# English: Into the World

| YEAR 9 TOPIC(s) | THE GOTHIC TRADITION | WAR WRITING | TRAGEDY THROUGH TIME | FREEDOM | WOMEN IN LITERATURE |
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| | THE GOTHIC TRADITION | WAR WRITING | TRAGEDY THROUGH TIME | FREEDOM | WOMEN IN LITERATURE |

| | Students know: | Students know: | Students know: | Students know: | Students know: |
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| What students will know | Students know:<br>- Gothic Literature is a genre of literature and film that covers horror, death, and at times, romance<br>- The Gothic derived from Walpole's The Castle of Otranto and developed with texts such as Mysteries of Udolpho, Jane Eyre and Wuthering Heights.<br>- Gothic conventions consist of evoking mystery and fear, emotional distress, the supernatural, romance as well as many others.<br>- Characterisation is a conscious construct developed by a writer' often convincing representation of society or a dramatised version for stylistic or moral effect.<br>- A conceptual metaphor is a figurative comparison that draws on | Students know:<br>- The influence of the First World War on the development of modernism as a literary movement<br>- *Journey's End* is a modernist play<br>- What makes a 'well-made' play<br>- The 3 different types of irony (dramatic, situational & verbal)<br>- How Aristotle's 5 part plot structure applies to *Journey's End*<br>- Characters are vehicles which represent particular tenors<br>- Themes are tenors represented by different vehicles<br>- Aristotle's dramatic unities and how these apply to *Journey's End*<br>- Can explain the effects of irony and symbolism<br>- How characters from different social | Students know:<br>- The conventions of Greek tragedy/Aristotelian unities<br>- The conventions of medieval tragedy<br>- The conventions of Renaissance/Revenge tragedy<br>- The conventions of modern tragedy<br>- The characteristics of a tragic hero<br>- How the themes of fate, morality, reputation and justice are presented in specific texts<br>- How tragedies are structured<br>- How to structure an argument<br>- The historical context of Shakespeare's *Othello* | Students know:<br>- African – American English dialect is used throughout the novel to represent authenticity.<br>- Hurston uses a frame narrative, a cyclical structure and religious symbolism to create meaning.<br>- Hurston presents Janie's self-identification through an adaptation of the Lacanian 'mirror stage'.<br>- Janie's fictional life is a metaphor for the many challenges African – American women experienced.<br>- Janie is not Hurston and is a construct.<br>- Hurston uses a range of metaphors and | Students know:<br>**Women's Literature:**<br>**The Firsts**: Sappho, Aphra Behn<br>**Industrial Britain**: The Brontë's, Elizabeth Barrett Browning, Christina Rossetti Charlotte Perkins Gilman: The Yellow Wallpaper<br>**Modern Day:** Virginia Woolf, Margaret Attwood, Chimamanda Ngozi Adichie |

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| | - experience and shared understanding of a source and the target image.<br>- Romanticism is an artistic and intellectual movement that began in the late 18$^{th}$ century where imagination rather than reason was the most important factor.<br>- A Byronic hero is an arrogant, intelligent, educated outcast, who somehow balances their cynicism and self-destructive tendencies with a mysterious magnetism and attraction, particularly for heroines.<br>- A periodic sentence is a sentence in which the main clause is given at the end of the sentence in order to create interest or suspense | classes are presented in *Journey's End*<br>- How heroism, comradeship, class and power are presented in *Journey's End* | | mixes them in her description, akin to poetry.<br>- Hurston's choice of using the African – American English dialect was criticised by many black writers.<br>- The difference between theme and motif.<br>- What Ethos, Pathos and Logos mean in reference to persuasive writing.<br>- How discourse markers can be used to develop lines of analysis / enquiry in their analytical writing. |

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| **What students will be able to do** | **Students can:**<br>- use tenor, vehicle and ground to analyse a range of metaphors<br>- use excellent epithets to evaluate and analyse Gothic characters and conventions<br>- Develop understanding of societal anxiety portrayed through Gothic literature<br>- Evaluate the writer's creation of characters and their state of mind.<br>- Develop use of conceptual metaphors to craft own detailed description.<br>- Use periodic sentences within own writing to build suspense.<br>- Summarise chronological events within *Wuthering Heights* and the development of tension and conflict. | **Students can:**<br>- use tenor, vehicle and ground to analyse a range of metaphors<br>- use excellent epithets to evaluate and analyse characters and themes<br>- Demonstrate understanding of societal anxiety portrayed through war writing<br>- Evaluate the processes a writer uses to create characters<br>- Explain the effects of figures and schemes in poetry<br>- Develop use of conceptual metaphors to craft own detailed description.<br>- Use a range of create sentence types in descriptive writing (See list of sentence types: https://www.dropbox.com/s/ycnyea7r8ennpr9/Creative%20sent | **Students can:**<br>- Identify and explain the effect of symbolism and motifs in specific texts<br>- Explain how key themes are presented in the texts in specific texts<br>- Explain the difference between meaning and intentions of specific words<br>- Construct personal viewpoints in the form of thesis statements<br>- Write about tragic heroes and their function in the text<br>- Select and embed relevant textual detail<br>- Consider alternative interpretations<br>- Analyse the writer's use of language, structure and form | **Students can:**<br>- Use tenor, vehicle and ground to analyse a range of metaphors.<br>- Use excellent epithets to evaluate and analyse characters, symbols, settings and themes<br>- Construct thesis statements introducing alternative interpretations using subordinating conjunctions.<br>- Construct persuasive speeches / text which utilise ethos, pathos and logos.<br>- Critically evaluate how Hurston explores themes and ideas in her writing.<br>- Make links between texts | **Students can:**<br>• Embed the **context** and show how **societal anxieties** influenced female writers and women in literature into analytical responses<br>• **evaluate how deliberate word choice is used** by writers to present characters, society and key movements and events **and apply this knowledge by using language as writers themselves**<br>• link contextual information to the **central themes** and reflect on the role of women within society. |

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| | - Evaluate the roles of Cathy and Heathcliff and Bronte's purpose in creating such characters. | ence%20types.pptx?dl=0)<br>- Summarise chronological events within Journey's End and the development of tension and conflict.<br>- Evaluate the roles of Stanhope, Osbourne and Raleigh and Sherriff's purpose in creating such characters.<br>- Discuss thematic links between texts | - Evaluate the writer's intent | based on the ideas and attitudes driving them using a range of discourse markers.<br>- Develop a line of enquiry from thesis statements through to conclusions in which they evaluate authorial choices | |

| Beyond the classroom | **Further Reading - British Library Gothic references**<br>Gothic Motifs:<br>https://www.bl.uk/romantics-and-victorians/articles/gothic-motifs<br>The Gothic clip:<br>https://www.bl.uk/romantics-and-victorians/videos/the-gothic<br>The Origins of the Gothic:<br>https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-the-gothic<br>The Imperial Gothic:<br>https://www.bl.uk/romantics-and-victorians/articles/the-imperial-gothic<br>The Victorian Supernatural:<br>https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural<br>Jane Eyre: Fairytale and Realism:<br>https://www.bl.uk/romantics-and-victorians/videos/jane- | **Selected chronology of plays about the First World War:**<br><br>1916 – *Night Watches*, Allan Monkhouse<br><br>1918 – *My Eyes Have Seen*, Alice Dunbar-Nelson<br><br>1924 – *Tunnel Trench*, Hubert Griffith<br><br>1928 – *Journey's End*, RC Sherriff<br><br>1930 – *Post-Mortem*, Noel Coward<br><br>1963 – *Oh, What A Lovely War!*, Joan Littlewood<br><br>1981 – *The Accrington Pals*, Peter Whelan<br><br>2010 – *Sea and Land and Sky*, Abigail Docherty | Notes on the thought-provoking chapter on 'Othello' in 'This is Shakespeare' by Professor Emma Smith:<br><br>https://www.juliangirdham.com/blog/emma-smith-on-othello | 'African-American English is not Standard English with mistakes' – Geoffrey K. Pullum (please see the appendix in the Teacher Guide). | **Further Reading: British Library references**<br>Chaucer; The Wife of Bath:<br>https://www.bl.uk/medieval-literature/articles/female-soveraynetee-in-chaucers-the-wife-of-baths-prologue-and-tale<br>Women in the Medieval Period: https://www-upgrade.bl.uk/medieval-literature/articles/womens-voices-in-the-medieval-period<br>Aphra Behn:<br>https://www.bl.uk/people/aphra-behn<br>Aphra Behn: Oroonoko:<br>https://www.bl.uk/collection-items/aphra-behns-oroonoko-1688<br>Aphra Behn: The Rover:<br>https://www.bl.uk/restoration-18th-century-literature/articles/the-rover-an-introduction<br>Mary Wollstonecraft:<br>https://www.bl.uk/collection-items/mary-wollstonecraft-a-vindication-of-the-rights-of-woman<br>The 'New Woman':<br>https://www.bl.uk/romantics-and-victorians/articles/daughters-of-decadence-the-new-woman-in-the-victorian-fin-de-siecle |
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eye-fairytale-and-realism
Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed minds: https://www.bl.uk/romantics-and-victorians/articles/gothic-fiction-in-the-victorian-fin-de-siecle
Ann Radcliffe: The Female Gothic: https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-ann-radcliffe
Daphne De Maurier and the Gothic: https://www.bl.uk/20th-century-literature/articles/daphne-du-maurier-and-the-gothic-tradition
The Mysteries of Udolpho: https://www.bl.uk/collection-items/the-mysteries-of-udolpho
The Castle of Otranto: https://www.bl.uk/collection-items/gothic-novel-the-castle-of-otranto-by-horace-walpole

Elizabeth Barrett Browning: https://www.bl.uk/romantics-and-victorians/articles/elizabeth-barrett-browning-social-and-political-issues
Browning; the 'Woman' question: https://www.bl.uk/romantics-and-victorians/articles/elizabeth-barrett-browning-and-the-woman-question
Christina Rossetti: Gender and Power: https://www.bl.uk/romantics-and-victorians/articles/christina-rossetti-gender-and-power
Gender in 19th century Britain: https://www.bl.uk/romantics-and-victorians/videos/gender-in-19th-century-britain
Charlotte Bronte: https://www.bl.uk/people/charlotte-bronte
Jane Eyre and the 19th century woman: https://www.bl.uk/romantics-and-victorians/articles/jane-eyre-and-the-19th-century-woman

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| | Angela Carter; the Werewolf: https://www.bl.uk/20th-century-literature/articles/angela-carters-wolf-tales<br><br>**Wuthering Heights** https://www.bl.uk/teaching-resources/brontes-wuthering-heights-fantasy-and-realism https://www.bl.uk/teaching-resources/brontes-wuthering-heights-walking-the-landscape https://www.bl.uk/teaching-resources/brontes-wuthering-heights-who-is-heathcliff | | | | |