will mean that schools have ultimate flexibility about using the content which best suits their cohort.

The units detailed below are the units we hope to teach. In some cases we are still awaiting agreement from publishers to use texts that are subject to copyright. In the event that publishers do not agree to certain texts being used we will update the plan and use the closest substitute available.



Year 7 and 8

Literature

Overarching title	Unit title	Length of unit
	The Oral Tradition	3 lessons
	Epic Poetry	6 lessons
The Canterbury Tales and paired texts	The Canterbury Tales: 'General Prologue'	8 lessons
	The Refugee Tales: 'Prologue', ed. Anna Pincus and David Herd	4 lessons
	The Canterbury Tales: 'The Knight's Tale', Chaucer	12 lessons
	Telling Tales, Patience Agbabi	9 lessons
A Midsummer Night's Dream	A Midsummer Night's Dream, Shakespeare (Introduction and Act 1)	6 lessons
	A Midsummer Night's Dream, Shakespeare (Act 2)	5 lessons
	A Midsummer Night's Dream, Shakespeare (Act 3)	4 lessons
	A Midsummer Night's Dream, Shakespeare (Act 4&5)	3 lessons
Contemporary Short Stories (Love)	The Story of an Hour by Kate Chopin	4 lessons
	Sweetness by Toni Morrison	4 lessons
	Raymond's Run by Toni Cade Bambara	4 lessons
	Introduction to poetry	8 lessons
The sonnet through time	Introduction to the sonnet	3 lessons
	'Sonnet 18', Shakespeare	4 lessons



	'Death, be not proud', Donne	4 lessons
	'If thou must love me', Barrett-Browning	5 lessons
	'If we must die', Claude McKay	5 lessons
	'The sonnet-ballad', Gwendolyn Brooks	5 lessons
	Introduction to Tragedy	3 lessons
Julius Caesar	Julius Caesar, Shakespeare, Act 1	5 lessons
	Julius Caesar, Shakespeare, Act 2	5 lessons
	Julius Caesar, Shakespeare, Act 3	5 lessons
	Julius Caesar, Shakespeare, Act 4 and 5	3 lessons
Romantic poetry and paired texts	Introduction to the Romantics	4 lessons
	Romanticism and Nature	10 lessons
	Nature poetry: 'Sycamore Gap' Zoe Mitchell, 'A Sunset' Ari Banias, 'California Dreaming' Lachlan Mackinnon, 'Causeway' Matthew Hollis.	4 lessons
	Romanticism and Revolution	12 lessons
	Revolutionary and Protest poetry: 'America' Claude McKay, 'Rosa' Rita Dove, 'Torture'/'We alone can devalue gold' Alice Walker, 'Good Bones (2016)' Maggie Smith, 'To the Indifferent Women' Charlotte Perkins Gilman, 'Caged Bird' Maya Angelou	6 lessons
Oliver Twist	Oliver Twist 1 – Oliver and the Workhouse	18 lessons
	Oliver Twist 2 – Oliver Heads to London	
	Oliver Twist 3 – Oliver is Caught	
	Oliver Twist 4 – Oliver, Bill & The Maylies	
	Oliver Twist 5 – Oliver and the Consequences	
	Annie John by Jamaica Kincaid	13 lessons



Creative Writing and Rhetoric

Overarching title	Unit title	Length of unit
Creative writing	Creative writing: short stories	4 lessons
	Creative writing: poetry	5 lessons
	Creative writing: memoir	5 lessons
Rhetoric	Introduction to rhetoric	2 lessons
	Injustice: Pankhurst & Sojourner Truth	5 lessons
	Change: Michelle Obama & Lennie James	5 lessons
	Motivate: Churchill & Gandhi	5 lessons
	Writing rhetoric	4 lessons



Grammar (Mastery Writing)

Overarching title	Unit content	Length of unit
Grammar	Recapping the basics: simple sentences, statements, paragraphs, capital letters and past simple verbs	7 lessons
	Complex sentences, avoiding fragments and run-ons, capital letters	7 lessons
	Past simple tense, subordinate clauses, punctuating conjunctions and lists	6 lessons
	Writing accurate, correctly punctuated and paragraphed dialogue, using personal pronouns	6 lessons
	Avoiding fragments, fused sentences and comma splices. Using capital letters and writing in the past tense. Using multiple subordinate clauses, punctuating lists correctly when in a complex sentence.	5 lessons
	Paragraphing narratives for clarity, using possessive pronouns, using apostrophes accurately, structuring, writing and editing genre-specific narratives	7 lessons



Year 9

Unit title	Length of unit
Shakespearean Comedy - The Tempest	16 lessons
Language Skills - Fiction - Reading	4 lessons
Language Skills - Fiction - Writing	4 lessons
Language Skills - Non-Fiction - Reading	4 lessons
Language Skills - Non-Fiction - Writing	4 lessons
Grammar for Writing	8 lessons
The Short Story	8 lessons
Gothic Literature	16 lessons



3. Suggested sequence

Each unit of the KS3 curriculum can be studied separately to ensure maximum flexibility for schools. The year 7 and year 8 curriculum has been developed so that pupils can follow a particular journey through literature and we have included the suggested sequence below. The suggested sequence follows a chronology with paired texts interwoven, to help pupils get a sense of the tradition of literature. For example, over a year, pupils might begin looking at epic poetry, *The Canterbury Tales*, through to Shakespeare and finishing with sonnets through time. However, pupils could study *The Canterbury Tales* and move straight to the sonnets unit if this fits better with a school's curriculum.

Equally, the sequence has been structured to build substantive knowledge cumulatively. For instance studying the form of a short story before pupils are asked to write their own story. However, a school might choose to separate the creative writing units from the literature studied and instead treat creative writing as an opportunity to be inspired by texts pupils have been reading in their own time.

The only component within the curriculum which can not be studied in a different order are the grammar units. We have developed a hierarchical programme which fits with the hierarchical structure of grammar: you need to be able to use a comma before you learn to use a semicolon. Therefore, pupils are encouraged to start at lesson 1, but teachers can choose whether these units are delivered in blocks or delivered once a week over the course of a year.

All year 9 units are independent and without the need for the prior completion of other year 9 units, they are not designed to be taught in a specific sequence.



Year 7 and 8 suggested sequence (excluding grammar)

Overarching connection	Unit title
Overarching idea/question: how do writers explore love and power?	
History of English Literature and Language	The Oral Tradition
	Epic Poetry
The Canterbury Tales and paired texts	The Canterbury Tales: 'General Prologue'
	The Refugee Tales: 'Prologue', ed. Anna Pincus and David Herd
	The Canterbury Tales: 'The Knight's Tale', Chaucer
	Telling Tales, Patience Agbabi
A Midsummer Night's Dream - connected to 'The Knight's Tale' through theme of love, and characters of Theseus and Hippolyta	A Midsummer Night's Dream, Shakespeare (Introduction and Act 1)
	A Midsummer Night's Dream, Shakespeare (Act 2)
	A Midsummer Night's Dream, Shakespeare (Act 3)
	A Midsummer Night's Dream, Shakespeare (Act 4&5)
Contemporary Short Stories (Love) - connected to the theme of love from 'The Knight's Tale' and A Midsummer Night's Dream	Contemporary Short Stories: The Story of an Hour by Kate Chopin
	Contemporary Short Stories: Sweetness by Toni Morrison
	Creative writing: short story
Poetry: the sonnet through time (connection to previous themes of love and the character of the lover, introduction to idea of power)	Introduction to poetry
	Introduction to the sonnet
	'Sonnet 18', Shakespeare
	'Death, be not proud', Donne



	'If thou must love me', Barrett-Browning
	'If we must die', Claude McKay
	'The sonnet-ballad', Gwendolyn Brooks
	Creative Writing: poetry
Shakespeare's tragedies: Julius Caesar (love versus power)	Introduction to Tragedy
	Julius Caesar, Shakespeare, Act 1
	Julius Caesar, Shakespeare, Act 2
	Julius Caesar, Shakespeare, Act 3
	Julius Caesar, Shakespeare, Act 4&5
Rhetoric (connected to the use of rhetoric within Julius Caesar, and to theme of power)	Introduction to rhetoric
	Rhetoric to highlight injustice: Pankhurst & Sojourner Truth
	Rhetoric to change: Michelle Obama & Lennie James
	Rhetoric to motivate: Churchill & Gandhi
	Writing rhetoric
Romantic poetry and paired texts (power of nature, social power)	Introduction to the Romantics
	Romanticism & Nature
	Nature poetry: 'Sycamore Gap' Zoe Mitchell, 'A Sunset' Ari Banias, 'California Dreaming' Lachlan Mackinnon, 'Causeway' Matthew Hollis.
	Romanticism & Revolution
	Revolutionary and Protest poetry: 'America' Claude McKay, 'Rosa' Rita Dove, 'Torture'/'We alone can devalue gold' Alice Walker, 'Good Bones (2016)' Maggie



	Smith, 'To the Indifferent Women' Charlotte Perkins Gilman, 'Caged Bird' Maya Angelou
Writing about childhood and power	Oliver Twist 1 – Oliver and the Workhouse Oliver Twist 2 – Oliver Heads to London Oliver Twist 3 – Oliver is Caught Oliver Twist 4 – Oliver, Bill & The Maylies Oliver Twist 5 – Oliver and the Consequences
	Annie John by Jamaica Kincaid
	Creative Writing: memoir



4. Unit specifics

Literature Units

Unit title: The Oral Tradition Overarching concepts: stories and storytelling, myths and folk stories, conventions of the oral tradition, development of the English language	
Lesson number	Core content
1	The Origins of Storytelling <ul style="list-style-type: none">• Narrative: what is a story?• Form and context: what is the oral tradition?
2	Myths and folk stories <ul style="list-style-type: none">• Form: What types of stories do we tell orally?
3	The English Language <ul style="list-style-type: none">• How has the English language developed?• Old English, Middle English and Modern English



Unit title: Epic Poetry

Overarching concepts: Epic form and plot, the epic hero, the epic villain/monster, the plot of 'Beowulf', kennings

Lesson number	Core content
1	Introduction to Epic Poetry <ul style="list-style-type: none">● Form and context: what is an epic poem and where does it come from?● Form: what are the conventions of epic poetry?
2	Plot and Character <ul style="list-style-type: none">● Narrative: what is a typical epic plot?● Character: what is an epic hero?
3	Beowulf <ul style="list-style-type: none">● Narrative: introduction to the epic poem Beowulf● Context: when was Beowulf created?
4	Beowulf's Arrival <ul style="list-style-type: none">● Character: to what extent is Beowulf an epic hero?
5	Grendel's Attack <ul style="list-style-type: none">● Character: introducing the epic villain/monster
6	Beowulf the 'battle-famed king' <ul style="list-style-type: none">● Language: what is a kenning?● Character: how is language used to build a picture of Beowulf?



Unit title: The Canterbury Tales: 'The General Prologue'

Overarching concepts: characterisation, satire, frame narrative, context and plot of The Canterbury Tales - 'General Prologue'

Lesson number	Core content
1	Who was Geoffrey Chaucer? <ul style="list-style-type: none">● Context: Chaucer's biography
2	The Canterbury Tales Introduction <ul style="list-style-type: none">● Context: what is a pilgrimage?● Structure: what is a frame narrative? What is the structure of The Canterbury Tales?
3	Estates Satire <ul style="list-style-type: none">● Context: what were the estates in Chaucer's England?● Genre: what is satire?
4	The Knight <ul style="list-style-type: none">● Theme: what is chivalry?● Character and Language: how is the knight presented?
5	The Prioress <ul style="list-style-type: none">● Character and Language: how is the prioress presented?● Genre: how can we see satire in the narrative voice?
6	The Friar <ul style="list-style-type: none">● Character and Language: how is the friar presented?● Genre: how is this satirising the Church?
7	The Wife of Bath <ul style="list-style-type: none">● Character and Language: how is the Wife of Bath presented?
8	The Miller



	<ul style="list-style-type: none"> ● Character and Language: how is the miller presented? ● Narrative: (plot and character) What have we learnt about the pilgrims?
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Unit title: The Refugee Tales: ‘Prologue’ Overarching concepts: intertextuality (taught implicitly), storytelling, the oral tradition, the theme of power, tone	
Lesson number	Core content
1	‘The Refugee Tales’ Project <ul style="list-style-type: none"> ● Context: what is a refugee and what was ‘The Refugee Tales’ project? ● Narrative: who are the pilgrims in this tale?
2	Modern Pilgrimage <ul style="list-style-type: none"> ● Context: how has pilgrimage changed? ● Narrative: what is this prologue about?
3	The Power of Stories <ul style="list-style-type: none"> ● Context: how has the ‘General Prologue’ been retold? ● Narrative: what is the ‘Prologue’ trying to tell the reader about language and stories?
4	Tone <ul style="list-style-type: none"> ● Language: what is the tone of a piece of literature? ● Language: how and why has Chaucer’s language been used and adapted?



Unit title: The Canterbury Tales: 'The Knight's Tale'

Overarching concepts: courtly love, chivalry, romance, the plot and characters of 'The Knight's Tale', frame narrative, blank verse, metaphor

Lesson number	Core content
1	<p>'The Canterbury Tales': Frame narrative and poetry</p> <ul style="list-style-type: none">● Structure: what is a frame narrative?● Form: what is blank verse?
2	<p>Introduction to 'The Knight's Tale'</p> <ul style="list-style-type: none">● Theme: what is chivalry?● Character and context: what are the qualities of a knight?● Narrative: reading the beginning of 'The Knight's Tale'
3	<p>The Knights: Palamon and Arcite</p> <ul style="list-style-type: none">● Narrative: Theseus meets Palamon and Arcite● Character: what do we learn about Theseus, Palamon and Arcite?
4	<p>What is courtly love?</p> <ul style="list-style-type: none">● Theme: what is courtly love?● Narrative: when Palamon sees Emily● Language: metaphors of courtly love
5	<p>Two courtly lovers</p> <ul style="list-style-type: none">● Narrative: when Arcite sees Emily● Character: what are the characteristics of a courtly lover?● Character: who is Emily and why doesn't she speak?
6	<p>The Conflict: Courtly love & chivalry</p> <ul style="list-style-type: none">● Narrative: the conflict between Palamon and Arcite● Genre: what is a medieval romance?● Form: blank verse and romance



7	<p>'Who suffers worst'?</p> <ul style="list-style-type: none"> ● Narrative: Arcite is released from prison ● Language: how is metaphor used to show the suffering of the lovers?
8	<p>Fighting for love</p> <ul style="list-style-type: none"> ● Narrative: Palamon escapes from prison, and seven years later meets Arcite again ● Language: metaphors and similes used to show conflict
9	<p>Powerful decisions</p> <ul style="list-style-type: none"> ● Narrative: Theseus decides that Palamon and Arcite will fight a tournament to win Emily. Palamon, Arcite and Emily all make prayers to the gods ● Context: who are the Greco-Roman gods and why do they have power? ● Narrative: use of a frame narrative to introduce the gods
10	<p>The Tournament</p> <ul style="list-style-type: none"> ● Narrative: Palamon and Arcite fight to win Emily. ● Language: how is language used to show the violence of the battle?
11	<p>A Victory and a Death</p> <ul style="list-style-type: none"> ● Narrative: Arcite wins the battle but then is killed by falling from his horse. Palamon and Emily are married ● Characters: which character is the happiest at the end?
12	<p>The Knight's Tale: A Summary</p> <ul style="list-style-type: none"> ● How does Chaucer present the theme of love in 'The Knight's Tale'?



Unit title: Telling Tales, Patience Agbabi	
Overarching concepts: frame narrative, performance poetry, intertextuality (implicit), place in literature,	
Lesson number	Core content
1	Patience Agbabi and Retelling Chaucer <ul style="list-style-type: none"> ● Context: Biography of Patience Agbabi ● Context: how is Telling Tales influenced by Chaucer? ● Form: what is performance poetry?
2	Meeting the Pilgrims <ul style="list-style-type: none"> ● Structure: what is a frame narrative? ● Characters: who are the modern pilgrims? ● Narrative: reading the author biographies
3	Prologue (Grime Mix) <ul style="list-style-type: none"> ● Plot: understanding the prologue ● Character: who is Harry Bailey?
4	Place in Literature <ul style="list-style-type: none"> ● Structure: how is Telling Tales structured around place? ● Theme: why is place important in Telling Tales and The Canterbury Tales?
5	'The Knight's Tale' <ul style="list-style-type: none"> ● Narrative: what is Chaucer's 'The Knight's Tale' about? ● Characters: who are the main characters in Chaucer's 'The Knight's Tale'? Who is Emily?
6	'Emily – Robert Knightley' <ul style="list-style-type: none"> ● Narrative: what is this poem about? ● Characters: Arc, Pal and Emily
7	Prison of the Mind <ul style="list-style-type: none"> ● Language: the extended metaphor of prison in 'Emily - Robert Knightley'



8	<p>'The Friar's Tale'</p> <ul style="list-style-type: none"> • Narrative: what is Chaucer's 'The Friar's Tale' about?
9	<p>'The Devil in Cardiff - Huw Fryer Jones'</p> <ul style="list-style-type: none"> • Narrative: what is this poem about? • What is the message of this tale?

<p>Unit title: Introduction to poetry Overarching concepts: forms of poetry, rhythm, rhyme, structure (stanzas, lines and turning points), figurative language, imagery</p>	
Lesson number	Core content
1	<p>Introduction: what is a poem?</p> <ul style="list-style-type: none"> • Form: how is a poem different to other types of literature? • How do we read and study a poem? • Language: what is figurative language?
2	<p>What makes a poem, a poem?</p> <ul style="list-style-type: none"> • Form: exploring different types of poems to understand what makes each of them a poem
3	<p>Big ideas and emotions in poetry</p> <ul style="list-style-type: none"> • Narrative: looking for meaning in poems • Language: how do writers use figurative language to express ideas and emotions?
4	<p>Imagery</p> <ul style="list-style-type: none"> • Language: what is imagery? • Language and Narrative: exploring how poets use imagery to make meaning.
5	Structure



	<ul style="list-style-type: none"> ● Structure: what can we learn from the ways poems begin and end? ● Structure: why are stanzas and lines important in poetry? ● Structure: what is a turning point (volta) in a poem?
6	Rhyme scheme <ul style="list-style-type: none"> ● What is rhyme? ● How do you determine the rhyme scheme of a poem?
7	Rhythm <ul style="list-style-type: none"> ● What is rhythm? ● Language: the stresses and syllables which make rhythm
8	Metre <ul style="list-style-type: none"> ● What is metre? ● What is iambic pentameter?

Unit title: Introduction to the sonnet	
Overarching concepts: the sonnet form, iambic pentameter, form, structure and meaning	
Lesson number	Core content
1	Introduction to Sonnets <ul style="list-style-type: none"> ● What is form in poetry? ● What is the sonnet form?
2	Features of a Sonnet <ul style="list-style-type: none"> ● Theme: types of ideas which are often explored in sonnets: love, death and conflict
3	Structure in Sonnets <ul style="list-style-type: none"> ● Form: the Shakespearean sonnet and the Petrarchan sonnet ● Structure: the turning point (volta)



Unit title: 'Sonnet 18', Shakespeare

Overarching concepts: the sonnet form, the Shakespearean sonnet, rhyming couplets, turning point (volta), the meaning and ideas in 'Sonnet 18', theme of love

Lesson number	Core content
1	The Shakespearean Sonnet <ul style="list-style-type: none">• Form: the Shakespearean sonnet• Context: Shakespeare and his sonnets• Narrative: reading 'Sonnet 18'
2	Language in 'Sonnet 18' <ul style="list-style-type: none">• Language: figurative language in 'Sonnet 18'• Language: how does Shakespeare use language to convey his ideas?
3	Structure in 'Sonnet 18' <ul style="list-style-type: none">• Structure: how do we look at structure in a poem?• Structure: the Shakespearean rhyme scheme• Structure: the rhyming couplet and the turning point (volta)
4	Writing about Shakespeare's 'Sonnet 18'

Unit title: 'Death be not Proud', Donne

Overarching concepts: the sonnet form, the Petrarchan sonnet, rhyming couplets, turning point (volta), the meaning and ideas in 'Death, Be Not Proud', theme of death

Lesson number	Core content
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1	John Donne <ul style="list-style-type: none"> ● Petrarchan sonnet ● Donne biography
2	Language in 'Death, Be Not Proud' <ul style="list-style-type: none"> ● Personification ● Extended metaphor
3	Structure in 'Death, Be Not Proud' <ul style="list-style-type: none"> ● Caesura ● Rhyming couplet
4	Writing about 'Death, Be Not Proud'

Unit title: 'If Thou Must Love Me', Barrett-Browning Overarching concepts: the sonnet form, the Petrarchan sonnet, rhyming couplets, turning point (volta), the meaning and ideas in 'Sonnet 14', theme of love	
Lesson number	Core content
1	Elizabeth Barrett-Browning <ul style="list-style-type: none"> ● Context: the biography of Barrett-Browning ● 'Sonnet 43'
2	'Sonnet 14' <ul style="list-style-type: none"> ● Narrative: conflicted feelings in 'Sonnet 14' ● Narrative: understanding 'Sonnet 14'
3	Language in 'Sonnet 14' <ul style="list-style-type: none"> ● Language: positive and negative imagery about love ● Language: personification of emotions



4	Structure in 'Sonnet 14' <ul style="list-style-type: none"> • Structure: use of enjambment to show the freedom of love • Form and structure: use of the Petrarchan sonnet form
5	Writing about 'Sonnet 14'

Unit title: 'If We Must Die', Claude McKay Overarching concepts: the sonnet form, the Shakespearean sonnet, iambic pentameter, the meaning and ideas in 'If We Must Die', themes of death and power	
Lesson number	Core content
1	'If We Must Die' <ul style="list-style-type: none"> • Narrative: reading and understanding 'If We Must Die' • Narrative: emotions and first impressions
2	Claude McKay and the Harlem Renaissance <ul style="list-style-type: none"> • Context: Biography of Claude McKay • Context: introduction to the Harlem Renaissance
3	Language in 'If We Must Die' <ul style="list-style-type: none"> • Language: metaphors and similes used to convey injustice and anger
4	Structure in 'If We Must Die' <ul style="list-style-type: none"> • Form and structure: use of the Shakespearean sonnet form • Structure: iambic pentameter and emotion
5	Writing about 'If We Must Die'



Unit title: 'The sonnet-ballad', Gwendolyn Brooks Overarching concepts: the sonnet form, the ballad, rhyming couplets, turning point (volta), the meaning and ideas in 'The Sonnet-Ballad', theme of love	
Lesson number	Core content
1	Introduction to 'The sonnet-ballad' <ul style="list-style-type: none"> • Form: what is a ballad?
2	Ballads <ul style="list-style-type: none"> • Context: Biography of Gwendolyn Brooks
3	Language in 'The sonnet-ballad' <ul style="list-style-type: none"> • Language: imagery of love and death
4	Structure in 'The sonnet-ballad' <ul style="list-style-type: none"> • Form and Structure: how does Brooks combine the sonnet and ballad forms?
5	Writing about 'The sonnet-ballad'

Unit title: Introduction to the Romantics Overarching concepts:	
Lesson number	Core content
1	Introduction to Poetry <ul style="list-style-type: none"> • Form, structure and language
2	Context <ul style="list-style-type: none"> • Who were the Romantics?



3	Themes of Romanticism <ul style="list-style-type: none"> • Nature • Revolution
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Unit title: Romanticism and Nature Overarching concepts: metaphor, personification, poetic forms, power of nature, the Romantics	
Lesson number	Core content
1	Life and times of Wordsworth <ul style="list-style-type: none"> • Context: Wordsworth biography • Form: lyric poem • 'I Wandered Lonely as a Cloud'
2	Language in 'I Wandered Lonely as a Cloud' <ul style="list-style-type: none"> • Personification and metaphor in I Wandered Lonely as a Cloud'
3	Themes of 'I Wandered Lonely as a Cloud' <ul style="list-style-type: none"> • Theme: the power of nature
4	Life and times of Keats <ul style="list-style-type: none"> • Context: Keats biography • Form: ode • 'To Autumn'
5	Language in 'To Autumn' <ul style="list-style-type: none"> • Language: personification and imagery
6	Themes of 'To Autumn' <ul style="list-style-type: none"> • Theme: the power of nature



7	Life and times of Charlotte Smith <ul style="list-style-type: none"> ● Context: Charlotte Smith biography ● Form: sonnet ● 'To a Nightingale'
8	Language of 'To a Nightingale' <ul style="list-style-type: none"> ● Language: symbolism and rhetorical questions
9	Themes of 'To a Nightingale' <ul style="list-style-type: none"> ● Themes: power and freedom
10	Writing about Romanticism and nature

Unit title: Nature poetry	
Overarching concepts: poetic forms, intertextuality, the power of nature, imagery	
Lesson number	Core content
1	Nature Poetry: 'Causeway' Matthew Hollis
2	Nature Poetry: 'California Dreaming' Lachlan Mackinnon
3	Nature Poetry: 'Sycamore Gap' Zoe Mitchell
4	Nature Poetry: 'A Sunset' Ari Banias



Unit title: Romanticism and Revolution	
Overarching concepts: metaphor, personification, poetic forms, power and revolution, the Romantics	
Lesson number	Core content
1	Themes in Romantic Poetry <ul style="list-style-type: none"> ● Context: Blake biography ● 'The Chimney Sweeper'
2	William Blake and the Industrial Revolution
3	Language and Themes in 'The Chimney Sweeper' <ul style="list-style-type: none"> ● Theme of power and inequality ● Language: metaphors and similes to show injustice
4	Writing about 'The Chimney Sweeper'
5	Life and times of Shelley <ul style="list-style-type: none"> ● Context: Shelley biography ● Context: The Peterloo Massacre
6	The Masque of Anarchy <ul style="list-style-type: none"> ● Narrative: what is 'The Masque of Anarchy' about?
7	Language and themes of 'The Masque of Anarchy' <ul style="list-style-type: none"> ● Language: how does Shelley use language to convey power?
8	Writing about 'The Masque of Anarchy'
9	Life and times of Mary Robinson <ul style="list-style-type: none"> ● Context: Robinson biography ● 'The Birth-day'
10	Exploring 'The Birth-day'



11	Language in 'The Birth-day' <ul style="list-style-type: none"> • Language: metaphor and alliteration • Language and emotions
12	Themes in 'The Birth-day' <ul style="list-style-type: none"> • Themes: class and social divide

Unit title: Revolutionary and Protest Poetry	
Overarching concepts: metaphor, personification, poetic forms, power and revolution	
Lesson number	Core content
1	Reading and exploring 'America' Claude McKay
2	Reading and exploring 'Rosa' Rita Dove
3	Reading and exploring 'Torture'/'We alone can devalue gold' Alice Walker
4	Reading and exploring 'Good Bones (2016)' Maggie Smith
5	Reading and exploring 'To the Indifferent Women' Charlotte Perkins Gilman
6	Reading and exploring 'Caged Bird' Maya Angelou



Unit Title: A Midsummer Night's Dream, Shakespeare (Introduction and Act 1)
Overarching concepts: genre (comedy), theme of love and power (patriarchy), monologues, dramatic irony, metaphor, plot and characters of A Midsummer Night's Dream

Lesson number	Core content
1	The Structure of Comedy <ul style="list-style-type: none"> ● Genre: what is a Shakespearean comedy? ● Form: what is the difference between a play and a novel? ● Context: Biography of Shakespeare
2	Theseus & Athens <ul style="list-style-type: none"> ● Narrative: rule and order
3	Egeus part 1: The Lovers <ul style="list-style-type: none"> ● Theme: love and unrequited love ● Form and structure: what is a monologue?
4	Egeus part 2: Father-daughter <ul style="list-style-type: none"> ● Narrative: conflict between father and daughter ● Theme and Context: what is patriarchy?
5	Hermia and Lysander's Plan <ul style="list-style-type: none"> ● Theme: love in conflict
6	Helena's Speech <ul style="list-style-type: none"> ● Form and structure: Helena's monologue ● Character: understanding Helena ● Language: metaphor



Unit title: A Midsummer Night's Dream, Shakespeare (Act 2)
Overarching concepts: genre (comedy), theme of love and power (patriarchy), monologues, dramatic irony, metaphor, plot and characters of A Midsummer Night's Dream

Lesson number	Core content
1	Shakespeare's Influences <ul style="list-style-type: none"> ● Context: the story of Pyramus and Thisbe ● Narrative and Character: The Mechanicals
2	Into the forest <ul style="list-style-type: none"> ● Narrative and Character: Titania and Oberon ● Setting: the magic of the forest
3	Love drives Helena and Demetrius into the forest <ul style="list-style-type: none"> ● Narrative: the web of lovers ● Language: metaphors of unrequited love
4	The Power of Magic <ul style="list-style-type: none"> ● Character: who is Puck? ● Language: the metaphors of magic
5	Puck's Mistake <ul style="list-style-type: none"> ● Narrative: What does Puck do and why does this matter? ● Language: Melodramatic imagery of love



Unit title: A Midsummer Night's Dream, Shakespeare (Act 3)
Overarching concepts: genre (comedy), theme of love and power (patriarchy), monologues, dramatic irony, metaphor, plot and characters of A Midsummer Night's Dream

Lesson number	Core content
1	Titania Falls for Bottom <ul style="list-style-type: none"> ● Language: what is dramatic irony? ● Character: Bottom, the fool
2	Lysander Falls for Helena <ul style="list-style-type: none"> ● Theme: the power of love
3	Demetrius Falls for Helena <ul style="list-style-type: none"> ● Theme: the power of love ● Narrative: Hermia and Helena argue ● Language: fighting with figurative language
4	Oberon Puts Things Right <ul style="list-style-type: none"> ● Narrative: who now loves who? How does Oberon restore order?

Unit title: A Midsummer Night's Dream, Shakespeare (Act 4 and 5)
Overarching concepts: genre (comedy), theme of love and power (patriarchy), monologues, dramatic irony, metaphor, plot and characters of A Midsummer Night's Dream

Lesson number	Core content
1	Athens Enters the Forest <ul style="list-style-type: none"> ● Theme: who has the power? ● Character: Theseus and Egeus



2	<p>The Weddings</p> <ul style="list-style-type: none"> • Genre (comedy): is this a happy end to the play? • Character: the return of Bottom
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<p>Unit title: Introduction to Tragedy Overarching concepts: Greek tragedy, Shakespearean tragedy, hamartia, tragic hero, tragic structure</p>	
Lesson number	Core content
1	<ul style="list-style-type: none"> • The History of Tragedy
2	<ul style="list-style-type: none"> • The Tragic Hero
3	<ul style="list-style-type: none"> • The Structure of Tragedy

<p>Unit title: Julius Caesar, Shakespeare (Act 1) Overarching concepts: Plot and characters of Julius Caesar, themes of power and persuasion, genre (tragedy), dramatic irony, symbolism, rhetoric: rhetorical question, repetition and emotive language.</p>	
Lesson number	Core content
	Background and Context – Power in Ancient Rome
1	Act 1, Scene i – Honour and Ambition: Brutus and Cassius part 1
2	Act 1, Scene i – Honour and Ambition: Brutus and Cassius part 2
3	Act 1, Scene ii – Suspicion and cowardice: introducing Caesar part 1



4	Act 1, Scene ii – Suspicion and cowardice: introducing Caesar part 2
5	Act 1, Scene ii – Performance and Weakness: Caesar Refuses the Crown

Unit title: Julius Caesar, Shakespeare (Act 2)
Overarching concepts: Plot and characters of Julius Caesar, themes of power and persuasion, genre (tragedy), dramatic irony, symbolism, rhetoric: rhetorical question, repetition and emotive language.

Lesson number	Core content
1	Act 2, Scene i – Motivation and Soliloquy: The Conspiracy part 1
2	Act 2, Scene i – Motivation and Soliloquy: The Conspiracy part 2
3	Act 2, Scene ii – Influence: Calphurnia’s Dream part 1
4	Act 2, Scene ii – Influence: Calphurnia’s Dream part 2

Unit title: Julius Caesar, Shakespeare (Act 3)

Lesson number	Core content
1	Act 3, Scene i – The Climax: The Assassination of Caesar
2	Act 3, Scene ii – Persuasion: Brutus’ Speech part 1
3	Act 3, Scene ii – Persuasion: Brutus’ Speech part 2
4	Act 3, Scene ii – Rhetoric and Fickle Crowds: Mark Antony’s Speech part 1



5	Act 3, Scene ii – Rhetoric and Fickle Crowds: Mark Antony’s Speech part 2
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Unit title: Julius Caesar, Shakespeare (Act 4 and 5) Overarching concepts: Plot and characters of Julius Caesar, themes of power and persuasion, genre (tragedy), dramatic irony, symbolism, rhetoric: rhetorical question, repetition and emotive language.	
Lesson number	Core content
1	Act 4, Scene iii – Corruption: Cassius and Brutus Fight
2	Act 5, Scene 5 – Brutus’ Death
3	Writing about ‘Julius Caesar’

Unit title: ‘The Story of an Hour’ by Kate Chopin Overarching concepts: the form of the short story, the theme of love, metaphor, plot and characters of ‘The Story of an Hour’	
Lesson number	Core content
1	Reading for meaning - ‘The Story of an Hour’
2	Language of ‘The Story of an Hour’
3	Form and Structure of ‘The Story of an Hour’
4	Evaluation and personal response - ‘The Story of an Hour’



Unit title: 'Sweetness' by Toni Morrison**Overarching concepts: the form of the short story, the theme of love, metaphor, plot and characters of 'Sweetness'**

Lesson number	Core content
1	Segregation and Discrimination: Examining perspective in 'Sweetness'
2	Language of 'Sweetness'
3	A reflection on love and guilt in 'Sweetness'
4	Motherhood in 'Sweetness'
5	Mother and Daughter relationships in 'Sweetness'
6	Evaluation and personal response in 'Sweetness'

Unit title: Creative writing - poetry**Overarching concepts: poetic forms, rhythm, rhyme, creative inspiration, figurative language**

Lesson number	Core content
1	Using personification in poetry
2	Using metaphor and simile in poetry
3	Rhyme and sound in poetry



4	Planning poetry
5	Writing poetry

Unit title: Creative writing - short stories	
Overarching concepts: the short story form, developing character, narrative structures, figurative language	
Lesson number	Core content
1	What makes a good short story?
2	Narrative structure
3	Character
4	Figurative language

Unit title: Creative writing - memoir	
Overarching concepts: the memoir, emotive language, first-person narrative	
Lesson number	Core content
1	What is memoir?
2	Writing about an early memory
3	Writing about someone important
4	Creating tension



5	Describing powerful emotions
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Unit title: Introduction to rhetoric	
Overarching concepts: rhetorical devices, language to influence, injustice, change and motivation	
Lesson number	Core content
1	An introduction to rhetoric: ethos
2	An introduction to rhetoric: logos
3	An introduction to rhetoric: pathos

Unit title: Injustice – Pankhurst & Sojourner Truth	
Overarching concepts: rhetorical devices, language to influence, injustice, change and motivation	
Lesson number	Core content
1	Sojourner Truth: context and an introduction to rhetoric for injustice
2	Sojourner Truth’s use of rhetoric and structure
3	Pankhurst: context and an introduction to rhetoric for gender specific injustice
4	Rhetoric and Injustice: Pankhurst’s use of rhetoric and structure



Unit title: Change – Michelle Obama & Lennie James	
Overarching concepts: rhetorical devices, language to influence, injustice, change and motivation	
Lesson number	Core content
1	Obama’s use of rhetoric in a letter to her younger self
2	A continued exploration of Obama’s letter to her younger self
3	Using rhetoric to write a letter to your younger self
4	James’ use of rhetoric for change
5	Comparing Obama and James’ use of rhetoric in the letter form

Unit title: Motivate – Churchill & Gandhi	
Overarching concepts: rhetorical devices, language to influence, injustice, change and motivation	
Lesson number	Core content
1	Churchill: reading and rhetoric analysis to raise moral
2	Churchill: reading and structural analysis of rhetoric
3	Using rhetoric to effectively motivate a crowd
4	Gandhi: reading and analysis of rhetoric for motivation
5	Gandhi: rhetoric as a tool to encourage peace



Unit title: Writing rhetoric Overarching concepts: rhetorical devices, language to influence or manipulate	
Lesson number	Core content
1	Use a rhetoric framework for writing
2	Opinion articles and rhetoric
3	Writing an effective speech using rhetoric
4	An exploration of rhetoric and advertisements

Unit title: Oliver Twist 1 – Oliver and the Workhouse Overarching concepts: villains and victims, the novel, satire, metaphor, foreshadowing, the plot and characters of Oliver Twist	
Lesson number	Core content
1	Introduction to Charles Dickens and Oliver Twist
2	Oliver Appears Before the Workhouse Board
3	Oliver Asks for More
4	Oliver Runs Away



Unit title: Oliver Twist 2 – Oliver Heads to London
Overarching concepts: villains and victims, the novel, satire, metaphor, foreshadowing, the plot and characters of Oliver Twist

Lesson number	Core content
1	Oliver Meets Jack Dawkins
2	Oliver Meets Fagin
3	Oliver Learns the Trade

Unit title: Oliver Twist 3 – Oliver is Caught
Overarching concepts: villains and victims, the novel, satire, metaphor, foreshadowing, the plot and characters of Oliver Twist

Lesson number	Core content
1	Oliver is Arrested
2	Oliver Thrives with Mr. Brownlow
3	Oliver is Kidnapped



Unit title: Oliver Twist 4 – Oliver, Bill & The Maylies
Overarching concepts: villains and victims, the novel, satire, metaphor, foreshadowing, the plot and characters of Oliver Twist

Lesson number	Core content
1	Oliver Meets Bill
2	A Burglary Goes Wrong
3	Oliver is Taken by the Maylies
4	The Criminals' Plan

Unit title: Oliver Twist 5 – Oliver and the Consequences
Overarching concepts: villains and victims, the novel, satire, metaphor, foreshadowing, the plot and characters of Oliver Twist

Lesson number	Core content
1	Nancy Alerts Rose to the Plans
2	Nancy's Murder
3	What happens to Sikes and Fagin?
4	Oliver Twist: The End



Unit title: Annie John by Jamaica Kincaid Overarching concepts: genre (bildungsroman - coming of age), first-person narrative, figurative language, mother and daughter relationships, themes of love and power, characters and plot of Annie John	
Lesson number	Core content
1	Context and Introduction <ul style="list-style-type: none"> ● Context: Biography of Jamaica Kincaid ● Narrative and character: introduction to 'Annie John'
2	Annie John's Fascination and Fears <ul style="list-style-type: none"> ● Narrative: 'Chapter One - Figures in the Distance' ● Character: what do we learn about Annie John?
3	Mothers and Daughters <ul style="list-style-type: none"> ● Narrative: 'Chapter Two - The Circling Hand' ● Character and theme: Annie John and her mother
4	School <ul style="list-style-type: none"> ● Narrative: 'Chapter Three - Gwen'
5	Memoir vs Autobiography <ul style="list-style-type: none"> ● Narrative: 'Chapter Three - Gwen': Annie John's essay about her mother ● Language: emotive language
6	Annie John and the Red Girl <ul style="list-style-type: none"> ● Genre: the bildungsroman ● Character: Annie John and her changing relationships ● Narrative: 'Chapter Four - The Red Girl'
7	Columbus in chains



	<ul style="list-style-type: none"> ● Theme: challenging power ● Language: metaphor ● Narrative: 'Chapter Five - Columbus in Chains'
8	<p>Breaking the Rules</p> <ul style="list-style-type: none"> ● Narrative: 'Chapter Six - Somewhere, Belgium' ● Genre: the bildungsroman ● Context: 'Jane Eyre' and Charlotte Bronte
9	<p>Blessings and Adversity</p> <ul style="list-style-type: none"> ● Narrative: 'Chapter Six - Somewhere, Belgium' ● Theme: love and mother-daughter relationships
10	<p>The Argument</p> <ul style="list-style-type: none"> ● Narrative: 'Chapter Seven - The Long Rain' ● Character: Annie John and her parents
11	<p>The Long Rain</p> <ul style="list-style-type: none"> ● Narrative: 'Chapter Seven - The Long Rain' ● Theme: love
12	<p>My Name is Annie John</p> <ul style="list-style-type: none"> ● Narrative: 'Chapter Eight - A Walk to the Jetty' ● Character: the development of Annie John
13	<p>Writing about 'Annie John'</p>



Year 9 - Content

Unit title:	Length of unit:	Prior knowledge suggested for unit: All units are independent and without the need for the prior completion of other Year 9 units.
Shakespearean Comedy - The Tempest	16 lessons	
Language Skills - Fiction - Reading	4 lessons	
Language Skills - Fiction - Writing	4 lessons	
Language Skills - Non-Fiction - Reading	4 lessons	
Language Skills - Non-Fiction - Writing	4 lessons	
Grammar for Writing	8 lessons	
The Short Story	8 lessons	
Gothic Literature	16 lessons	



Individual Units

Language Skills - Unseen Fiction and Descriptive/Narrative Writing

Year 9

Lesson number	Core content
1	<ul style="list-style-type: none">Approaching unseen fiction texts - reading for meaning - The Time Machine - H G Wells
2	<ul style="list-style-type: none">Considering structural choices and effect
3	<ul style="list-style-type: none">Analysing the writer's use of language
4	<ul style="list-style-type: none">Developing a personal response - evaluative writing
5	<ul style="list-style-type: none">Descriptive writing - responding to a setting stimulus
6	<ul style="list-style-type: none">Descriptive writing - responding to an image stimulus
7	<ul style="list-style-type: none">Use of symbolism in your writing
8	<ul style="list-style-type: none">Narrative writing



Language Skills - Unseen Non-Fiction and Discursive/Viewpoint Writing

Year 9

Lesson number	Core content
1	<ul style="list-style-type: none">Approaching unseen non-fiction texts - reading for meaning - Ferry Across the Lake - Christopher Ondaatje and The Bazaars of Baghdad - Isabella Bird
2	<ul style="list-style-type: none">Considering the writers' perspectives
3	<ul style="list-style-type: none">Summarising ideas across two texts
4	<ul style="list-style-type: none">Comparing methods across two texts
5	<ul style="list-style-type: none">Viewpoint writing - what is it? Exploring a model response
6	<ul style="list-style-type: none">Planning techniques - logos, pathos, ethos, kairos
7	<ul style="list-style-type: none">What makes an effective introduction and conclusion
8	<ul style="list-style-type: none">Rhetorical devices - designing the main body of your essay



Shakespearean Comedy- The Tempest

Lesson number	Core content
1	<ul style="list-style-type: none"> Context of The Tempest
2	<ul style="list-style-type: none"> The story and themes of The Tempest
3	<ul style="list-style-type: none"> The theme of power: Act 1 Scene 1: a stormy start
4	<ul style="list-style-type: none"> The theme of power: Act 1 Scene 2: Prospero and Miranda
5	<ul style="list-style-type: none"> The theme of power: Act 1 Scene 2: Prospero and Ariel
6	<ul style="list-style-type: none"> The theme of power Act 1 Scene 2: Caliban's treatment
7	<ul style="list-style-type: none"> The theme of hope: Act 2 Scene 1: coming ashore
8	<ul style="list-style-type: none"> The theme of comedy: Act 2 Scene 2: Stephano and Trinculo
9	<ul style="list-style-type: none"> Abuse of power: Caliban - victim or villain?
10	<ul style="list-style-type: none"> Character questions in literature: how is Caliban presented in the extract and in the play so far?
11	<ul style="list-style-type: none"> The theme of love: Act 3 Scene 1: Ferdinand and Miranda
12	<ul style="list-style-type: none"> The theme of betrayal: Act 3 Scene 2 / 3: evil plots
13	<ul style="list-style-type: none"> The theme of justice: Act 5 Scene 1
14	<ul style="list-style-type: none"> The theme of reconciliation: Prospero demonstrates forgiveness



15	<ul style="list-style-type: none"> Evaluating: to what extent does Prospero have good moral principles?
16	<ul style="list-style-type: none"> Theme questions in literature: how is the theme of power presented in the extract and the play as a whole?

Grammar for Writing - mixed skills

Lesson number	Core content
1	<ul style="list-style-type: none"> Understanding sentence construction
2	<ul style="list-style-type: none"> How to use semicolons
3	<ul style="list-style-type: none"> How to use colons
4	<ul style="list-style-type: none"> Embedding skills to use a range of grammatical structures
5	<ul style="list-style-type: none"> Rhetoric and clarity of expression in counterarguments
6	<ul style="list-style-type: none"> Mastering commonly confused words
7	<ul style="list-style-type: none"> Using brackets and dashes for parenthesis
8	<ul style="list-style-type: none"> Refining punctuation for clarity and cohesion in extended writing



The Short Story

Lesson number	Core content
1	<ul style="list-style-type: none">• Reading for meaning: The Flowers, by Alice Walker
2	<ul style="list-style-type: none">• Thinking about structural choices: The Flowers, by Alice Walker
3	<ul style="list-style-type: none">• Language analysis: The Flowers, by Alice Walker
4	<ul style="list-style-type: none">• Evaluation and personal response: The Flowers, by Alice Walker
5	<ul style="list-style-type: none">• Reading for meaning: A Haunted House by Virginia Woolf
6	<ul style="list-style-type: none">• Thinking about structural choices: A Haunted House by Virginia Woolf
7	<ul style="list-style-type: none">• Language analysis: A Haunted House by Virginia Woolf
8	<ul style="list-style-type: none">• Evaluation and personal response: A Haunted House by Virginia Woolf

Gothic Literature

Lesson number	Core content
1	<ul style="list-style-type: none">• What Gothic fiction means
2	<ul style="list-style-type: none">• What Gothic conventions are



3	<ul style="list-style-type: none"> • What makes a Gothic character
4	<ul style="list-style-type: none"> • What key themes are in Gothic fiction
5	<ul style="list-style-type: none"> • Insanity and Violence in Gothic Literature with a key focus on 'The Tell-Tale Heart'
6	<ul style="list-style-type: none"> • Language analysis: 'The Tell-Tale Heart'
7	<ul style="list-style-type: none"> • Learning how to analyse structure
8	<ul style="list-style-type: none"> • Structural analysis: 'The Tell-Tale Heart'
9	<ul style="list-style-type: none"> • Reading for meaning and language analysis with 'Jekyll and Hyde'
10	<ul style="list-style-type: none"> • Developing language analysis skills with 'Jekyll and Hyde'
11	<ul style="list-style-type: none"> • Understanding how a text pieces together structurally
12	<ul style="list-style-type: none"> • Developing structural analysis with 'Jekyll and Hyde'
13	<ul style="list-style-type: none"> • The Uncanny in Gothic Literature with a key focus on 'Frankenstein'
14	<ul style="list-style-type: none"> • Reading for meaning and language analysis with 'Frankenstein'
15	<ul style="list-style-type: none"> • Developing language analysis skills and analytic phrasing in writing about language
16	<ul style="list-style-type: none"> • Understanding authorial intent and how to use this to develop analysis

