**English**

Curriculum Statement

Sept 22 (Update Jan 23)



**INTENT**

**Why do we teach English?**

The English Policy for Rosewood begins with the following interpretation of the National Curriculum for English:

“Boys at Rosewood often arrive with a negative attitude towards English and a reluctance to engage fully due to a lack of confidence. However, English has a pre-eminent place in education and in society. A high-quality education in English will teach pupils to write and speak fluently so that they can communicate their ideas and emotions to others and through their reading and listening, others can communicate with them. Through reading in particular, pupils have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. Reading also enables pupils both to acquire knowledge and to build on what they already know. All the skills of language are essential to participating fully as a member of society; pupils, therefore, who do not learn to speak, read and write fluently and confidently are effectively disenfranchised. It is vital that all of our pupils take part fully in English.”

The essence of this statement could be reduced down to the following points.

* English is an entitlement for every child. Our boys deserve this opportunity as much as any other child.
* English allows our pupils to reflect upon themselves and upon the world around them. If they improve their English skills they improve their self-confidence and their levels of maturity.
* English encourages our boys to think aloud, to respond to questions, to justify opinions, to share experiences, to talk in increasingly formal contexts. Talk is a fundamental building block for learning.
* English allows our boys to think more critically about the world around them and their place within it. If they improve their English skills they are better able to reflect upon, to question, to challenge what they are told, what they see or what they read.
* The sharing of information, of stories, of poetry is part of our ingrained culture. It is part of what makes us human.
* The study of English and English Literature gives our boys a dignity and self-worth, knowing that they are following the same curriculum as any other child in any other English school.
* Our boys tend to struggle to cope within their families or in their communities. When they leave us with formal qualifications in English and English Literature they are better equipped to cope with the challenges of further education and of life after school.

**IMPLEMENTATION**

**How do we teach English?**

* English is a real challenge for many of our boys. They have usually struggled with it in the past. Therefore we attempt to make lessons and resources as engaging as possible.
* Although we ensure that we cover all the skills and experiences highlighted within the National Curriculum, we make full use of flexibility to plan schemes of work that will both engage and challenge our pupils.
* Reading texts are chosen and purchased which will appeal to our boys and allow them to succeed, particularly at KS3. Texts are also chosen to reflect contemporary issues and allow our boys to engage with and be informed by writers’ treatments of current topics.
* Equally, consideration is given to choices at KS4, but always within the GCSE exam syllabus, so that all our boys will study Shakespeare, a 19th Century novel, a range of poetry and a modern Drama in order to sit and pass the GCSE Literature exam.
* English lessons play a key role in the school’s celebration of reading. Books are read aloud in class by the teacher, pupils are encouraged to listen to narratives in a sustained way and to take an active role in reading parts aloud themselves.
* All the Language and Literature AOs and skills are covered at KS3, so that by KS4 pupils are familiar with the skills and are able to apply them to GCSE study. All KS4 pupils are expected to study for both GCSEs.
* English skills within each scheme are repeated and addressed with regularity so that our pupils become familiar with expectations and with good practice in terms of how to tackle a typical reading or writing response.
* Extended and imaginative writing tends to be a hurdle for many of our boys. Therefore we have created a series of topics that run from Years 7 to 11 in which all pupils, regardless of ability, are able to practise sustained writing responses and use skills in line with the expectations of the GCSE Language exam.
* All pupils are expected to use and become familiar with a range of subject specific vocabulary. Pupils have access to a glossary of technical terms and they will be expected to use many of these in their exam responses. In addition, pupils are encouraged to use a broad range of vocabulary, recognising new words in their reading and using more sophisticated language in their talk and their writing in English.

This in turn leads to our pupils being more confident users of language in other subjects.

* Literacy across the curriculum is promoted so that teachers in all subjects encourage extended and independent writing, ensure good

use of SPaG and require pupils to read and understand a range of texts.

* Nearly all English lessons are delivered in classrooms that are designed to enhance learning and teaching in the subject. Pupils and English teachers have access to engaging displays, texts and other resources and can learn in a space that they identify as “their English classroom”.
* The timetable at Rosewood ensures that KS4 pupils receive 5 lessons per week and KS3 have 4 lessons. This allows us to cover the range of skills and to make detailed studies of each class text or topic.
* Since September 21 the school has invested in recruitment of qualified English teachers. All classes in KS3 & 4 are now taught by specialist English teachers.

**IMPACT**

Impact can best be measured by the enthusiasm for Reading and Writing which clearly increases as pupils progress through the school. Pupils enjoy their English lessons, they are willing to engage and are eager to respond in a range of contexts. This is a significant measure of the impact of our teaching.

But even more significantly for English, we provide pupils with a balanced and engaging curriculum. The skills they cover in Literature GCSE are enhancing the skills they need for Language GCSE. The pupils may struggle with the increased content. However, there is evidence from pupil voice responses that they are willing to cope with the challenge and that they like having to study what they consider as “mainstream” texts. The Team also feels strongly that the sustained reading of plays, poetry and novels is part of their entitlement and dignifies their learning. It also avoids the danger of English becoming too “functional” and narrow for our pupils.

Data on English exam results shows a clear upward trend:

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| Percentage of Pupils entered for ***both*** GCSE Language and Literature | | Pass rate  Lang | Grade 4 or above  Lang | Pass rate Lit | Grade 4 or higher Lit |
| 2016 | 0% | 100% | 0% | 0% | 0% |
| 2017 | 100% | 82% | 10% | 55% | 0% |
| 2018 | 71% | 100% | 15% | 80% | 15% |
| 2019 | 100% | 100% | 75% | 100% | 25% |
| 2020 | 100% | 100% | 100% | 100% | 60% |
| 2021 | 100% | 100% | 37% | 100% | 27% |
|  |  |  |  |  |  |
| 2022 | 100% | 100% | 50% | 100% | 60% |

Data based on BW’s analysis of 2022 results

Data based on LW’s interpretation of average VA points 2016-20

Indeed latest data, despite Covid disruption, suggests progress is good and that all pupils who are considered to be below their expected grade/level have intervention plans in place in order to get them back on track before next Term’s assessment.

Impact can of course be more formally measured in terms of exam results. Dual entry for Language and Literature has provided a significant boost to our whole school data. Anecdotal evidence suggests that few, if any, schools like ours will enter pupils for GCSE Literature. By doing so we improve our Progress 8 scores.

**English Scheme of Work 2022-23 (Overview Map below)**

The curriculum is roughly divided into half Termly units, each including a literary text for sustained reading and a writing focus. All the Language and Literature AOs are covered, starting in Y7, and in increasing detail, as pupils progress through to KS4.

The English Team has created a bank of resources for each unit. These tasks are designed to engage our pupils and encourage a range of responses which, over the course of each Key Stage, will cover all of the AOs. These resources are found in RMStaff shared work files. The team prides itself on NOT buying in ready-made schemes, worksheets, lesson plans etc. Instead, the team has created its own bank of resources for each unit. This has been built up over recent years and every year the banks are added to by each teacher responsible for delivering that unit. This means our resources are all tried and tested and meet the needs of our pupils. There are too many resources to list them all on the grids below. And English is not taught in such a prescriptive way as to suggest one task is taught in one particular week or day. Instead, we have listed the most likely tasks to be covered and asterisked the one(s) used for assessment. In the past classes would spend a week or two planning and preparing the writing response. However, currently class teachers in KS3 have chosen to have one lesson per week on the writing task, feeling that pupils enjoy and respond positively to the routine and that finished drafts are better as a result.

Speaking and Listening activities are implicit in all English lessons and pupils are regularly given opportunities to discuss, plan, collaborate in pairs/groups. Many of our pupils will use local dialect expressions in their talk. We celebrate their use of language varieties in the classroom, while also encouraging the use of Standard English in more formal situations. For example, Y11s will make a formal, filmed presentation for GCSE language on a subject of their choice. They will have had opportunities to become familiar with this format and to practise these skills in Years 9 & 10.

This scheme is reviewed and evaluated throughout 22-23 by the English Team during discussions or Team meetings. Then in July we will retain texts, units, tasks that have worked well with our pupils. If any units are considered to have been less successful in terms of impact and pupil progress, they will be replaced or amended.

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| Year 7 | |  | |  | |  | |  | |  | |  | |  | |  |  | |  | |  |  |
| Autumn |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: The Butterfly Lion;  Guided Reading Tasks on every chapter  Keeping the Lion: reasons for and against  True and false statements  Ordering events in correct sequence  Storyboarding activities  Analysing Bertie’s character (PEE strategies)  African Animal Research  Letters from characters, Newspaper Reports\*  Character Profiles  Pupils encouraged to share in reading aloud | | | | | | | | | | | Reading: African Folktales (if time allows)  Class reading from a selection  Guided Reading comprehension: How the Tortoise won respect  Writing: The Night  The Night: creative comprehension  Similes on The Night  Sharing stories, school visit to explore ghosts/legends etc  The Listeners and Poetry on Night  Planning extended writing, use of photos/Images  SPaG and vocab activities on Night  “Lost” - identifying techniques  Final draft \* | | | | | | | | | | |  |
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| Spring |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: The Twits  Guided reading tasks/comprehensions on each chapter  Life & Times of Roald Dahl  Character profiles, relationships explored  How Dahl presents good and evil  Recipe writing (Worm spaghetti)  Drama links with CS: role plays, hot seating, costume designs  Identifying writing styles in the text  Creating an exaggerated character \*  Links to Boy and autobiographical writing | | | | | | | | | | | Writing: Through the Door  Study of teacher responses, identifying features  Focus on descriptions (feelings, settings, characters)  SPaG-practising the skills  Sentence varieties  Paragraphing, planning  Drafting, re-drafting process  Final draft \*  Peer and self-assessment | | | | | | | | | | |  |
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| Summer |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Wonder  Guided Reading Tasks on most chapters  Mr Brown’s precepts and creating our own  Exploring attitudes towards disability, deformity etc  Ordering events in correct sequence  Storyboarding activities  Analysing Augie’s character (PEE strategies)  Song lyrics: annotating and exploring links  Diary entries, Letters from characters. \*  Character Profiles  Halloween costumes and designs | | | | | | | | | | | Writing: The Beach/Cold piece  Study of teacher responses, identifying features  Identifying and applying techniques, as used in previous Terms, including simile, metaphor, personification etc  SPaG: self and peer assessment  Sentence varieties  Paragraphing, inc impact of short paragraphs  Drafting, re-drafting process  Final draft \* | | | | | | | | | | |  |

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| Year 8 | |  | |  | |  | |  | |  | |  | |  | |  |  | |  | |  |  |
| Autumn |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Stone Cold  Guided reading tasks on most chapters  Character profiles  Diary entries and letters home  Homeless issues, exploring contexts  Formal debate  Focus on how writer creates sympathy for characters inc PEE strategies\*  Big Issue & emotive language  Captain Hook ambiguities  London-using setting for writing  Book reviews/blurbs/front covers | | | | | | | | | | | Writing: The Forest/Autumn/letters/newspaper reports  Baseline assessment: The Forest  Identifying descriptive techniques  Focus on persuasive devices, inc rhetorical devices in speeches  Creating techniques  Similes & metaphors  Planning strategies for extended writing  Focus on structure: different openings  Designing book covers and blurbs  Self-assessing and peer assessing writing  Redrafts and final draft for “Autumn”\* | | | | | | | | | | |  |
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| Spring |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: The Boy at the Back of the Class  Guided reading tasks on most chapters  Exploring characters’ feelings and empathetic responses  Focus on language and prejudice  Research on context including refugees  Predictions and inference  Character profiles  PEE strategies  \*Letter to PM (Non-fiction writing, persuasive techniques)  Focus on how writer creates tension  Food from other cultures – describing taste and identifying new foods | | | | | | | | | | | Writing: In the Marketplace/The Fairground  Identifying and creating similes, metaphors and personification  Improving sentences using ambitious vocabulary and interesting descriptions  Exploring the five senses  Example piece with comprehension questions and identifying good techniques.  Planning strategies for extended writing  Video and picture prompts on fairground rides  \*Final draft of extended writing piece | | | | | | | | | | |  |
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| Summer |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Romeo & Juliet/poetry  Life & times of William Shakespeare  Context-Elizabethan, Jacobean theatre  The Prologue, setting the scene  Shakespearean language, insults  Focus on Romeo & Tybalt  PEE strategies to explore characters/themes, leading to extended response\*  Comparing interpretations (Zeffirelli & Luhrmann films) | | | | | | | | | | | Writing: The Island/The Fairground  Study of teacher responses, identifying features  Matching techniques inc simile, metaphor, alliteration, personification, omomatopoeia, etc.  Sentence varieties  Paragraphing, planning  Island Survival (Bear Grylls TV)  (Love Island links-if class appropriate only)  Redraft & final drafts\* | | | | | | | | | | |  |

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| Year 9 | |  | |  | |  | |  | |  | |  | |  | |  |  | |  | |  |  |
| Autumn |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Ghost Boys  Guided Reading tasks on most chapters  Character profiles  Context work on US civil rights  Predictions, inferences, analysing front covers  Officer Moore Debate: creating for and against statements  Identifying and using features of newspaper reports  PEEL strategies, how the writer presents racial injustice\* | | | | | | | | | | | Class Reading: Ghost Boys  Writing: Winter;  Baseline assessment: The Forest  Identifying descriptive writing techniques  Creating their own techniques  Focus on personification and onomatopoeia  Planning strategies: focus on paragraphs  Final drafts/redrafts\* | | | | | | | | | | |  |
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| Spring |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Of Mice and Men  Life & Times of John Steinbeck  Focus on The Great Depression  Close reading and comprehension  Guided reading questions on all sections  Close analysis of language and symbolism.  Exploration of key themes (isolation, misfits, dreams, violence, racism, misogyny etc)  PEEL strategies and quote analysis, extended answer\*  Focus on key characters | | | | | | | | | | | Exam Poetry (if OMAM coverage completed)  Opportunities before Y10 coverage of Power & Conflict to choose previous Anthology poems, to look at poems from Love & Relationships section or to start exam poems.  Coverage to include-  How to annotate effectively  Coverage of poetic and technical terminology  Openings, endings  Contextual research  Comparing poems  Form & structure  Writing: The Dream & The Dare  Reading of sample responses to identify features in descriptive writing  Comprehension of samples and teacher attempts  Focus on structure: paragraphs, short and long sentences etc  Focus on SPaG  Planning, drafting and final draft\* | | | | | | | | | | |  |
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| Summer |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Too Much Trouble  Guided Reading on most chapters  Life in Africa v life in England  Exploring Asylum/refugee issues  School bullies; how to survive guide  Character profiles  Diary entries  Letter to parents  Favourite computer games  Newspaper articles  Moral debates on crime and punishment  Links with Dickens and Oliver Twist  Quote analysis  Predictions and inference  Analysing covers and blurbs | | | | | | | | | | | Writing: The Festival/Cold piece  SPaG work  Techniques to enhance description  Sentence structure (embedded clauses, fronted adverbials)  Example piece with comprehension questions and identifying features of effective writing  Planning strategies  Use of the senses  \*Final draft of extended writing piece | | | | | | | | | | |  |

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| Year 10 | |  | |  | |  | |  | |  | |  | |  | |  |  | |  | |  |  |
| Autumn |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class reading: DNA/GCSE Poetry   * Close reading of DNA * Guided reading tasks on all key scenes * Quote analysis/Quote explosions * Focus on characters/dynamics between characters * Context: teenage crime * Exploration of themes (gangs, morality, society, power, violence, relationships etc) * PEEL strategies\* | | | | | | | | | | | Class reading: GCSE Poetry   * Teachers have chosen Power & Conflict group and will decide order of coverage. * How to annotate effectively * Coverage of poetic and technical terminology * Openings, endings * Contextual research * Comparing poems * Form & structure * Identity mind map * Annotation of poems * Comprehension questions about poems   Writing: Assessment/Winter & GCSE Skills  The Forest Baseline, Focus on Paper 1 & 2; tackle example Q5\* | | | | | | | | | | |  |
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| Spring |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class Reading: Exam Poetry/Non Fiction Extracts   * Contextual research * Key words and sheets related to these (such as semantic fields) * Video resources for the poems to reinforce understanding * Guided analysis worksheets * Comparisons/exam style questions to plan responses\* * Unseen poetry worksheets * Form and Structure worksheets * Opportunities to do creative writing based on some of the poems * Matching poetic techniques to definitions | | | | | | | | | | | Class Reading: Exam Poetry/ Non Fiction Extracts to include…  GCSE Writing Skills to include…   * Persuasive techniques in writing (DAFOREST) * Planning & presenting speaking response to camera, in pairs, individual to teacher. Prep for GCSE exam component. * Exploring a range of news articles, non-fiction extracts etc in order to identify a writer’s methods and techniques * Non-fiction topics are selected to match pupil interests. (Past examples include: Gaming addiction, positive/negative impacts of social media, healthy lifestyles and teens, sporting icons etc) * Planning responses to typical Paper 2 Q5 examples * Creative writing responses using Paper 1 Q5 examples | | | | | | | | | | |  |
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| Summer |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Reading:  Exam Skills/Macbeth/Exam Poetry   * Opening scene exploration: presentation of witches, staging choices, comparing filmed openings. * Guided reading questions on key scenes * Macbeth and Banquo 1 iii-comparing responses * Focus on Macbeth’s soliloquys: purpose and analysis * Role of Lady Macbeth * Act 2 I & ii close analysis * PEE analysis of set piece scenes, leading to extended response\* * Context work on 1605-06, James 1, witchcraft, Gunpowder, treason etc * Revising plot, characters etc | | | | | | | | | | | Writing: Exam Writing Skills, focus on Paper 1 Section A   * Consider planning strategies for 45 min response * Zoom in/out techniques * Focus on question and what it can allow/encourage * Review successes with writing since Y7, build on strengths * Narrative writing: pitfalls to avoid * Ways to engage the reader * Response to at least one past question \* | | | | | | | | | | |  |

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| Year 11 | |  | |  | |  | |  | |  | |  | |  | |  |  | |  | |  |  |
| Autumn |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Class reading: A Christmas Carol/Exam Poetry   * Teachers have chosen Power & Conflict group and will decide order of coverage. * How to annotate effectively * Coverage of poetic and technical terminology * Openings, endings * Contextual research * Comparing poems\* * Form & structure * Intervention sessions to focus on exam skills, plus catch ups on any missed areas. | | | | | | | | | | | Reading cont.   * Close reading and comprehension * Focus on context – the life of Charles Dickens and 19th Century England. * Close analysis of language and symbolism. * Exploration of key themes (poverty, greed, relationships, charity, Christmas, social morality) * PEEL strategies and quote analysis.\* * Character analysis. * Theatre visit to see production (Dec 2022)   Writing: Exam Writing Skills, focus on Papers 1&2 Section A & B  Coverage will depend on time available, but regular practice lessons will refresh skills. | | | | | | | | | | |  |
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| Spring |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | | Week 7 | | Week 8 | | Week 9 | | | Week 10 | Week 11 | Week 12 | | Remainder of term |
| Reading-Revisit Macbeth/DNA/Poetry/Language Exams Section A   * Class teacher will know areas of most need and address. * Processes aimed to engender pupil confidence and overcome insecurities about exam process.   Mock exam prep to include Lang Papers 1 & 2; Literature Papers 1 & 2 (if time allows)   * Mock exams-pupils off timetable for 2 + weeks\* * Pre mocks: to address needs/gaps as identified by class teacher * Post mocks: to review with each pupil, celebrate successes, identify areas to improve, liaise with scribe/reader | | | | | | | | | | | Exam Skills/Exam Poetry   * On-going-Teachers have chosen Power & Conflict group and will decide order of coverage. * How to annotate effectively * Coverage of poetic and technical terminology * Openings, endings * Contextual research * Comparing poems\* * Form & structure   Exam Writing Skills, focus on Papers 1&2 Section B  Consider sample exam responses (and their own in Mocks) to identify strengths/weaknesses | | | | | | | | | | |  |
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| Summer |  | |  | |  | |  | |  | |  | |  | |  | | |  |  |  | |  |
| Week 1 | Week 2 | | Week 3 | | Week 4 | | Week 5 | | Week 6 | |  | |  | |
| Final exam Prep/Revision  Again-Class teacher will know areas of most need and address.  Processes aimed to engender pupil confidence and overcome insecurities about exam process. | | | | | | | | | | | | | | |

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