

|   | Term One Autumn   | Term Two Spring  | Term Three Summer  |
|---|---|--|--|
| <b>Year 7</b>                                 |   |  |  |
| <b>Learning</b>                               | <p><u>History of Language and Style</u></p> <p><u>Context</u></p> <p>Language change Old English<br/>Knowledge of key events in language evolution<br/>Victorian and Modern English<br/>Technology and Modern English</p> <p><u>A Monster Calls Novel</u></p> <p>Ways of telling stories<br/>Narrative Perspective<br/>Writers creation and presentation of character<br/><u>The structure of stories including endings</u></p>   | <p><u>The Graveyard Book Novel</u></p> <p>Themes of witchcraft and the supernatural<br/>Writing in the Gothic genre form</p> <p><u>Gothic Literature</u></p> <p><u>Genre</u></p> <p>Form - Framing Narrative. Oral tradition<br/>Narrative Voice - Unreliable narrator</p> <p><u>Context</u></p> <p>Social Context<br/>Knowledge of key texts from the literary tradition - Dracula etc</p>  | <p><u>Frankenstein Play - adapted by Phillip Pullman</u></p> <p>How a play is different from a novel<br/>The Structure of the play and its purpose<br/>How the idea of monstrosity is shown<br/>Literary context to romantic movement</p>  |
| <b>Concepts</b>                               | <b>Narratology and Context</b>  | <b>Genre and Style</b>   | <b>Characterisation, setting and structure</b>   |
| <b>What is needed to master the knowledge</b> | <p>Understanding the significance of historical context in the construction of meaning</p> <p>Origins of the English language and meaning of key terms</p> <p>Understanding the change of language over time, exploring a historical overview</p> <p>Exploring a range of texts linking to British heritage</p> <p>Understanding differences between languages which are alive and dead</p> <p>Understanding of where English comes from and the key influence on the development of English: Latin, Germanic and French. Grammatical and lexical impact.</p> <p>Language as something which can create and maintain power</p> <p>An understanding of the techniques used to write to describe</p> <p>Understanding how a character is presented by a writer and the range of techniques used</p> <p>Understanding how a writer uses symbolism and foreshadowing</p> <p>Understanding the use of internal monologues, drama and</p> | <p>Significance of genre</p> <p>Analysis of texts for meaning and effect</p> <p>Understanding the significance of historical context in the construction of meaning</p> <p>Narrative techniques such as framing narratives and narrative perspectives in the creation of meaning</p> <p>Understand key words:<br/>Morality<br/>Romanticism<br/>Entrapment<br/>Degeneration<br/>Motifs<br/>Supernatural</p> <p>Significance of setting/pathetic fallacy and understanding how it is used as a method by the writer to convey meaning</p> <p>Significance of symbolism, metaphor and danse macabre</p> <p>Understanding an author's intentions and purpose</p> <p>Understanding the reframing of a modern text compared with gothic texts from previous eras</p> | <p>To explore both historical and literary context such as Romanticism and the message Shelley was trying to portray (a fear of scientific advancement)</p> <p>Recap the gothic genre and delve into this in more detail along with looking at the idea of Frankenstein being 'the first true work of science fiction'.</p> <p>To analyse how an author uses both language and structural features for deliberate effects to engage the audience. To know how characters are crafted and then how they are staged</p> <p>To understand the purpose of stage directions in a play</p> <p>To understand the effects of a monologue and foreshadowing as literary devices</p> <p>Understanding Pullman's exploration of different themes leading to an extended piece of analytical writing</p> <p>Understanding how structure is purposefully used as a method to convey meaning</p> |
| <b>Common Misconceptions</b>                  | <p>History of Language and Style.</p> <p>Change of Language over time linked to contextual factors.</p> <p>Identification of spoken vs written language.</p> <p>Understanding that English is a living language which has changed significantly over the last 1000 years</p> <p>Language can change according to use and user</p> <p>There can be different 'Englishes'</p>   | <p>Meaning of Gothic in Literary terms</p> <p>Distinction between horror and gothic</p> <p>Stereotyping the Gothic. Looking out for particular methods and settings, such as darkness, and immediately crediting it as the Gothic.</p> <p>The role of an episodic novel and the impact that this structure has on an overall text</p>  | <p>How a novel is written differently to a play</p> <p>Stage directions as used to convey meaning</p> <p>The differences between the plot of the original 'Frankenstein' text by Mary Shelley and the plot of Pullman's play. The role of the audience and being aware of the audience's reactions when watching a play</p>  |
| <b>Grammar</b>                                | Dialect, accent, Standard English, semantic change, history of English, etymology, morphology, simple/compound/complex sentence structures  | Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice   | Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)  |
| <b>Vocab</b>                                  | Chronology, influences, invasion, decade, emergence, colloquial, jargon, narratology, protagonist, antagonist, description, suspense, conflict, unruffled, glowered, point of view, tyranny, injustice, fortification, pantomime, sapling, charisma, cataclysmically, sympathy, pendulum, emotive language, hyperbole, simile, apothecary, concoction, parson, ailment, congregation, superstition, monologue, foreshadowing, keening, personification, symbolism, narrative voice, narrative shift, structure, onomatopoeia, stale, repetition, impenetrable, surged, contradict, narratology, perspective   | Gothic, horror, Romanticism, setting, character, theme, narrative hook, descriptive, repetition, metaphor, characterisation, simile, idiom, dialect, personification, symbolism, compassion, supernatural, macabre, foreshadowing, episodic novel, allusion, adjectives, foreboding, theme, narrative, narrative arc, climax, dialogue, theme  | Gothic, Romanticism, context, scientific curiosity, playwright, stage directions, narrator, prologue, monologue, setting, morality, tension, science creativity, pathetic fallacy, dramatic irony, inference, theme, alchemist, audience, foreshadowing, director, cliff hanger, narrative arc, narrator, epilogue, resolution, structure  |

|   | Term One Autumn  | Term Two Spring   | Term Three Summer  |
|---|--|---|--|
| <b>Year 8</b>                                 |  |   |  |
| <b>Learning</b>                               | <u>In the sea there are crocodiles - Fabio Geda</u><br>Non-Fiction and Media texts<br>To explore how literary texts work<br>To broaden understanding of global and local issues<br>To develop close reading skills and analysis  | <u>Diverse Voices: The Crossing and Poetry and Non Fiction</u><br>A range of speeches from different sources<br>Poetry as used as a method of conveying views and points of view<br>Significance of symbolism<br>Exploring a variety of different cultures and identities   | <u>The Tempest</u><br>The Tempest<br>Links to subject content, culture, and themes in 'In the Sea there are Crocodiles', 'The Crossing' and poetry from different cultures.<br>Creating a space for classroom conversations about race, power, indigeneity and slavery.  |
| <b>Concepts</b>                               | <b>Perspectives and Point of View</b>  | <b>Symbolism and Imagery</b><br><b>Rhetoric</b>   | <b>Perspectives and Point of View</b>  |
| <b>What is needed to master the knowledge</b> | Fact and Fiction - what's the difference?<br><br>Features/aspects of the novel that we can see in this text<br><br>Narrative structure - Trials/tribulations/rags to riches/a happy ending? The Rite of Passage novel – story of a journey (encompassing the loss of a mother, a key narrative trope). The epic journey, across the world (an 'Odyssey'). Introducing students to these structures.<br><br>The conversational and the poetic<br><br>Perspectives, power, identity, culture, relationships, conflict, context of the history of the Hazaras and the Pashtuns and attitudes towards immigration in Europe<br><br>Analysing and writing descriptively to convey meaning | Understanding of the meaning and use of:<br>Alliteration, Anaphora, Assonance, Direct Address, Extended Metaphor, Metaphor, Onomatopoeia, Personification, Repetition, Rhetorical Question, Simile, stanzas, volta. Literal and figurative language-the differences.<br><br>Writer's intentions.Voice versus writer<br><br>Plan effectively for both a literary and transactional piece of writing:<br>- Express a viewpoint<br>- Explain comparisons between texts<br>- Opine strongly but formally<br>- Use precise vocabulary<br>- Choose sentences for clarity and impact | Conventions of Shakespearean drama and differences between Shakespearean audiences and modern audiences<br><br>Setting and staging as tools to convey meaning<br><br>Understanding of different themes and sub-plots and deliberate structuring in a play<br><br>Context and concept of colonialism - connections with empire and ownership over language. Retrieve knowledge of 'Limbo' and awareness of Elizabethan age of exploration<br><br>How the writers/dramatists convey their perspective and point of view in a play.<br><br>Significance of gender and the presentation of power in the play and as a feature of Elizabethan England and the context of the play |
| <b>Common Misconceptions</b>                  | Non-Fiction doesn't involve the telling of stories<br>Non-Fiction is completely truthful; fiction isn't<br>The writer of non-fiction has opinions that they communicate through the text; the writer of fiction doesn't.   | There is one 'right' interpretation in poetry<br>Naming techniques is effective analysis<br>Poets are not communicating through the structure and form they choose<br>Rhetoric is about the written word, as opposed to spoken word   | How a Shakespearean text is written - Shakespeare as the author<br>Stage directions used to convey meaning<br>Concerns with Shakespearean language<br>The differences between monologue, aside and soliloquy<br>The importance of minor character roles such as Trinculo and Stephano<br>The change in comedic value and viewing this play as comical  |
| <b>Grammar</b>                                | Standard English and etymology and morphology. Use of adjectives, adverbial clauses, range of different tenses. Narrative voice  | Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice  | Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)  |
| <b>Vocab</b>                                  | Exile, refugee, asylum seeker, dialogue, bildungsroman, motif, juxtaposition, enjambment, assonance, alliteration, mirrored language, shared lines, metaphor, preconception, unreliable narrator, cyclical structure, synonym, anaphora, repetition  | Protagonist, resolution, evaluate, metaphor, acrostic, rhythm, rhyme, simile, Rhetoric, Aristotle, pathos, ethos, anaphora, logos, antistrophe, tricolon, fiction, non-fiction, structure   | Genre, context, symbolism, usurpation, colonialism, plot, subplot, motif, foreshadowing, plot, masque, theme, symbolism, illusion, epilogue, soliloquy, aside, monologue, utopia, masque, exposition, rising action, climax, falling action, resolution, denouement  |

|   | Term One Autumn  | Term Two Spring   | Term Three Summer  |
|---|--|---|--|
| <b>Year 9</b>                                 |  |   |  |
| <b>Learning</b>                               | <b>Imagining the future - Divergent</b><br>To investigate the impacts of a dystopian society, zooming in on the three Cs - control, corruption and forced competition<br>To form dialogue about our own society and reflect on the importance of individuality   | <b>The Curious Incident of the dog in the nighttime - Mark Haddon</b><br>To explore representations in society and raise awareness for Asperger's syndrome<br>To experience new narrative styles and perspectives   | <b>Hamlet</b><br>Context to the the genre of Tragedy<br>To be immersed into Shakespeare's tragedies, focusing on a range of perspectives and points of view  |
| <b>Concepts</b>                               | <b>Genre and Style</b><br><b>Characterisation</b><br><b>Point of View and Symbolism</b><br><b>Rhetoric</b>   | <b>Representations</b>  | <b>Perspectives and Point of View</b>  |
| <b>What is needed to master the knowledge</b> | Explores the use of texts as a vehicle for social comment<br><br>Understanding authorial intrusion<br><br>Understanding themes of power, oppression<br><br>Understanding the meaning of satire/allegory/fable/fairytale<br><br>Understanding a writers use of irony and the purpose behind withholding and deferring<br><br>Understanding how propaganda is used to control the citizens of society.<br><br>Understanding how in dystopian fiction Information, independent thought and freedom are restricted.<br><br>Understanding how a leader/concept is worshipped by the citizens of the society in dystopias.<br><br>Citizens live in a dehumanized state and conform to uniform expectations. Individuality and dissent are crushed in dystopias<br><br>The society is an illusion of a perfect utopian world. | Exploring themes of:<br>Language, identity, family, order v chaos, trust, communication, the unknown.<br><br>Exploring how narrative perspective creates meaning, the form of bildungsroman, the structure of the novel, stream of consciousness, use of foreshadowing, the significance of the narrative voice of Christopher.<br><br>Understanding the genre of detective fiction.<br><br>Uses the vehicle of detective fiction to represent a particular point of view | Understanding the key features of the tragedy genre - fatal flaw, heroic characters, trajectory of the downfall of the tragic hero.<br><br>Explore the text through a theatrical lens, recognising the play as physical art<br>Probe play, questioning the intentions of Shakespeare.<br>Make thoughtful links between key scenes and the whole play.<br>Form clear and relevant inferences about characters with clear, consistent explanation.<br>Support inferences with a range of relevant evidence<br>Explain the effect of Shakespeare's choices throughout.<br><br>Plan effectively for both a literary and transactional piece of writing<br>Explain a viewpoint<br>Follow a line of argument<br>Synthesise evidence to support an idea<br>Write in clear and controlled sentences to convey meaning<br>Offer a coherent personal response to Shakespeare texts |
| <b>Common Misconceptions</b>                  | A form of entertainment as well as vehicle for political comment/protest<br>Realising the fictional attributes of the texts, despite any realism/links to society today<br>The importance of the text over the film version  | Haddon has created a character in Christopher to create humour solely<br>Characters are created just to tell a story, not to communicate a message<br>The structure of the text, switching chapter by chapter from the present day to Christopher's mind and experiences  | Characteristics of a particular genre are uniform across plays written in that form.<br>Shakespeare's plays were written in a particular context but can be re-interpreted in different time periods and contexts<br>The use of tragedy terms, confusing hamartia and hubris<br>Understanding the role of the audience and their reactions   |
| <b>Grammar</b>                                | Sentence structure and text structure - use of analepsis and prolepsis.<br>Oratorical techniques - ethos, logos, pathos. Full stop, sentence types (imperative, declarative, interrogative, exclamative), crafting sentences, ellipsis, narrative voice  | Dialect, accent, idiolect, Standard English, semantic change, history of English, etymology, morphology.  | Voice (1st person, 2nd person, 3rd person, the active voice, the passive voice)  |
| <b>Vocab</b>                                  | Dystopia, corruption, control, competition, propaganda, allegory, divergent, utopia, abnegation, amity, dauntless, candor, erudite, injustice, conformity, individuality, homodiegetic narrator, withholding, deferring, aptitude, duplicitous, symbolism, representation, exploitation, autonomy, totalitarianism, tyrant, foreshadowing, analepsis   | Bildungsroman, protagonist, Asperger's syndrome, analepsis, sympathy, dialogue, infidelity, tropes, ethical, morality, altruism, motif, disorder, allegory, symbolism, utopia, compassion, empathy, genre, style, narrative style   | Genre, tragedy, tragic hero, plot, soliloquy, hamartia, monologue, irony, Rhetoric, depiction, villain, ethos, pathos, logos, context, theme, catharsis, hubris, tragic waste, external conflict, internal conflict, supernatural, poetic justice, comic relief, exposition, rising action, climax, falling action, resolution, denouement   |

|   | Term One   | Term Two  | Term Three  |
|---|--|---|---|
| <b>Year 10</b>                                |  |   |   |
| <b>Learning</b>                               | <u>English Literature - A Christmas Carol/English Language - Descriptive Writing</u>   | <u>English Literature - An Inspector Calls/English Language - Transactional Writing/ English Language - Spoken Study</u>  | <u>English Literature - Shakespeare's Macbeth</u>   |
| <b>Concepts</b>                               | <b>Genre and Style</b><br><b>Characterisation and setting</b><br><b>Narratology and context</b><br><b>Symbolism, connotation and imagery</b><br><b>Structure</b><br><b>Representation</b>  | <b>Genre and Style</b><br><b>Symbolism, connotation and imagery</b><br><b>Grammar and meaning</b>   | <b>Genre and Style</b><br><b>Characterisation and setting</b><br><b>Narratology and context</b><br><b>Symbolism, connotation and imagery</b><br><b>Structure</b>  |
| <b>What is needed to master the knowledge</b> | <b>A Christmas Carol</b><br>Knowledge of the narrative, structure and genre of the novella.<br>Knowledge of characters and their characterisation - methods used by Dickens.<br>Analysis - how has Dickens has created his novella and the multiple meanings and ideas which are created, including themes and writer's intent.<br>A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations.<br>Application of knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form.<br>Understanding Staves 1to 5 including the presentation of the Ghosts of Christmas Past, Present and To Come.<br>Dickens intentions and purpose in writing the novella.<br>Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters.<br>Exploration and threading of themes throughout the novella including poverty, redemption, morality, responsibility and religion.<br><b>English Language</b><br>Knowledge of techniques used to create meaning through descriptive and creative writing<br>Structural techniques used to convey meaning in fiction and associated non-fiction texts | <b>An Inspector Calls</b><br>Knowledge of the narrative, structure and genre of the play - concept of the three act play<br>Knowledge of characters and their characterisation - methods used by Priestley<br>Analysis - how has Priestley has created his play and the multiple meanings and ideas which are created, including themes and writer's intent.<br>A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations.<br>Knowing and understanding the use of dramatic methods<br>Application of knowledge of context: textual, social, historical and literary<br>Use of structural as well as literary methods and their effect<br>Exploration and threading of themes throughout the novella including inequality, gender rights and power, generational differences and responsibility. Significance of political perspectives on the shaping of the narrative.<br><b>English Language</b><br>Knowledge of techniques used to express point of view and opinion through transactional writing<br><b>Spoken Language/Oracy</b><br>Speak confidently and coherently out loud<br>Organise ideas in a coherent, structured manner<br>Listen carefully to the opinions and ideas of others and respond to these, considering different viewpoints<br>Debate and discuss key themes and ideas confidently and rationally, evaluating the worth of different views and expressing your ideas with confidence | <b>Macbeth</b><br>Knowledge of the narrative, the unity of action and structure of the tragedy - including knowledge of the tragic structure - exposition, rising action, climax and denouement.<br>Knowledge of characters and their characterisation and methods used to convey them in drama including the use of soliloquy<br>Ability to analyse how Shakespeare has created his play and the multiple meanings and ideas which are created, including themes and writer's intent.<br>A confident use of appropriate and specific terminology is needed to aid masterful expression of interpretations.<br>The ability to apply knowledge of context; textual, social, historical and literary, will enhance the ability to masterfully respond in essay form. Knowledge specifically of Jacobean England and the political and religious fractures within England and society, gender roles and power, significance of the concept of the divine right of kings and the great chain of being |
| <b>Common Misconceptions</b>                  | Characters are real and not constructs of Dickens imagination<br>Ghosts are evil and not benevolent<br>Cratchits are idealised<br>Ordering of events in the novella<br>Mixing of names/characters - Belle and Fran<br>Dickens was a proto-socialist  | All women were subservient and lower status than men  | Understanding of Macduff's role in the play and Malcolm becomes King at the end of the play<br>Lady Macbeth is evil and the reason for Duncan's regicide<br>The first time Macbeth considers regicide is when he sees the witches<br>Language confusions<br>Shakespeare's intentions  |
| <b>Vocabulary</b>                             | Misanthropic, redemption, juxtaposition and foil characters, use of mirroring, allusion, anaphora, hyperbole, pathetic fallacy, prolepsis, omniscient narrator, narrative arc, semantic field, allegory  | Omniscient, didactic, narcissistic, allusion, antithesis, foreshadowing, hyperbole, juxtaposition, semantic field, exposition, in media res, microcosm, allegory, parable, well made play, euphemism, toxic masculinity and misogyny  | Harmatia, hubris, catharsis, antagonist, foil, peripeteia, protagonist, anagnorisis, regicide, soliloquy, aside,  |

Term One - Autumn First Half

Term One - Autumn Second Half

Term Two Spring

Term Two Spring

Year 11

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| <p><b>Learning</b></p>                               | <p><u>English Literature - Macbeth</u></p>  | <p><u>English Language - Unseen Non-Fiction in AQA English Language Two</u></p>  | <p><u>English Literature - Power and Conflict Cluster</u><br/>My Last Duchess, Ozymandias, London, Extract from The Prelude<br/><u>Unseen Poetry</u></p>  | <p><u>English Language - Unseen Fiction in AQA English Language One</u></p>  | <p><u>English Literature - A Christmas Carol</u></p>  | <p><u>English Literature - Power and Conflict Cluster</u><br/>Checkin' out me history<br/>Kamikaze<br/>Emigree<br/>Tissue<br/>Storm on the Island<br/><u>Unseen Poetry</u></p>               | <p><u>English Language - Unseen Fiction/Non-Fiction in AQA English Language One and Two</u><br/>Reading and Writing</p>   | <p><u>English Literature - Revision Power and Conflict Poetry and Unseen Poetry Revision - Paper Two</u></p>   |
| <p><b>Concepts</b></p>                               | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>   | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>  | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>   | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>  | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>   | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>  | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>   | <p><b>Narratology. Context. Genre. Representations. Characterisation and setting. Structure</b></p>  |
| <p><b>What is needed to master the knowledge</b></p> | <p>In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional key scene knowledge, examination of minor characters. More specifically, we focus on a deeper and more elevated knowledge of the text through studying aspects of tragedy, the importance of the dramatic 5 part structure, particularly the climax and resolution, and unity of action.</p> | <p>Students will develop their understanding of Language paper two along with their exam technique and knowledge of the questions. Learning will focus on reading and analysing non-fiction texts from the 19th – 21st centuries. Students will develop their knowledge of the methods writers use to convey their perspectives and they will use this knowledge to convey their own ideas effectively when writing. Students will focus on writing effectively for different purposes and audiences: to explain, instruct, and argue; selecting vocabulary, grammar, form, and structural and organisational features to reflect audience, purpose and context; using language imaginatively and creatively; and maintaining coherence and consistency across a text.</p> | <p>Students will develop their understanding of poetic techniques in the construction of meaning through analysing, writing about and discussing four key themes in the power and nature cluster.</p> | <p>1. to understand the ways in which authors use the openings of stories to engage the reader<br/>2. to understand how the conventions of literary genres may be evident in the story opening<br/>3. to understand the structural features of the passage and its place in the structure of the whole novel<br/>4. to make a personal response to the passage with evaluation using inference and analysis.<br/>5. to be able to use the details of texts as the foundation for plausible predictions and insights about the rest of the work<br/>6. to recognise some of the conventions of literary fiction and the ways in which textual cohesion is achieved.<br/>7. to be able to read for inference and comprehension<br/>8. to understand how writers use language to achieve effects and influence readers. to be able to support their responses with appropriate textual references</p> | <p>Understanding Staves 2 to 5 including the presentation of the Ghosts of Christmas Past, Present and To Come. Dickens intentions and purpose in writing the novella. Use of structural as well as literary methods and their effect including motifs, allegory, juxtaposition, symbolism and foil characters.</p> | <p>Students will develop their understanding of poetic techniques in the construction of meaning through analysing, writing about and discussing four key themes in the Identity cluster</p> | <p>Knowing how to present a clear viewpoint using appropriate tone with a range of rhetorical devices, provides further opportunities for convincing and compelling responses from the student's perspective. Thinking, planning, crafting and accuracy will be taught as the essential skills for writing non-fiction texts. Students will know that careful, precise choices and improvements need to be made to be a skilful, successful writer.</p> | <p>In year 10 students will aim to master the knowledge needed and in year 11 the challenge for students will be extended using retrieval practise, revision, additional study of thematic and method links, how to compare poems, as well as essay planning and writing. Students will need to know that the poems are linked thematically under the heading of 'power and conflict', but that there are sub groups such as grief, nature, war poems, which will aid them when making the correct choice for comparison in assessment. Practise, verbal and written, in making comparisons of theme, methods and ideas is required so that students become confident to make links and express their interpretations.</p> |