



The Portable Universe

Thoughts on Reading Literature | Morten Mølgaard Pedersen, Aarhus Katedralskole

In dreams begin responsibilities

W.B. Yeats



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Læreplan STX-A

Sprogfærdighed	Kunne læse og forstå <i>lange og komplekse tekster</i> på engelsk i forskellige genrer og stilejer fra forskellige historiske perioder og engelsksprogede regioner, samt tekster fra andre fag end engelsk
Kernestof	Et genremæssigt bredt udvalg af fiktive og ikke-fiktive tekster <i>fra forskellige perioder, herunder skrevne værker</i>
Omfang	Det forventede omfang af fagligt stof er normalt svarende til 600-800 sider. For opgraderingshold fra B til A 300-400 sider, herunder <i>et skrevet værk</i> .

STX/HF-B

Kunne læse og forstå skrevne tekster på engelsk i forskellige genrer af en vis længde om almene og faglige emner.
Et genremæssigt varieret udvalg af <i>primært nyere</i> fiktive og ikke-fiktive tekster, herunder <i>et skrevet værk</i>
Det forventede omfang af fagligt stof er normalt svarende til 300-500 sider.

Hvad er et værk Og hvad skal vi med dem?

Ved "et skrevet værk" forstås som udgangspunkt **en længere tekst, som giver læseren en nuanceret læseoplevelse**. Formålet med at læse et værk er at træne dels læsestrategier, læsefokus og studieteknik og dels at træne evnen til at overskue og fagligt behandle en længere tekst samt arbejde med faglig fordybelse. Læsning af længere tekster i større, sammenhængende afsnit træner elevernes generelle læserobusthed samt opøver deres almene og faglige ordforråd, hvilket forbereder dem til det selvstændige arbejde med studieretningsprojektet og medvirker til at gøre dem studieparate. **Et værk kan defineres som et enkeltstående værk, som forfatteren har tænkt som en helhed**. Det betyder, at den mest gængse forståelse vil være **en roman, en biografi, en selvbiografi, et skuespil, en essay- eller novellesamling**, der har samme forfatter og en gennemgående emne- eller personkreds og dermed giver en samlet læseoplevelse.

Hvad er et værk Og hvad skal vi med dem?

På baggrund af formålet med læsningen afstemmes værkets sværhedsgrad og længde med progressionen i det samlede forløb. **Værker vil normalt ikke være kortere end 100 sider.** Der vil være grå- zoner for definitionen af værker, og som udgangspunkt vil **forlagsantologier til undervisningsbrug ikke normalt kunne anses som et værk**, ligesom **hverken en film uden manuskript eller en remedieret udgave af en film (som manuskript) kan anses som et skrevet værk i denne sammenhæng.** Ved udvælgelsen af værker er det oplagt at lade eleverne have indflydelse på valget og at informere dem om ovenstående formål med læsningen.

Hvad er et værk Og hvad skal vi med dem?

Arbejdet med værker kan organiseres på mange måder. Læsningen kan finde sted i undervisningssammenhæng som "langkøring" (uafbrudt læsning i længere tid) eller foregå asynkront som forberedelse til undervisningen. Man kan lade alle elever læse samme værk eller lade eleverne læse forskellige værker, som de præsenterer for hinanden i "litterære cirkler". Man kan give værket for i god tid, så man starter arbejdet med, at alle har læst værket færdigt. Man kan også lade eleverne selv organisere en plan for læsningen i forpligtende gruppearbejde. Læreren kan også inddele værket i intensivt og ekstensivt læste dele og supplere de ekstensivt læste med korte elevproducerede resumeer eller med filmatiserede versioner af værket.



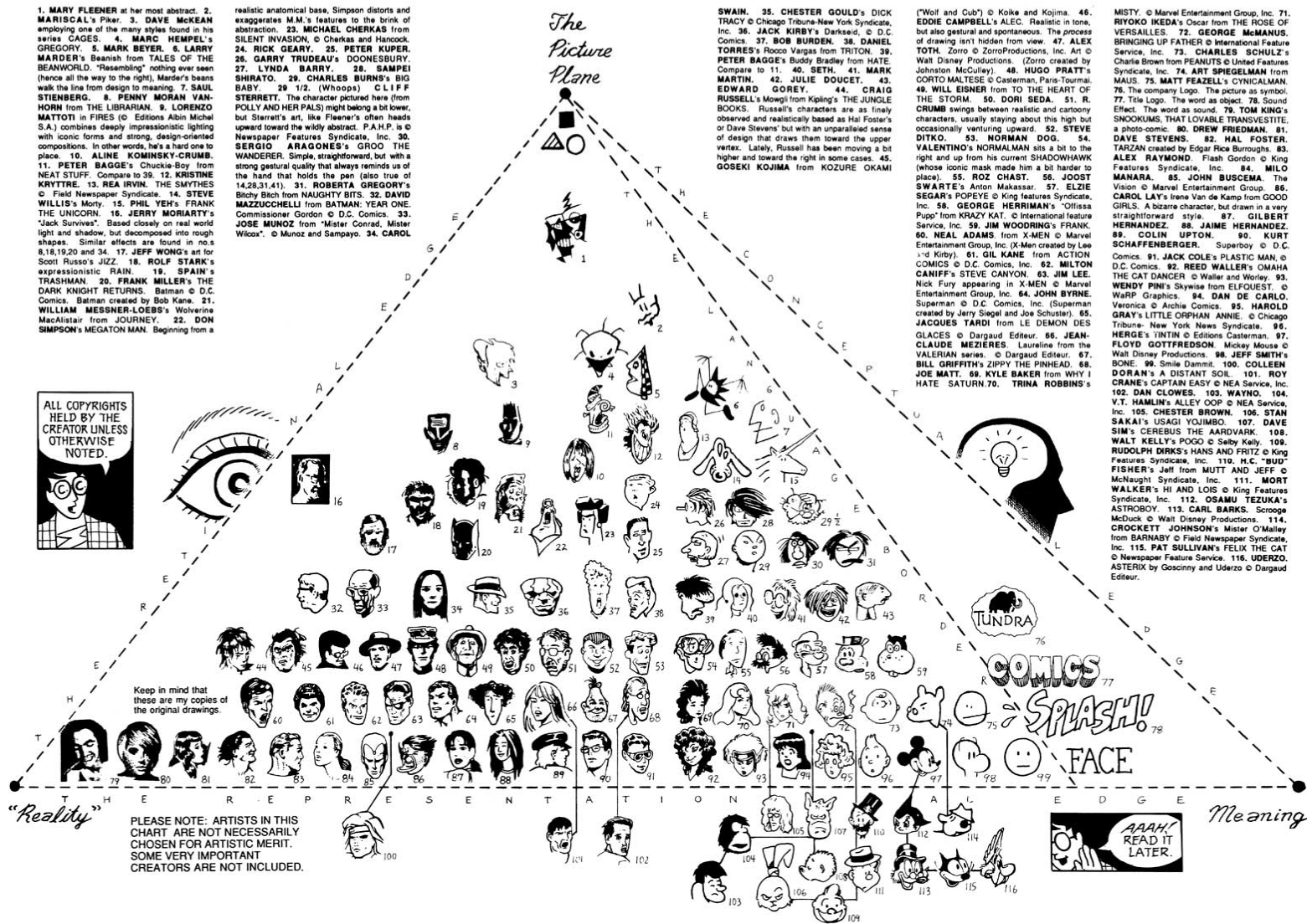
1. MARY FLEENER at her most abstract. 2. MARISCAL's Pixer. 3. DAVE MCKEAN employing one of the many styles found in his series CAGES. 4. MARC HEMPEL's GREGORY. 5. MARK BEYER. 6. LARRY MARDER's Beshish from TALES OF THE BEANWORLD. "Resembling" nothing ever seen (hence all the way to the right). Marder's beans walk the line from design to meaning. 7. SAUL STIENBERG. 8. PENNY MORAN VAN HORN from THE LIBRARIAN. 9. LORENZO MATTOTTI in FIRES (© Editions Albin Michel S.A.) combines deeply impressionistic lighting with iconic forms and strong, design-oriented compositions. In other words, he's a hard one to place. 10. ALINE KOMINSKY-CRUMB. 11. PETER BAGGE's Chickie-Boy from NEAT STUFF. Compare to 39. 12. KRISTINE KRYTTRE. 13. REA IRVIN. THE SMYTHES © Field Newspaper Syndicate. 14. STEVE WILLIS's Morly. 15. PHIL YEH's FRANK THE UNICORN. 16. JERRY MORIARTY's "Jack Survives". Based closely on real world light and shadow, but decomposed into rough shapes. Similar effects are found in no. 8, 18, 19, 20 and 34. 17. JEFF WONG's art for Scott Russo's JIZZ. 18. ROLF STARK's expressionistic RAIN. 19. SPAIN's TRASHMAN. 20. FRANK MILLER's THE DARK KNIGHT RETURNS. Batman © D.C. Comics. Batman created by Bob Kane. 21. WILLIAM MESSNER-LOEB's Wolverine MacAlister from JOURNEY. 22. DON SIMPSON's MEGATON MAN. Beginning from a

realistic anatomical base, Simpson distorts and exaggerates M.M.'s features to the brink of abstraction. 23. MICHAEL CHERKAS from SILENT INVASION. © Cherkas and Hancock. 24. RICK GEARY. 25. PETER KUPER. 26. GARRY TRUDEAU's DOONESBURY. 27. LYNDA BARRY. 28. SAMPEI SHIRATO. 29. CHARLES BURNS's BIG BABY. 29. 1/2. (Whoops!) C L I F F STERRETT. The character pictured here (from POLLY AND HER PALS) might belong a bit lower, but Sterrett's art, like Fleener's often heads upward toward the wildly abstract. P.A.H.P. is © Newspaper Features Syndicate, Inc. 30. SERGIO ARAGONES's GROO THE WANDERER. Simple, straightforward, but with a strong gestural quality that always reminds us of the hand that holds the pen (also true of 14, 28, 31, 41). 31. ROBERTA GREGORY's Bitchy Bitch from NAUGHTY BITS. 32. DAVID MAZZUCHELLI from BATMAN YEAR ONE. Commissioner Gordon © D.C. Comics. 33. JOSE MUNOZ from "Mister Conrad, Mister Wilcox". © Munoz and Sampayo. 34. CAROL

SWAIN. 35. CHESTER GOULD's DICK TRACY © Chicago Tribune-New York Syndicate, Inc. 36. JACK KIRBY's Darkseid. © D.C. Comics. 37. BOB BURDEN. 38. DANIEL TORRES's Rocco Vargas from TRITON. 39. PETER BAGGE's Mowgli from Kipling's THE JUNGLE. Compare to 11. 40. SETH. 41. MARK MARTIN. 42. JULIE DOUCET. 43. EDWARD GOREY. 44. CRAIG RUSSELL's Mowgli from Kipling's THE JUNGLE. Russell's characters are as finely observed and realistically based as Hal Foster's or Dave Stevens' but with an unparalleled sense of design that draws them toward the upper vertex. Lately, Russell has been moving a bit higher and toward the right in some cases. 45. GOSSEKI KOJIMA from KOZURE OKAMI

("Wolf and Cub") © Kojima and Kojima. 46. EDDIE CAMPBELL's ALEC. Realistic in tone, but also gestural and spontaneous. The process of drawing isn't hidden from view. 47. ALEX TOTH. Zoro © ZoroProductions, Inc. Art © Walt Disney Productions. (Zoro created by Johnston McCulley). 48. HUGO PRATT's CORTO MALTESE © Castelman, Paris-Tourmal. 49. WILL EISNER from TO THE HEART OF THE STORM. 50. DORI SEDÁ. 51. R. CRUMB swings between realistic and cartoony characters, usually staying about this high but occasionally venturing upward. 52. STEVE DITKO. 53. NORMAN DOG. 54. VALENTINO's NORMALMAN sits a bit to the right and up from his current SHADOWHAWK (whose iconic mask made him a bit harder to place). 55. ROZ CHAST. 56. JOOST SWARTE's Anton Makassar. 57. ELZIE SEGAR's POPEYE © King Features Syndicate, Inc. 58. GEORGE HERRIMAN's "Offissa Pupp" from KRAZY KAT. © International Feature Service, Inc. 59. JIM WOODRING's FRANK. 60. NEAL ADAMS from X-MEN © Marvel Entertainment Group, Inc. (X-Men created by Lee "d Kirby). 61. GIL KANE from ACTION COMICS © D.C. Comics, Inc. 62. MILTON CANIFF's STEVE CANYON. 63. JIM LEE. Nick Fury appearing in X-MEN © Marvel Entertainment Group, Inc. 64. JOHN BYRNE. Superman © D.C. Comics, Inc. (Superman created by Jerry Siegel and Joe Schuster). 65. JACQUES TARDI from LE DEMON DES GLACES © Dargaud Editeur. 66. JEAN-CLAUDE MEZIERES. Laureline from the VALERIAN series. © Dargaud Editeur. 67. BILL GRIFFITH's ZUPPY THE PINHEAD. 68. JOE MATT. 69. KYLE BAKER from WHY I HATE SATURN. 70. TRINA ROBBINS

MISTY. © Marvel Entertainment Group, Inc. 71. RYUZO IKEDA's Oscar from THE ROSE OF VERSAILLES. 72. GEORGE McMANUS. BRINGING UP FATHER © International Feature Service, Inc. 73. CHARLES SCHULZ's Charlie Brown from PEANUTS © United Features Syndicate, Inc. 74. ART SPIEGELMAN from MAUS. 75. MATT FEZELLE's CYNICALMAN. 76. The company Logo. The picture as symbol. 77. Title Logo. The word as object. 78. Sound Effect. The word as sound. 79. TOM KING's SNOOKUMS, THAT LOVABLE TRANSVESTITE, a photo-comic. 80. DREW FRIEDMAN. 81. DAVE STEVENS. 82. HAL FOSTER. TARZAN created by Edgar Rice Burroughs. 83. ALEX RAYMOND. Flash Gordon © King Features Syndicate, Inc. 84. MILO MANARA. 85. JOHN BUSCEMA. The Vision © Marvel Entertainment Group. 86. CAROL LAY's Irene Van de Kamp from GOOD GIRLS. A bizarre character, but drawn in a very straightforward style. 87. GILBERT HERMANDEZ. 88. JAIME HERNANDEZ. 89. COLIN UPTON. 90. KURT SCHAFFENBERGER. Superboy © D.C. Comics. 91. JACK COLE's PLASTIC MAN. © D.C. Comics. 92. REED WALLER's OMAHA THE CAT DANCER © Walker and Worley. 93. WENDY PIN's Skywise from ELFOQUEST. © WaRP Graphics. 94. DAN DE CARLO. Veronica © Archie Comics. 95. HAROLD GRAY's LITTLE ORPHAN ANNIE. © Chicago Tribune. New York News Syndicate. 96. HERGE's TINTIN © Editions Castelman. 97. FLOYD GOTTFREDSON. Mickey Mouse © Walt Disney Productions. 98. JEFF SMITH's BONE. 99. Smie Dammit. 100. COLLIEEN DORAN's A DISTANT SOIL. 101. ROY CRANE's CAPTAIN EASY © NEA Service, Inc. 102. DAN CLOWES. 103. WAYNO. 104. V.T. HAMLIN's ALLEY OOP © NEA Service, Inc. 105. CHESTER BROWN. 106. STAN SAKAI's USAGI YUIMBO. 107. DAVE SIM's CEREBUS THE AARDVARK. 108. WALT KELLY's POGO © Selby Kelly. 109. RUDOLPH DIRKS's HANS AND FRITZ © King Features Syndicate, Inc. 110. H.C. "BUD" FISHER's Jeff from MUTT AND JEFF © McNaught Syndicate, Inc. 111. MORT WALKER's HI AND LOIS © King Features Syndicate, Inc. 112. OSAMU TEZUKA's ASTROBOY. 113. CARL BARKS. Scrooge McDuck © Walt Disney Productions. 114. CROCKETT JOHNSON's Mister O'Malley from BARNABY © Field Newspaper Syndicate, Inc. 115. PAT SULLIVAN's FELIX THE CAT © Newspaper Feature Service. 116. UDERZO. ASTERIX by Goscinny and Uderzo © Dargaud Editeur.



Reading
Abstract thinking
Visualization
Empathy
Problem solving

Scott McCloud
Understanding Comics (1993)

Think and share

How do you create dynamics and variety when working with the same text for an extended period?

A surreal landscape where a waterfall flows from an open book into a miniature garden with trees and a gate.

Contextual Close Reading and Beyond
Didactic aspects of teaching literature



Oranges are not the only fruit

Literature is its own purpose

Reading is its own purpose

Strong readers make strong writers

The Long Read (Langkøring)

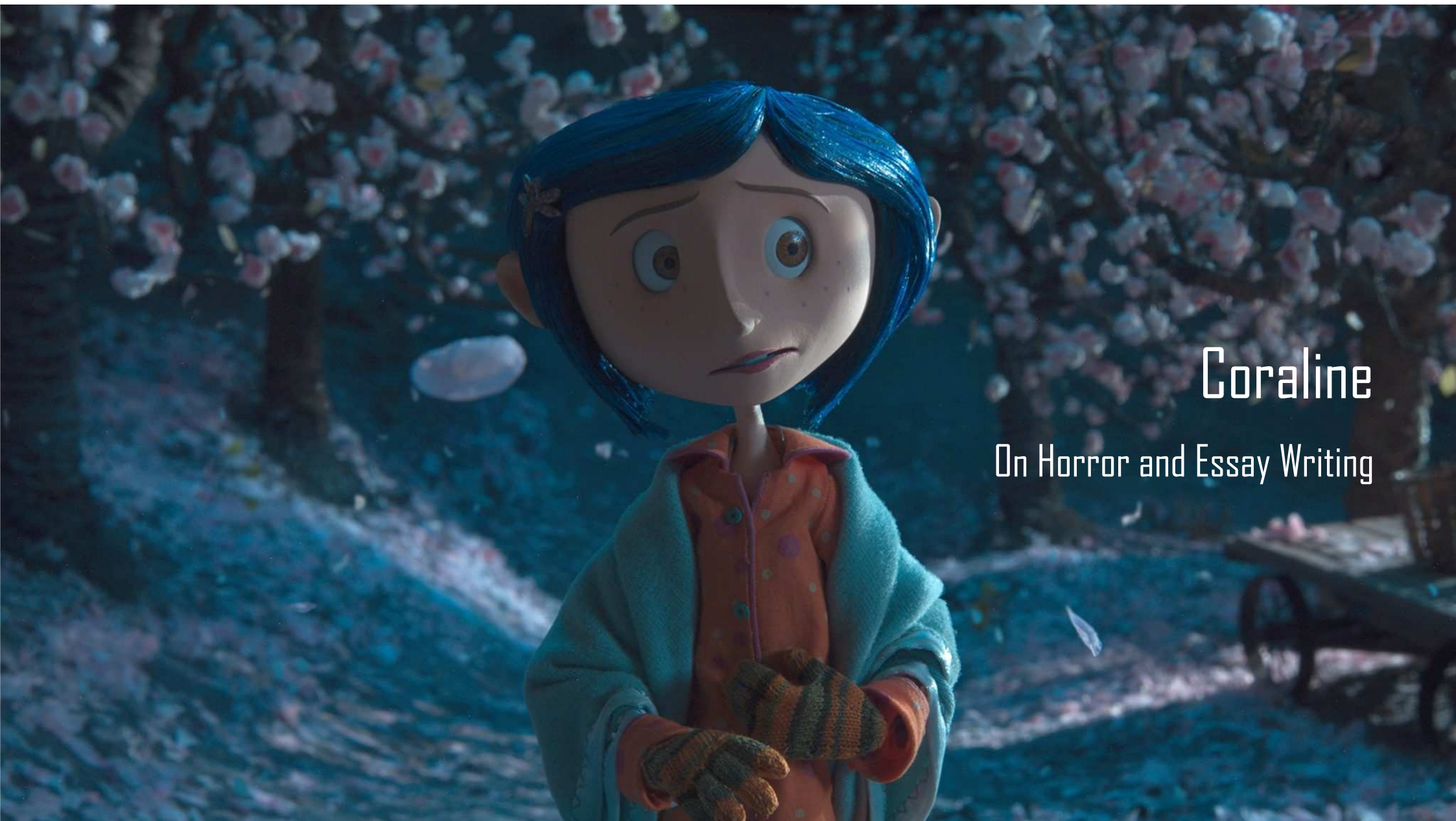
Literary circles

Asynchronous reading running preparation

Advance reading (Reading contract / Initialization + pause)

Intensive / extensive reading /book flooding (+ tasks/summaries/adaptations)

Binding student collaborations



Coraline

On Horror and Essay Writing



Something You Ought to Know

Lemony Snicket

"The right hand doesn't know what the left is doing" is a phrase that refers to times when people ought to know, but don't know, about something that is happening very close to them. For instance, you ought to know about the man who watches you when you sleep.

He is a quiet man, which is why you don't know about him. You don't know how he gets into your home, or how he finds his way to the room in which you sleep. You don't know how he can stare at you so long without blinking, and you don't know how he manages to be gone by morning, without a trace, and you don't know where he purchased the long, sharp knife, curved like a crescent moon, that he holds in his left hand, sometimes just millimeters from your eyes, which are closed and flickering in dreams. [...]

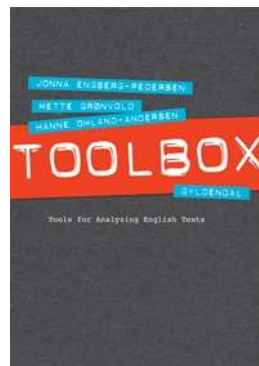
L1: Character and Mood: William Eggleston, "Big Wheels" + Lemony Snicket, "Something you ought to know"

L2: Setting, Mood and Types of Narrator + Long Read Session #1: *Coraline*

L3: *Coraline*, Chapters 1-4: Narrative voice, setting and mood

L4: *Coraline*, Chapters 5-7: The Protagonist and characters

L5: Long Read Session #2



Face Life | Face Reality - On Horror and Essay Writing

L6: *Coraline*, Chapters 8-10: Setting and symbolism (otherworld)

L7: *Coraline*, Chapters 11-13: Themes

Writer's Workshop I – The analytical essay + using literary terms
– (Paragraph on narrator and voice)

Writer's Workshop II – Peer review session + types of quotes, characterization (Paragraph on the protagonist)

Writer's Workshop III: Argumentation (PEE - Causality in arguments (a > b > c), Topic sentence and concluding sentence)

Writer's Workshop IV: Transition signals (Linkers) + Symbolism and themes

Hand in Essay

L12: *Coraline* (Animated Film)

Topic outline: <http://www.inkshed.dk/undervisning/3297-2/>

L3 Task A

The Basics of Storytelling

Double Circles (CL Structure)

Form a double circle. Discuss your teacher's questions.
Outer circle rotates one step right when indicated.

Questions

What is a good story?
Which elements do you need for telling a story?
When were you last completely captivated by a book or film? Why?
What makes you identify with a character?
Do you identify with Coraline? Why? Why not?
How important is the storyteller or narrator?
How much does an omniscient narrator know?
What do you think narrative voice means?
How would you describe the voice speaking in Coraline?

Task B

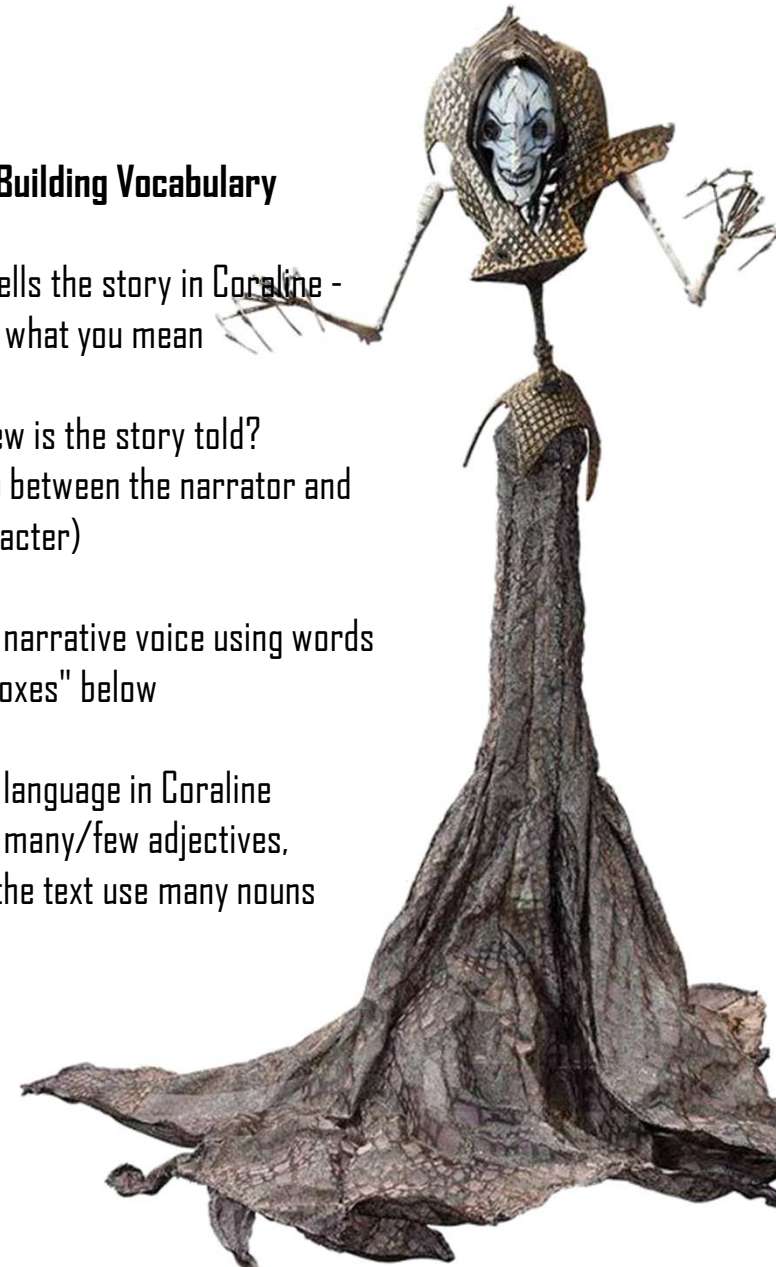
Narrator and Voice - Building Vocabulary

What type of narrator tells the story in Coraline -
find a quote that shows what you mean

From whose point of view is the story told?
What is the relationship between the narrator and
protagonist (main-character)

Try to characterize the narrative voice using words
from the "Vocabulary Boxes" below

Try to characterize the language in Coraline
(short/long sentences, many/few adjectives,
slow/quick pace, does the text use many nouns
or verbs?)



L4: Analysis and investigative writing

Work in pairs

Write two versions of the following scene between Coraline and her father (Ch. II, p. 13).

1. Imagine you are Coraline and re-write the scene in first person from her point of view.
2. Now imagine you are Coraline's father. What does the scene look like from his first person point of view?

Use the Collaboration Space in OneNote for your versions.

Coraline

Emotion | Intention
Purpose of Scene?

Father

"Coraline crept into the drawing room and tried to open the old door in the corner. It was locked once more. She supposed her mother must have locked it again. She shrugged.

Coraline went to see her father.
He had his back to the door as he typed. "Go away," he said cheerfully as she walked in.
"I'm bored," she said.
"Learn how to tap-dance," he suggested, without turning around.
Coraline shook her head. "Why don't you play with me?" she asked.
"Busy," he said. "Working," he added. He still hadn't turned around to look at her. "Why don't you go and bother Miss Spink and Miss Forcible?"

Coraline put on her coat and pulled up her hood and went out of the house. She went downstairs.
She rang the door of Miss Spink and Miss Forcible's flat. Coraline could hear a frenzied woofing as the Scottie dogs ran out into the hall. After a while Miss Spink opened the door."

Writer's Workshop I

Analysis of Narrator and Voice

Task


Write a paragraph with analysis and interpretation of the narrative voice in *Coraline*

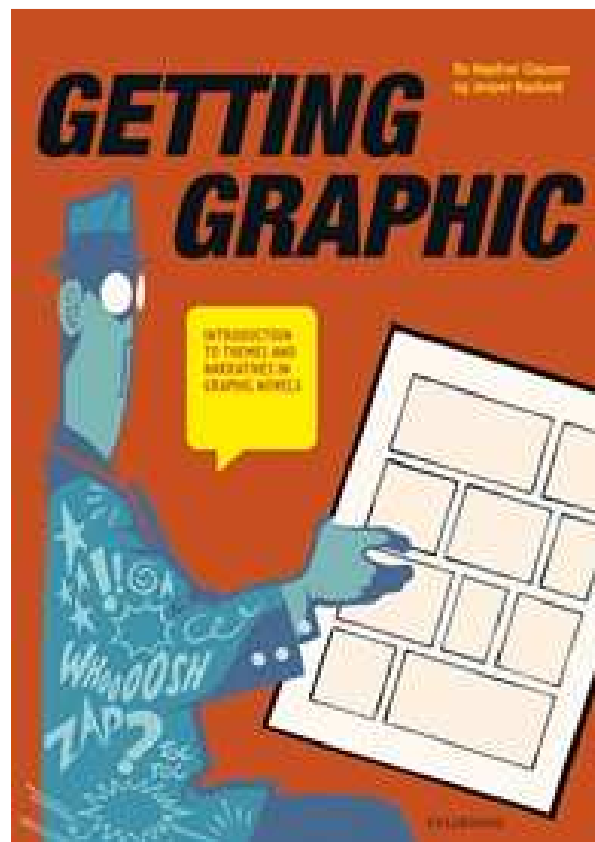
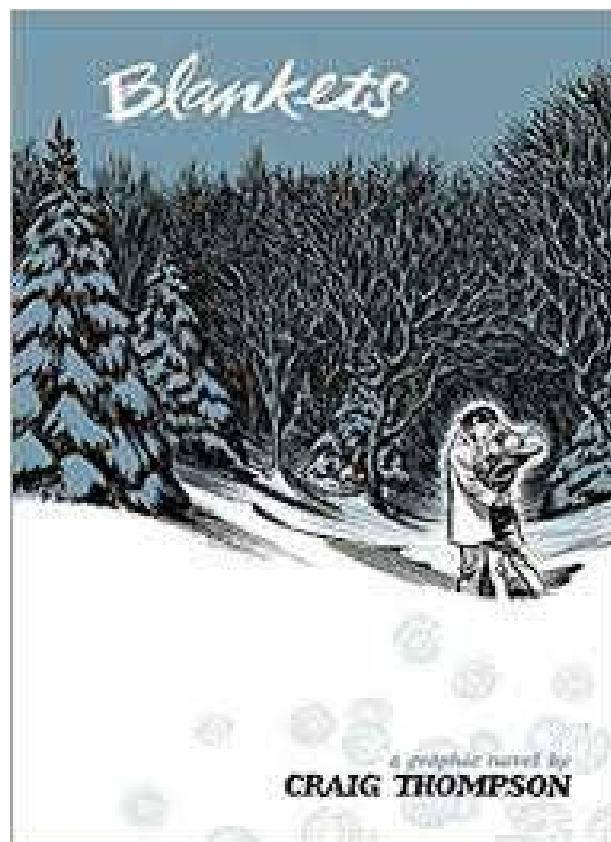
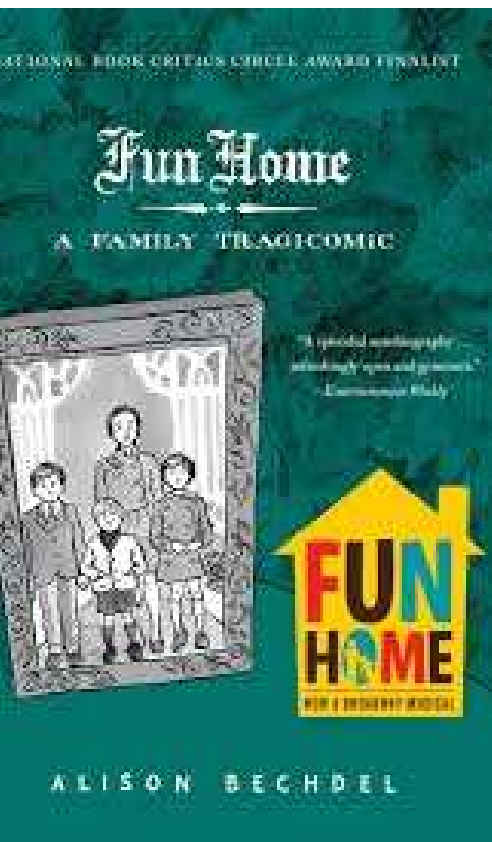
Your paragraph must include:

- Relevant and precise analytical terms (e.g. narrator, point of view, voice, protagonist)
- Examples (quotes) from the text that relate to your analysis
- An analytical point (conclusion)

Copy/paste your (finished) paragraph into this shared document:

		Introduction
	Paragraph	Body Analysis/Interpretation
		Conclusion





Novel Graphics
Multimodal learning

Comic Books as Journalism

<https://www.theatlantic.com/entertainment/archive/2011/08/comic-books-as-journalism-10-masterpieces-of-graphic-nonfiction/243351/>

Watchmen Intro (2009)

<https://www.youtube.com/watch?v=h24D87SqaLQ>

Small groups of students meet regularly to discuss a novel they are reading.

Obligatory Roles: Passage Picker, Summarizer, Word Wizard, Connector/Illustrator.

Parallel subjects

Differentiation

Committed teamwork. Self-organization.

Joy / Positive reading experience

Literature Circles

Written assignments are handed in before each session.

Personal responsibility

Peer evaluation / Sharing between groups

Topic outline: <http://www.inkshed.dk/undervisning/for-the-love-of-reading-literature-circles/>



War
Uses and Misuses of History
USA in the 1960s
Postmodernism
Mental illness
Counter Cultures
Satire, Humour and Comedy

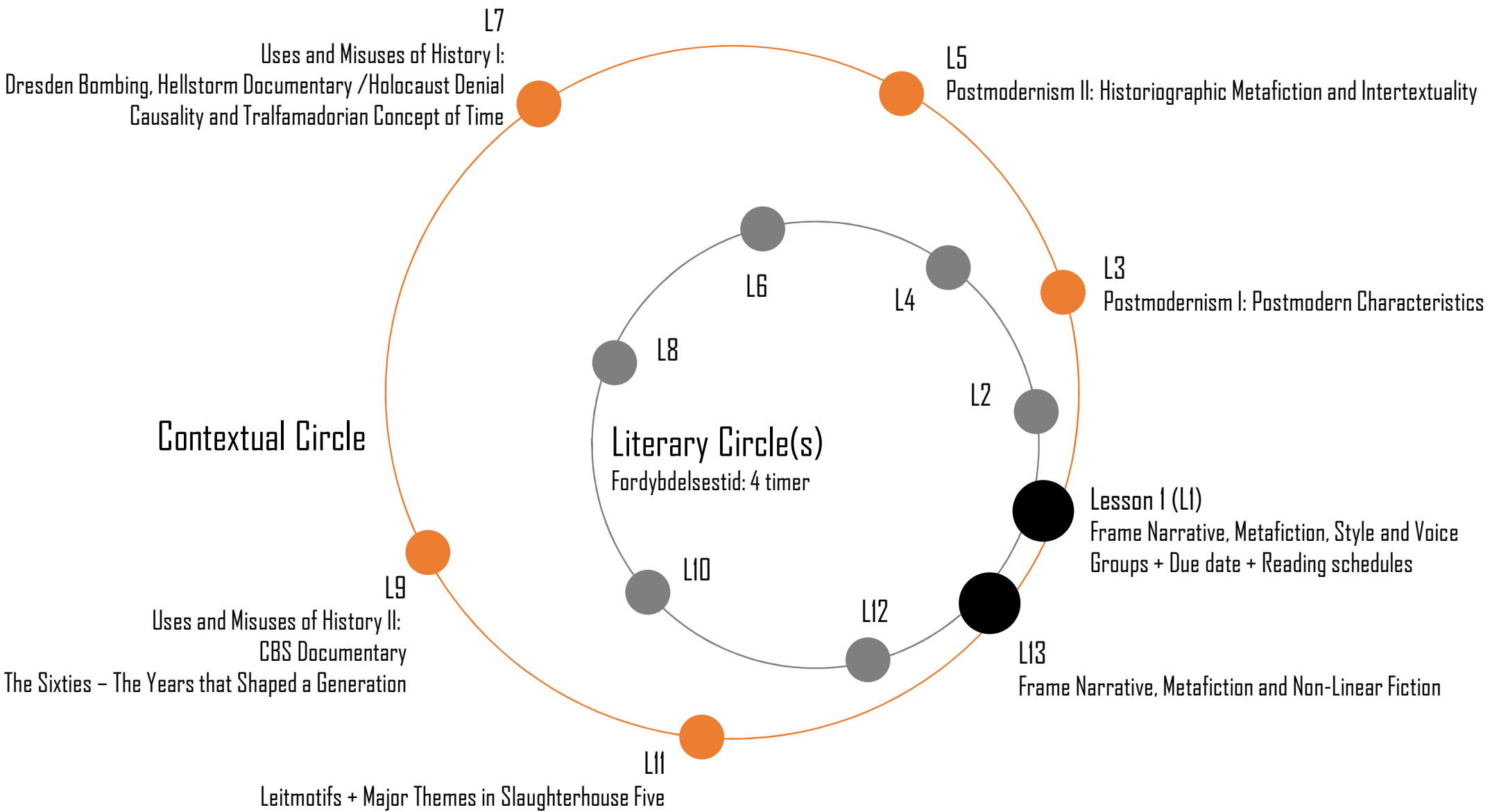
A Book of Laughter and Forgetting *Slaughterhouse Five* and the Postmodern Condition

Forløbsbeskrivelse:

<http://www.inkshed.dk/undervisning/a-book-of-laughter-and-forgetting-vonnegut-and-the-postmodern-condition/>

"The struggle of man against power is the struggle of memory against forgetting."

Milan Kundera



Creative Writing and Stylistics

Written Assignment

Write a short short story (253 words, exactly) in the style of Kurt Vonnegut.

Pre-Writing Task (in Pairs)

Give a stylistic analysis of the excerpt from *Slaughterhouse Five*. In doing so you should focus on:

- Word choice
- Sentence structure
- Recurrent phrases
- Use of imagery
- Tone of voice (irony, sardonic humour, etc.)

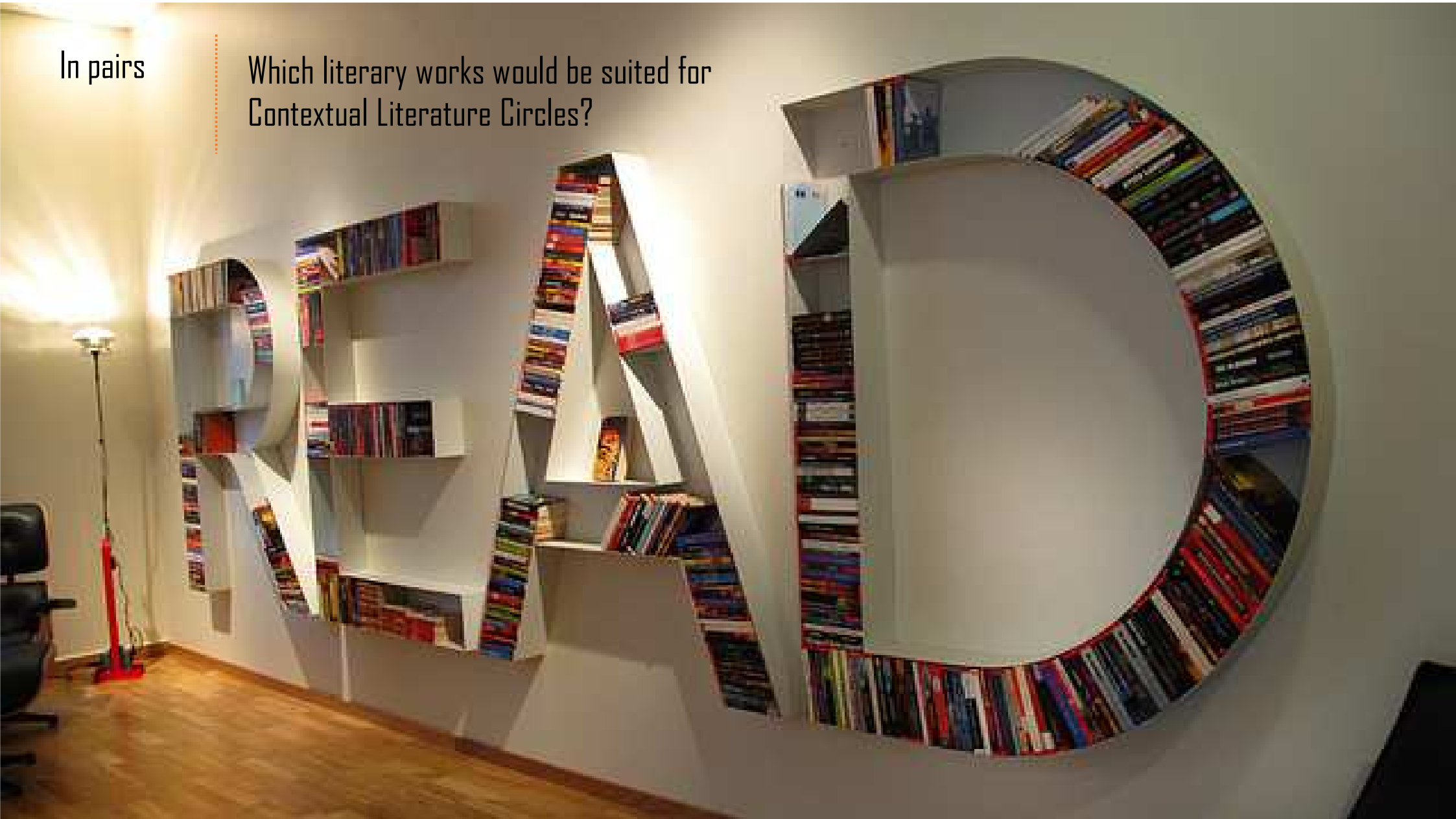
"Valencia adored Billy. She was crying and yelping so hard as she drove that she missed the correct turnoff from the throughway. She applied her power brakes, and a Mercedes slammed into her from behind. Nobody was hurt, thank God, because both drivers were wearing seat belts. Thank God, thank God. The Mercedes lost only a headlight. But the rear end of the Cadillac was a body-and-fender man's wet dream. The trunk and fenders were collapsed. The gaping trunk looked like the mouth of a village idiot who was explaining that he didn't know anything about anything. The fenders shrugged. The bumper was at a high port arms. 'Reagan for President!' a sticker on the bumper said. The back window was veined with cracks. The exhaust system rested on the pavement.

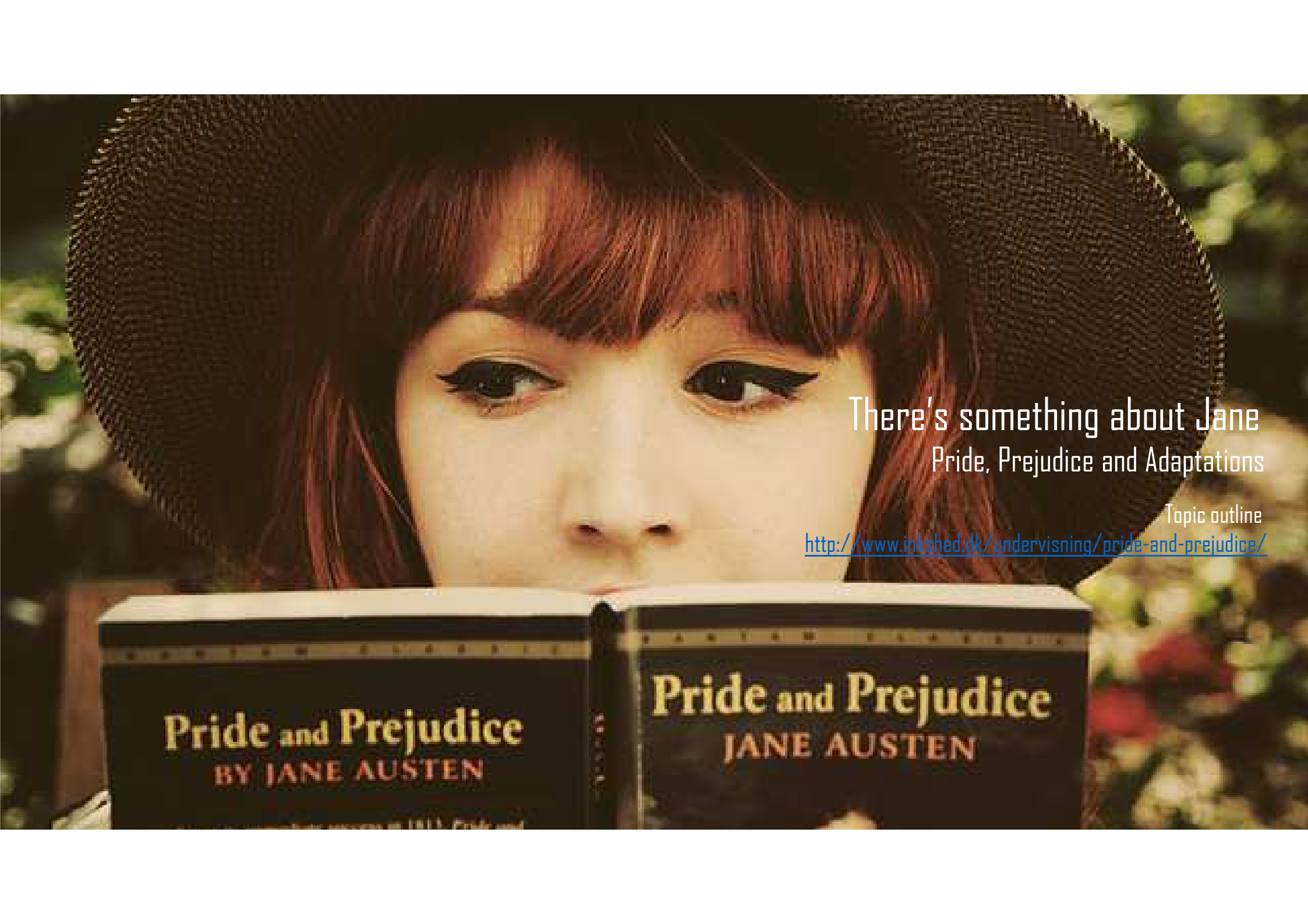
The driver of the Mercedes got out and went to Valencia, to find out if she was all right. She blabbed hysterically about Billy and the airplane crash, and then she put her car in gear and crossed the median divider, leaving her exhaust system behind. When she arrived at the hospital, people rushed to the windows to see what all the noise was. The Cadillac, with both mufflers gone, sounded like a heavy bomber coming in on a wing and a prayer. Valencia turned off the engine, but then she slumped against the steering wheel, and the horn brayed steadily. A doctor and a nurse ran out to find out what the trouble was. Poor Valencia was unconscious, overcome by carbon monoxide. She was a heavenly azure. One hour later she was dead. So it goes."

Kurt Vonnegut, *Slaughterhouse Five* (pp. 133-134)

In pairs

Which literary works would be suited for
Contextual Literature Circles?



A close-up photograph of a woman with vibrant red hair and bangs, wearing a large, textured black hat. She is looking down at an open book she is holding. The book's cover is dark with gold lettering that reads 'Pride and Prejudice' and 'JANE AUSTEN'. The background is softly blurred, showing green foliage and a hint of a garden setting.

There's something about Jane Pride, Prejudice and Adaptations

Topic outline

<http://www.inkshed.dk/undervisning/pride-and-prejudice/>

Work and adaptation

Jane Austen's classic *Pride and Prejudice* + BBC Miniseries (Simon Langton, 1995)

Asynchronous reading of excerpts from *Pride and Prejudice* supplemented by TV adaptation.

Lesson	Reading	Focus
1	Chapters 1-4	Period, Historical Background, Comedy of Manners, Main Characters
2	BBC Episode 1	Narrator, Point of View, Characterization
3	Chapters 5-10	Character Development, Narrative Point of View
4	Chapters 11-13	Dialogue and Character Exposition
5	BBC Episode 2 + Half of Episode 3	Wickham, Summary and Film Analysis
6	Chapters 27-32	Climax, Narrative Arc, Suspense
7	Elizabeth's letters	Student Drama Adaptation of Elizabeth's Letters, Narrative Technique
8	BBC Episode 4 Chapters 49-51	Students Select Focal Points The Resolution

Exercise | The Two Minute Character Sketch

Imagine you are Darcy and finish these sentences:

I think...

I feel...

I want...



Re-mediating Pride and Prejudice

In groups, do the following:

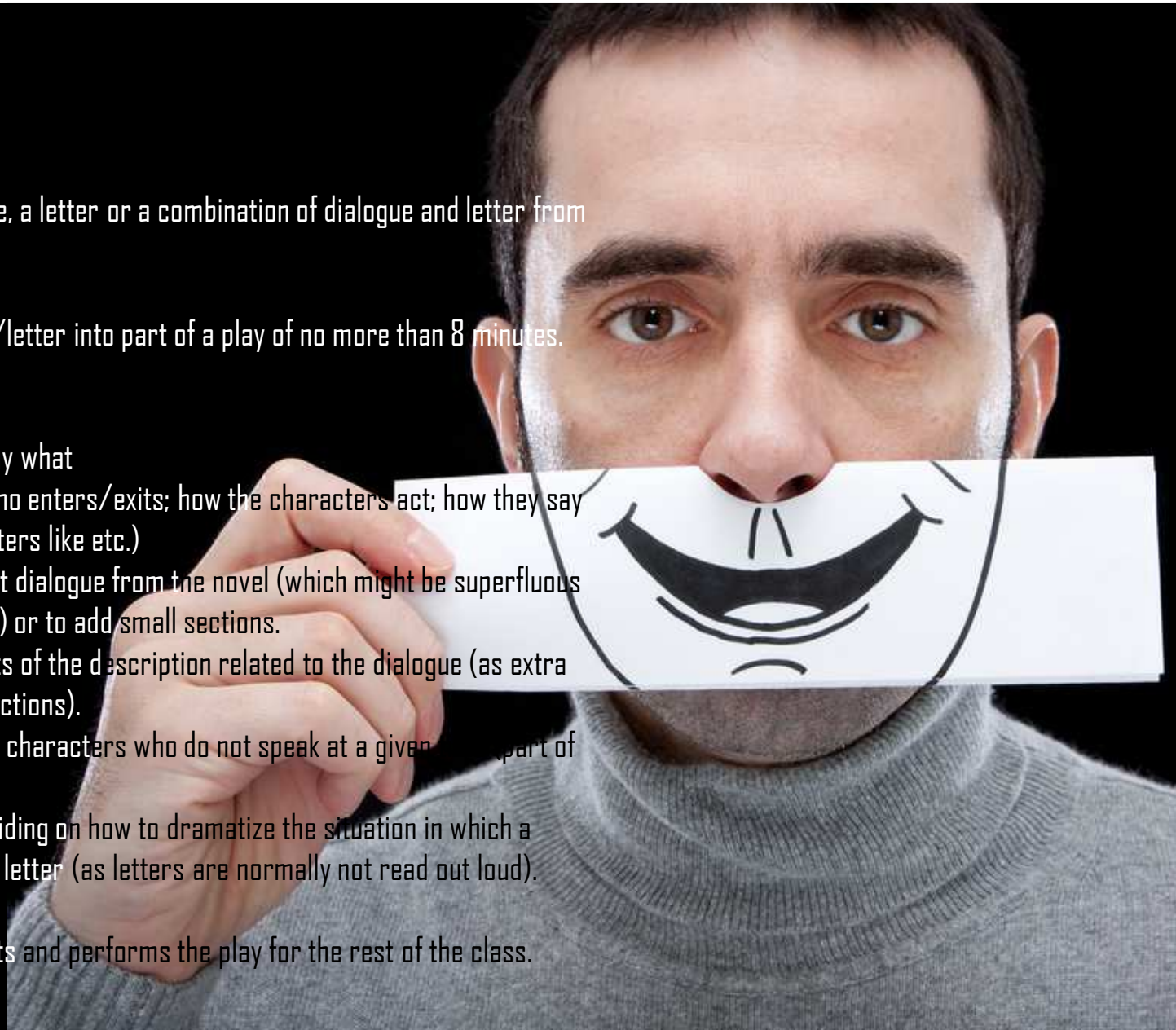
A: Each group chooses a section of dialogue, a letter or a combination of dialogue and letter from the chapters you have read.

B: The group then transforms the dialogue/letter into part of a play of no more than 8 minutes.

This entails:

1. Writing out which characters say what
2. Deciding on stage directions (who enters/exits; how the characters act; how they say their lines, what are the characters like etc.)
3. Deciding on whether to leave out dialogue from the novel (which might be superfluous if the action described is shown) or to add small sections.
4. Deciding on whether to use parts of the description related to the dialogue (as extra bits of dialogue or as stage directions).
5. Deciding on the reactions of the characters who do not speak at a given part of the stage directions)
6. In the case of using a letter deciding on how to dramatize the situation in which a character/characters read the letter (as letters are normally not read out loud).

C: The group decides on who get which parts and performs the play for the rest of the class.





The Lizzie Bennet Diaries
2012-2013
American Adaptation
First WebShow to win an Emmy
100 Vlog Style Episodes



Good Reads?
Suggestions and Ressources

Top 20 Books According to The Independent + American ones

<http://www.independent.co.uk/arts-entertainment/books/features/the-top-20-books-every-student-should-read-before-leaving-secondary-school-10437063.html>

The Curious Incident of the Dog in the Night-Time by Mark Haddon

The Boy in the Striped Pyjamas by John Boyne

Jane Eyre by Charlotte Bronte

Brave New World by Aldous Huxley

Wuthering Heights by Emily Bronte

1984 by George Orwell

To Kill A Mockingbird by Harper Lee

Animal Farm by George Orwell

Lord of the Flies by William Golding

Of Mice and Men by John Steinbeck

The Great Gatsby by F. Scott Fitzgerald

Twilight (Book 1) by Stephanie Meyer

The Kite Runner by Khaled Hosseini

Speak by Laurie Halse Anderson

The Perks of Being a Wallflower by Stephen Chbosky



The Harry Potter Series by JK Rowling

A Christmas Carol by Charles Dickens

The Catcher in the Rye by JD Salinger

Great Expectations by Charles Dickens

Pride and Prejudice by Jane Austen

Frankenstein by Mary Shelley

Birdsong by Sebastian Faulks

A Kestrel for a Knave by Barry Hines

The Lord of the Rings trilogy by JRR Tolkien

Danny, Champion of the World by Roald Dahl

Secondary School

- Key Stage 3 (KS 3): 11-14 år
- Key Stage 4 (KS 4): 14-16 år

General Certificate of Secondary Education (GCSE): 16 år

- Sixth Form / A-levels: 16-18 år

What can we expect from our students?

Curriculum for KS 3-4 + GCSE?

A-levels?

Levels of Difficulty

English
Educational Levels
in a Danish context

<https://www.learnenglish.de/culture/educationculture.html>

English Curriculum Required Reading

[https://www.gov.uk/government/
publications/national-curriculum
-in-england
-english-programmes-of-study](https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study)

KS 3

[...] a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors, including high-quality works from English literature, both pre-1914 and contemporary, including prose, poetry and drama; Shakespeare (2 plays) and seminal world literature.

KS 4

[...] reading a wide range of high-quality, challenging, classic literature and extended literary non-fiction, such as essays, reviews and journalism. This writing should include whole texts.

The range will include:

- at least one play by Shakespeare
- works from the 19th, 20th and 21st centuries
- poetry since 1789, including representative Romantic poetry

Inspiration and ressources

National Curriculum in England

<https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study>

GCSE / KS 3-4 Reading Lists

<https://books.rm.com/book-lists/#English>

ThoughtCo – The Most Commonly Read Books in High School

<https://www.thoughtco.com/most-commonly-read-books-private-schools-2774330>

The Independent – The top 20 books every student should read before leaving secondary school

<http://www.independent.co.uk/arts-entertainment/books/features/the-top-20-books-every-student-should-read-before-leaving-secondary-school-10437063.html>

The Literary Hub

<http://lithub.com/#top>

Electric Literature

<https://electricliterature.com/>

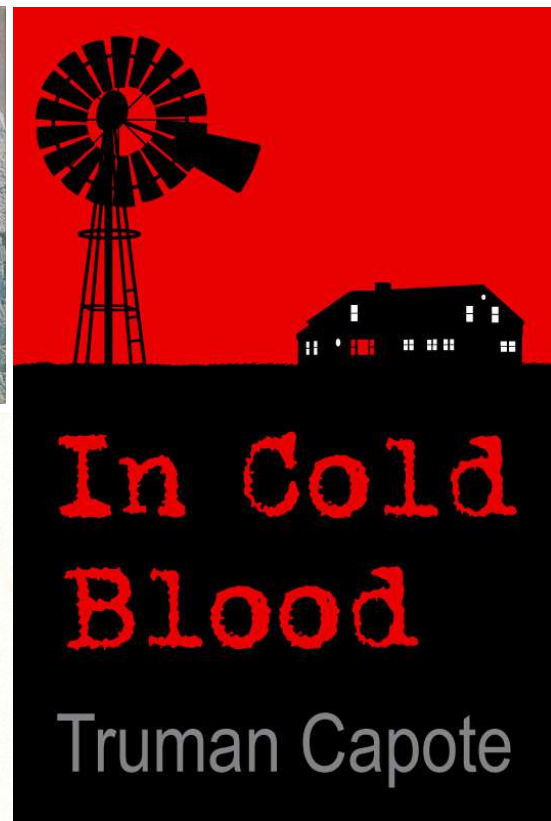
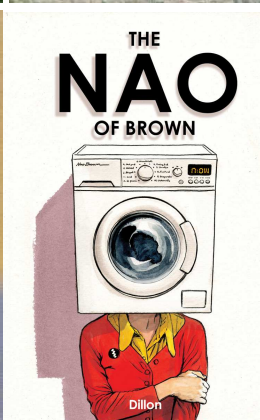
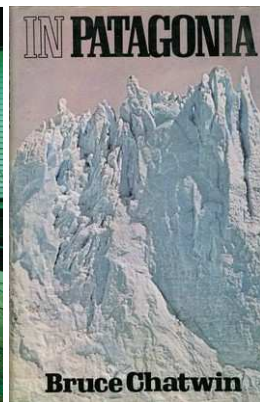
GoodReads – Required Reading in High School

https://www.goodreads.com/list/show/478.Required_Reading_in_High_School

Granta Books

<http://grantabooks.com/>





Questions ? Thoughts



"I do believe something very magical can happen when you open a good book."

J.K. Rowling