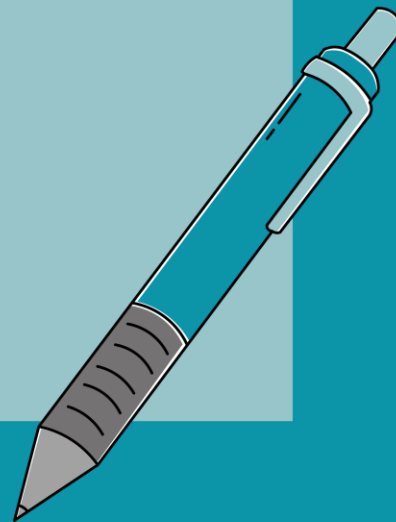


ENGLISH CURRICULUM OVERVIEW

KS3 overview



Manchester
Communication
Academy



Year 7

Curriculum Content

Year 7	Autumn 1	Autumn 2
Topic name	Novel: Bone Sparrow Reading Focus	Novel: Bone Sparrow Writing Focus
Declarative Knowledge	<p>Define: imagery, tenor, vehicle, ground, refugee, metaphor, personification, implicit/explicit, symbol</p> <p>Explain: implicit/explicit meaning, features of Freytag's pyramid, the Rohingya refugee crisis, symbolism, themes, non/linear narratives. Explaining themes such as: displacement, identity and family within the text. Exploring symbolism within the text e.g. Shakespeare duck, the bone sparrow, the night sea.</p>	<p>Define: hook, exposition, rising action, climax, falling action, denouement,</p> <p>Explain: impact of imagery, first-person narratives, Freytag's pyramid, narrative perspective, narrative hooks, bias, character flaws and facades, internal and external dialogue and in medias res openings.</p>
Procedural knowledge	<p>Identify structural features in a fictional text. Make explicit and implicit inferences about language. Analysing a text for symbols and motifs. Analysing unseen extracts. Using topic sentences and embedding quotations. Using 'what how why' in analysis.</p>	<p>Write consistently using first person narrative. Create a narrative hook to draw a reader into a story. Create a flawed and biased character. Write using internal/external dialogue for a character. Describe setting and character using figurative writing devices.</p>

Assessment/Outcomes	<p>Summative Section A: Vocabulary, comprehension, analysis</p> <p>Summative Section B: Extended analysis of core text.</p>	<p>Summative Section A: Vocabulary, comprehension, analysis</p> <p>Summative Section B: Extended writing task.</p>
Prior knowledge	<p>Narrative fiction. Making inferences (VIPERS)</p> <p>Identifying the features of language in a text. Identifying and analysing figurative language (i.e. metaphor, personification and simile). Using punctuation effectively.</p>	<p>Students should be able to plan their writing, select appropriate language, use dialogue, create cohesion across paragraphs and evaluate their written work.</p>
Future learning	<p>Analysing more complex 19th Century and Jacobean Literature. We develop analytical paragraph skills with an extended range of tier 2 vocabulary.</p>	<p>Revisiting features such as cyclical narrative structure, flashbacks and different perspectives. In addition we introduce the idea of character flaws and facades and use these features to build tension in a narrative.</p>
Why is this being studied?	<p>National curriculum. Importance of exploring the experiences of others through narrative literature. Developing critical and analytical thought by studying analytical devices.</p>	<p>National curriculum. Developing the foundational writing skills from KS2. Developing and solidifying their voice as writers.</p>

Year 7	Spring 1	Spring 2
Topic name	Poetry - Reading Focus	Rhetoric - Writing Focus
Declarative Knowledge	<p>Define: blank verse, free verse, sonnet, ballad, Speaker, narrator, conflict, imagery, metaphor, tenor, vehicle, ground, simile, personification, symbol, form, regular, blank verse, free verse, structure, stanza, rhyme, repetition, alliteration, extended metaphor, irregular, caesura, enjambment</p> <p>Explain: the importance of structural features in poetry, the explicit/implicit effect of imagery, differences in regular and irregular forms of poetry, the core emotions and ideas behind a poem, poems are influenced by the writer</p>	<p>Define: bias, repetition, personal pronouns, tricolon, oxymoron, anecdote, rhetorical questions, alliteration, hyperbole, ethos, pathos, logos, tone, pitch, intonation, articles, opinion pieces, blogs, reviews, speeches, letters, and advice columns</p> <p>Explain: transactional language, rhetoric involves sharing opinions, the importance of audience connection, the purpose of the Aristotelian triad, counter argument, the importance of introductions in rhetorical writing</p>
Procedural knowledge	Use topic sentences, select relevant quotes, explain explicit and implicit meaning, use what/how/why to expand ideas, identify the key word in an assessment question, apply the narrative model TAMED/TALESFM, to analyse the form and structure of a poem, use embedded quotations, consider context.	Identify rhetorical features, structure a persuasive piece using Aristotelian features, write a clear introduction that expresses a viewpoint, include a hypothetical scenario to create pathos, incorporate supportive evidence using logos, create a credible persona using ethos, create a credible counter-argument , using a range of rhetorical devices, rehearse and deliver a spoken rhetorical piece.
Assessment/Outcomes	<p>Summative Section A: Vocabulary, comprehension, analysis</p> <p>Summative Section B: Extended analysis of core text.</p>	<p>Summative Section A: Vocabulary, comprehension, analysis</p> <p>Summative Section B: Extended writing task.</p>

Prior knowledge	Narrative perspective, tenses, The Bone Sparrow comprehension, Freytag's narrative model, non/linear narratives, in medias res, symbolism	Cold reading and decoding extracts, topic sentences and supporting evidence, character types, internal and external dialogue
Future learning	Conflict poetry in Y9. Analysing the Power and Conflict Anthology in Y11	Rhetoric in Y8 and Y9. Cicero's rhetorical structure.
Why is this being studied?	National curriculum. Importance of exploring the experiences of others through poetry. Developing critical and analytical thought by studying analytical devices.	National curriculum. Developing the foundational writing skills from KS2. Developing and solidifying their voice as writers.

Year 7	Summer 1	Summer 2
Topic name	A Midsummer Night's Dream - Reading Focus	Descriptive writing - Narrative Writing
Declarative Knowledge	<p>Define: facade, hubris, hamartia, Elizabethan, fairies, unity, division, verse, rhyme, prose, iambic pentameter, monologue, duologue, soliloquy, chorus,</p> <p>Explain: plays are performed using staging and dialogue, AMSND plot and key themes and symbols, the difference between verse and prose, the conventions of Shakespearean comedies, how dramatic irony and flaws/facades direct the play's narrative</p>	<p>Define: imagery, metaphor, narrative, freytag, cyclical structure, linear structure, omniscient, first person, archetypes, dissembler, flatterer, coward, describe, narrate, motif, semantic field, atmosphere, symbolism, simple sentences, compound sentences, complex sentences,</p> <p>Explain: description is a key part of storytelling; setting, character and plot are elements of description; the various roles of the narrator in the scene, theophrastus character types and how they can be used in writing; the difference between</p>

		descriptive and narrative writing tasks; the range of structural features used in descriptive writing; the purpose of description (to take the reader on a journey through a scene)
Procedural knowledge	Identify the features of a play; identify different forms of dialogue; find examples of the features of a Shakespearean comedy; identify the stressed/unstressed syllables of iambic pentameter/trochaic tetrameter; identify character flaws/facades in Shakespearean comedy; annotate a quote for denotation and connotation; apply word-level analysis to explore the meaning of a text; using topic sentences and 'what, how, why' writing structure in paragraphs; embed a quotation into a sentence in a 'what, how, why' paragraph.	Identify the differences between a narrative and a description; deploy judicious and accurate vocabulary in their description; write using first person and omniscient narrator; create a theophrastus character/narrator; create a linear transition (contrast) in descriptive writing; use different sentence types in their writing; vary sentence openings using ISPACE, vary paragraph lengths for dramatic effect; create pathetic fallacy in descriptive writing.
Assessment/Outcomes	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended analysis of core text.	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.

Prior knowledge	Conventions of a play, knowledge of Shakespearean plays and plots, what how why analysis of prose and poetry, poetic structure, symbolism, topic sentences and supporting evidence	All core knowledge taught across Y7 including (but not limited to): Cold reading analysis of descriptive texts, Conventions of prose, poetry, plays and descriptive writing techniques, creating imagery, varying sentence types for effect
Future learning	Shakespearean tragedies: Othello and Macbeth	Descriptive writing in Y8 and Y9, analysis of language for effect, gothic literature and conventions, allegory and symbolism
Why is this being studied?	National curriculum. Importance of exploring the experiences of others through poetry. Developing critical and analytical thought by studying analytical devices.	National curriculum. Importance of exploring the experiences of others through poetry. Developing critical and analytical thought by studying analytical devices.

Year 8

Curriculum Content

Year 8	Autumn 1	Autumn 2
Topic name	Of Mice and Men - Reading Focus	Of Mice and Men - Writing Focus
Declarative Knowledge	<p>Define: discrimination, migrant workers, patriarchy, inequality, 3rd person omniscient narrator, figurative language, pathetic fallacy, protagonist, antagonist, pathetic fallacy, semantic field</p> <p>Explain: Context of 1930s America. omniscient narrator, adversity; themes of dreams, inequality, friendship, isolation; symbolism of colour red, candy's dog, the mouse, the farmhouse and land; features of Freytag's pyramid, non/linear structure</p>	<p>Define: flaw, villain, hero, anti-hero, foreboding, dialogue, monologue, soliloquy, facades, extended metaphor, tension/atmosphere, character archetypes</p> <p>Explain: variety of plot structures, types of narrative conflict, flaws and facades in character description, the function of omniscient narrators, external/internal dialogue in character development</p>
Procedural knowledge	<p>Make inferences using decoding, comprehension and vocabulary skills; identify elements of Freytag's pyramid in a narrative; identify and analyse character types and symbolic meaning; word/technique level analysis of key quotes; analyse a text using a narrative model; applying 'what/how/why' as a structural technique; writing a introduction that posits an argumentative viewpoint</p>	<p>Analyse the effect of different sentence structures, adapt a Freytag narrative into a section of descriptive story, varying sentence/ paragraph structures, apply structural techniques to build tension, to use 'show not tell' to reveal setting and character, use pathetic fallacy or metaphor to represent a conflict between two characters</p>

Assessment/Outcomes	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended analysis of core text.	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.
Prior knowledge	Class novel - The Bone Sparrow, analysing symbolism in narrative fiction, analysing and creating simile/metaphor, using 'show not tell' for description, cold-reading unfamiliar narrative extracts, defining and applying core Y7 vocabulary	Cold reading, decoding, annotating or analysing fiction; analysing imagery, analysing narrative structure, omniscient narrator, core vocabulary, dialogue in Shakespearean text, structural features in poetry
Future learning	Conventions of gothic literature, symbolism, context and key vocabulary from the genre.	Rhetorical writing; structuring a cogent argument and supporting using topic sentences.

Why is this being studied?	To help students to identify features of major historical movements in literature, to prepare for the analysis of figurative language elements in KS4 texts.	To develop their creative writing capabilities, using a 3rd person narrator to diversify their writing perspectives.
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Year 8	Spring 1	Spring 2
Topic name	Gothic Literature	Rhetoric
Declarative Knowledge	<p>Define: tension, atmosphere, mood, the uncanny, supernatural, mystery, suspense, fear, isolation, apprehension. the sublime, the uncanny, virtuous, devout, symbols, pathetic fallacy</p> <p>Explain: the origins and lineage of gothic literature, the conventions of gothic literature: character conflict through unsettling settings, character and plot, creating a fear of the unknown and/or supernatural, gothic literature often has 'good' vs 'evil' characters, the term 'evaluation' in English (justify opinions and analyse language to support)</p>	<p>Define: rhetoric, persuade, ethos, pathos, logos, anaphora, dichotomy (e.g., constructive vs destructive), Cicero, exordium (introduction), narration/proof (reasons/facts/supporting arguments), division/refutation (counter-argument), peroration (conclusion/solution), pronouns, expert, anecdote, assertion, discourse marker</p> <p>Explain: the purpose of rhetoric, a refutation (consideration/challenge of the counter-arguments) important to creating a well-rounded argument, the function of a variety of sentence forms, how a dichotomy can be persuasive, the aristotelian triad and cicero's six-part rhetorical structure</p>

Procedural knowledge	Write an extended introduction, analyse using the 'what how why' technique, define 'setting' and describe the impact of conventional gothic settings, write extended analytical Introductions, write using surface meaning and deeper meaning, make inferences using decoding and comprehension skills.	Define the six essential 'pillars' of good rhetoric (Cicero's rhetorical structure), skim and scan for persuasive devices, adapt rhetorical devices for independent writing Write using persuasive devices, different forms of repetition, write a structured refutation, include discourse markers to link ideas across paragraphs
Assessment/Outcomes	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended analysis of core text.	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.
Prior knowledge	Foreboding, implicit/explicit readings of a text, protagonist, antagonist, tenses, in medias res, imagery, sentence types, topic sentences, key vocabulary	Cold reading, decoding, annotating or analysing fiction, freytag's pyramid/structural analysis/tension/foreboding, tier three vocabulary from Y7 and Y8, topic sentences/supporting detail, fiction: 3rd person omniscient narrator, character types, past/present tense, internal and external dialogue, in medias res, gothic: conventions, writing an evaluation, language features
Future learning	To prepare the students for the representation of the gothic and supernatural in KS4 literature (A Christmas Carol)	To embed an understanding of rhetorical writing structure before proceeding to study it in greater depth in Y9.

Why is this being studied?	To help students to identify features of major historical movements in literature, to prepare for the analysis of figurative language elements in KS4 texts.	To prepare students for their non-fiction writing task in Language Paper 2.
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Year 8	Summer 1	Summer 2
Topic name	Conflict Poetry	Journey's End
Declarative Knowledge	<p>Define: Theme, semantic field, regular verse, irregular verse, free verse, sonnet, quatrain, stanza, internal rhyme, rhyming couplets, refrain, sibilance, plosive, thesis statement</p> <p>Explain: Poetry can express strong emotion, poetic forms and styles are varied, poetry can appear within prose, poems can tell stories, poems have layers of ambiguous meaning, the narrator, speaker and/or writer of poems are not always the same, TALES FM, poetry is often influenced by the poet's understanding of the world</p>	<p>Define: dug-out, dialogue, soliloquy, realism, battalion, trenches, duologue, fourth wall, realism, vernacular language, dialect, colloquialisms, stage directions, staging, symbol, motif, allegory,</p> <p>Explain: the conventions of a staged play, conventions of theatrical realism, the context of the play 'Journey's End', how dialect and intonation can give clues to traditional rank & social status, the allegorical meaning of the play 'Journey's End', motifs in the play</p>

Procedural knowledge	Identify differences between speaker and poet, analyse poetic devices at an explicit or implicit level, identify regular and irregular poetic forms, apply the narrative model to poetry, apply TALEs FM structure when analysing a poem, structure written analytical responses using 'what-how-why' scaffold, applying word-level-analysis, using structural features in poetry analysis, write an extended response using a thesis introduction	Identifying differences between modern and Shakespearean plays, decoding Shakespearean text, analyse and comment on themes and motifs in the play, write dialogue for a play, include features of theatrical realism in a written dialogue, choose appropriate imagery, vocabulary and language devices to convey meaning
Assessment/Outcomes	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.
Prior knowledge	Developing knowledge of poetry conventions from the Y7 scheme. Development of the understanding of conflict in a text	Students previously studied a Shakespearean comedy and they are familiar with the conventions. This topic introduces a different genre for comparison: theatrical realism.
Future learning	Students will be studying the poetry cluster 'Power and Conflict' at KS4 and will also be revisiting conflict poetry at the end of KS3.	In the future the students will study a modern play that has conventions of theatrical realism.
Why is this being studied?	The National Curriculum requires the study of poetry as part of the KS3 curriculum.	To introduce the students to different genres of play and also as part of their National Curriculum requirement.

Year 9

Curriculum Content

Year 9	Autumn 1	Autumn 2
Topic name	The Hate U Give - Analytical Reading	The Hate U Give - Creative Writing
Declarative Knowledge	<p>Define: BLM, flaw, facade, protagonist, antagonist, hero, anti-hero, villain, first person omniscient, past tense, present tense, linear, cyclical, flash forward, dialect, colloquial, allusion, internal/external dialogue flaw/facade/protagonist/antagonist/hero/ anti-hero/villain</p> <p>Explain: Afro-American vernacular, dialect, race relations in the US and beyond, intertextuality, double-consciousness, code-switching, symbolism, and motifs, conflict of character vs society, character vs character, narrative model</p>	<p>Define: Resistance, classism, oppression, diversity, disproportionate, justice, bias, institutional racism, activism, non-linear, flashback, era, context, setting, third person omniscient, third person limited, foreshadowing, foreboding, standard English, allegory, allusion</p> <p>Explain: stories can be a form of protest, stories can create social commentary, the purpose of allegory, different forms of allegory, the purpose of symbolism in a narrative, the impact of metaphor to convey meaning</p>
Procedural knowledge	Read, decode and analyse a fictional text, comprehend and make inferences, identify methods in a text, evaluate the messages conveyed by a text, make comparisons of character and setting across a text, using 'what how why' to break down analysis, identifying character types, comparing characters, analysing dialogue for meaning, identifying and analysing imagery in a narrative, writing using topic sentences to structure analysis paragraphs.	Identify the components of an allegory, plan and write a short allegory, identify social and political issues that can be incorporated into allegory, create a character that has a flaw or facade, write a story using a non-linear structure, write using a third-person omniscient narrator, create a symbol or motif as part of a story, write an exciting exposition, write a suspenseful cliffhanger.

Assessment/Outcomes	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended analysis of core text.	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.
Prior knowledge	Developing knowledge of prose, learning about a diverse range of backgrounds and experiences, analysing text for meaning using 'what how why', structuring written responses.	Writing narrative fiction that includes a third person omniscient narrator, creates a feeling of tension and foreboding and uses imagery to 'show not tell'.
Future learning	Comparing/developing prosaic analysis to Shakespeare plays and a range of poetry Examining narratives as a form of social commentary - i.e.A Christmas Carol.	Descriptive writing at KS4: helping students to go beyond the basics of description and begin to craft an allegorical meaning.

<p>Why is this being studied?</p>	<p>Broaden their understanding of the world around them, hear different stories from other parts of the world.</p>	<p>Provide opportunity for students to write creatively and express their viewpoints through the use of narrative. Preparation for GCSE creative writing tasks.</p>
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Year 9	Spring 1	Spring 2
<p>Topic name</p>	<p>Dystopian Fiction</p>	<p>Rhetorical Writing</p>
<p>Declarative Knowledge</p>	<p>Explain: Dystopian fiction conventions: post apocalyptic society, illusion of utopia, propaganda, control, violence, surveillance, fear, rebellion, control, technology, misuse of power. Dystopia exaggerates flaws in society. The central conflicts in dystopian fiction are character vs society and environment. Dystopian texts can be a form of protest against elements of society or culture. Dystopian fiction changes over time to reflect societal fears. Define binary oppositions and provide examples (rural vs urban life, rich/poor, familiar/strange, youth/maturity)</p> <p>Define: Dystopia, utopia, apocalypse, democracy, dictatorship, propaganda, rebellion, resistance, inequality, regime, society, environment</p>	<p>Explain: Rhetoric can be a form of resistance, manipulation, and inspiration, public figures use rhetoric to create societal change, analogy and allegory can be used as persuasive devices, humour and hyperbole can be used as part of a well-crafted piece of rhetoric, the conclusion of a piece of persuasive writing should link back to the opening and provoke the audience to act, the Aristotelian triad, Cicero’s six part rhetorical structure, a variety of sentence forms that can convey more complex ideas</p> <p>Define: Ethos, logos, pathos, introduction, narration, refutation, conclusion, anecdote, allegory, analogy, epistrophe, anaphora, hyperbole, tone, pitch, humour: pun, irony, satire</p>

<p>Procedural knowledge</p>	<p>Identify dystopian conventions within an extract, identify structural/linguistic features in a narrative, evaluate structural features in a narrative, explore the effect of language can vary for different audiences, whole text vs close-focus analysis of narrative and language devices, predict writers' intention, write a thesis statement that incorporates parallel opinions, analyse dystopian conventions in an extract for the implicit/explicit message.</p>	<p>Define and identify the features of a persuasive analogy, include a persuasive analogy in the concluding section of a rhetorical argument, include humour, puns and irony in a persuasive piece, write a Ciceronian conclusion, include the message from an allegorical story as a persuasive reference to support an argument, identify rhetorical features in notable speeches, replicate the features and style of notable speeches to develop their craft.</p>
<p>Assessment/Outcomes</p>	<p>Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended analysis of core text.</p>	<p>Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.</p>
<p>Prior knowledge</p>	<p>The Hate U Give, character vs. society/environment as preparation for dystopian convention of a protagonist who struggles against society/environment.</p>	<p>Previous study of rhetorical devices in Y7 and Y8. This is a progression of the writing skills introduced in earlier years. Literary context of character vs. society/environment gives students a conceptual grounding in the importance of rhetoric as a means of protest</p>

Future learning	Link to rhetorical writing, where students will study methods and models of language as a form of resistance. There is also a link to KS4 Literature, as students begin to see texts as ‘intentional’ objects, serving to inspire and influence us.	Link to KS4 Language Paper 2, where students will encounter viewpoints and perspectives from established authors. The knowledge in this scheme will ground their understanding.
Why is this being studied?	An example of an influential and popular genre that serves as a way to comment and critique. This exemplified the idea of a text as an intentional object to help students understand authors’ intention (AO3) at KS4.	The models and methods studied in this assessment are linked clearly to the Language Paper 2 exam.

Year 9	Summer 1	Summer 2
Topic name	Othello	Protest Poetry
Declarative Knowledge	<p>Define: Flaw, facade, hubris, hamartia, catharsis, downfall, tragic hero, Great Chain of Being, patriarchal, the Renaissance, Jacobean, catalyst, antagonist, protagonist, Machievellian, soliloquy, verse, prose, iambic pentameter, couplets, juxtaposition, tension, atmosphere, semantic field, repetition, motif, symbolism, allusion, thesis statement</p> <p>Explain: the context of Jacobean England, The cultural features of the Renaissance, conventions of a play, the conventions of a</p>	<p>Define: Protest, resistance, environment, context, nuance, diversity, reflection, critique, illustration, biased, neutrality, activism, message, oppression, stanza, internal rhyme, rhyming couplets, refrain, sibilance</p> <p>Explain: Poetry can be used as a form of protest, poems can explore conflict, poems can celebrate aspects of life, poems have layers of meaning, contextual understanding of the poet and the era aid the understanding of a text, analysing structural</p>

	Shakespearean tragedy, patriarchal/ hierarchical systems in Othello, the significance of Shakespearean soliloquies, the great chain of being, the key themes of Othello,, the key motifs of Othello	features of poetry and their impact is vital, poetry is designed to be read aloud, TALES FM
Procedural knowledge	Define the conventions of a Shakespearean tragedy, recall key facts about the Renaissance and the Jacobean era and link them to the plot of Othello, define the conventions of Shakespearean tragedy, identify and analysing different forms of dialogue in a play (i.e. prose, verse, soliloquy), identify flaws and facades in the main characters of Othello with a particular focus on soliloquies, analysis of language, develop written language analysis skills, include thesis statements at the beginning of a response, embed quotations in analytical paragraphs	Identify differences between speaker and poet, analyse poetic devices at an explicit or implicit level, identifying and comparing messages across two poems, identify regular and irregular poetic forms, apply the narrative model to poetry, applying TALES FM structure when comparing two poems, structure written analytical responses using 'what-how-why' scaffold, applying word-level-analysis, using structural features in poetry analysis, write an extended response using a thesis introduction.
Assessment/Outcomes	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended analysis of core text.	Summative Section A: Vocabulary, comprehension, analysis Summative Section B: Extended writing task.

Prior knowledge	AMSND has previously been taught in Y7, identifying the conventions of a Shakespearan comedy. Students have also studied poetry and are familiar with some of the poetic devices used by Shakespeare so they can interpret them in more depth.	Students have studied poetry across Y7-Y8 and they have looked at language devices and analysed poetry for implicit and explicit effect, and explored poetic language in Shakespearean text.
Future learning	At KS4, the students will study Macbeth - another tragic Shakespearean character - as part of their GCSE course.	In KS4 the students will encounter poetic language as part of their GCSE Literature course through the Power and Conflict anthology and the study of The Tragedy of Macbeth.
Why is this being studied?	National curriculum requirement to teach two Shakespeare plays at GCSE. An opportunity to discuss gender, race and class as motivators for a narrative.	