



Ecole Internationale Provence-Alpes-Côte d'Azur



## **Forward Planning**

### **Long-Term Semester Planning**

**Academic Year: 2020-2021**

**Class: S6**

**Subject: English L1A**

**Teacher: Anne Wraith**

**No. Students: 11**

## Curriculum – Long-Term Planning 2020-2021

| Date   | Learning Objectives  | Activities   | Resources   | Key Competences*                       | Learning Outcomes / Assessment  |
|--|--|--|---|--|---|
| First three weeks of September                 | <p>With regard to the quality of reading of the main set text and the four paired set texts, the following objectives will be pursued:</p> <p>Guiding the students towards an independent, mature and persuasive overview of theme and texts, or set text and linked author/genre, with convincing, fruitful links and/or contrasts; cogent, reasoned analysis of subject-matter/themes, language and structures which may include:</p> <ul style="list-style-type: none"> <li>insightful response to subtleties and implicit meanings in texts, with difficulties confronted and explained effectively</li> </ul> | <p>My life so far – oral presentations and audience feedback.</p> <p>The autobiography; fact or fiction?</p> <p>Text comparisons – discovering differences in approaches autobiographical writing.</p> <p>Writing workshops on personal stories and how to blend fact and fiction.</p> | <p>A variety of educational websites exploring autobiographical work</p> <p>Extracts from autobiographies, poetry and memoirs.</p> <p>Dedicated websites – Dickens; Victorian England. Maya Angelou, 20<sup>th</sup> century black US history</p> <p>Obituaries – Dickens and Angelou</p> | <p>1<br/>3<br/>4<br/>5<br/>6<br/>8</p> | <p>Oral expression – presenting a variety of research projects, debating issues, adapting content and delivery according to specific aims and audience, developing and expressing opinions.</p> <p>Understanding strategies – developing a personal approach to classroom and independent learning.</p> <p>Critical appreciation in relation to all texts studied throughout the year:</p> <p>Advanced practical criticism, e.g. of techniques and effects in a wide variety of</p> |
| Beginning October until February holidays 2021 | <ul style="list-style-type: none"> <li>successful evaluation of the effects and impact of structure, author/genre-specific features and</li> </ul>   | <p>Research, presentations with audience feedback - social and historical context, aspects of the author.</p>  |   | <p>1<br/>3<br/>4<br/>5<br/>6<br/>8</p> |   |

Beginning  
March-end  
April

- language choices
- plausible alternative interpretations of writers' methods, intentions and purposes
- evaluating the significance of social, cultural and historical contexts

With regard to the quality of reading response to an non-literary text, the following objectives will be pursued:

Guiding the students towards an independent, mature and persuasive overview of theme and texts, or set text and linked author/genre, with convincing, fruitful links and/or contrasts; cogent, reasoned analysis of subject-matter/themes, language and structures which may include:

- insightful response to subtleties and implicit meanings in texts, with difficulties confronted and

Close reading.

Padlet creations for interactive references.

Discovering contrast and comparisons between paired texts.

Poetry workshops – comparing and contrasting styles and understanding the shift to a modernist approach

War poem presentations

Multi-media research on T S Eliot's life and work

Close reading of the set text

**Great Expectations**  
**Charles Dickens**  
(Penguin Classics, 2002) ISBN 9780141439563

• **I Know Why the Caged Bird Sings**  
**Maya Angelou**  
(Virago, 2010) ISBN 9780860685111

**The road to modernism - selected articles and poetry**

**War poets**

**Obituary TS Eliot**

**The Wasteland and other poems by TS Eliot, Sirius**  
2018 ISBN 9781788886567

1  
3  
4  
5  
6  
8

fiction (the prescribed texts in terms of language and style of paired texts)

**Non-fiction, non-literary texts** from different periods/genres/media

**Discursive essay writing**

**Oral critique of texts**

|                           |   |  |   |                            |
|---------------------------|---|--|---|----------------------------|
| <p>End of school year</p> | <ul style="list-style-type: none"> <li>explained effectively</li> <li>● successful evaluation of the effects and impact of structure, author/genre-specific features and language choices</li> <li>● plausible alternative interpretations of writers' methods, intentions and purposes</li> </ul>  | <p>Ongoing class discussions and presentations</p> | <p>SHAKESPEARE AND CHAUCER INTRODUCTION</p>   |                            |
| <p>ONGOING</p>            | <p><b>With regard to the quality of reading response to selected text (and references to themes/other texts as appropriate) the following objectives will be pursued;</b></p> <p><b>Guiding the student towards an independent, mature and persuasive overview of the text; cogent, reasoned analysis of subject matter/themes, language and structure which may include:</b></p> <ul style="list-style-type: none"> <li>● insightful response to subtleties and implicit meanings in the text, with difficulties confronted and explained effectively</li> </ul> |  | <p><i>A wide selection of <b>unseen non-literary texts and poems</b> to be provided by the teacher throughout the year.</i></p> | <p>1<br/>5<br/>6<br/>8</p> |



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|--|--|--|--|--|--|
|  | <ul style="list-style-type: none"><li>• successful evaluation of the effects and impact of genre-specific features and language choices</li><li>• plausible alternative interpretations of a writer's methods, intentions and purposes</li><li>• relevant, wide-ranging references to theme/other texts studied; evaluating the significance of social, cultural and historical contexts</li></ul> |  |  |  |  |
|--|--|--|--|--|--|



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\* Link to 8 key competences:

- 1.Literacy (reading and writing)
- 2.Multilingualism
- 3.Mathematics, Science, Technology and Engineering
- 4.Digital
- 5.Personal, Social and Learning to Learn
- 6.Citizenship
- 7.Entrepreneurship
- 8.Cultural Awareness and Expression

## PRESENTATION AND OBJECTIVES

The L1A English course follows the syllabus laid down by the Board of governors of the European Schools. This can be found on the school web-site.

Formative assessment is in the form of classwork, and summative in the form of B tests which prepare students for the S7 written Bac exam. B tests are taken in December and June.

The final examination in S7 comprises a written paper as well as an oral examination, so students are encouraged to participate fully in both oral and written tasks when they commence S6 classes.

At the end of this document you will find an extract from the *Vade Mecum*, a “working document”, based on the syllabus, and designed to guide teachers. Detailed information on both the written and oral examination is included in this document.



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## An extract from the Vade Mecum: “Section 3 The European Baccalaureate”

### English LIA

Course content in S6 is determined in part by the interests and enthusiasms of the teacher and of the students in the group, including their choices of individual projects. For these, a wide range of reading is expected, but emphasis may be on a genre (20<sup>th</sup> century short stories, revenge drama, etc.), a period (the romantic revival, literature between the wars, etc.), an author (D.H. Lawrence, Margaret Atwood, etc.) or a particular text and its origins and influences (*King Lear*, *Paradise Lost*, etc.). A comparison of works representative of other countries (in translation) is also possible, in order to maximise the cross-cultural opportunities offered by the ES system that are enshrined in the general objectives of the syllabus. Some of the set texts for the EB written examination are studied during the course of the year.

This section relates to the official syllabus which can be found here <https://www.eursec.eu/syllabuses/forms/syllabuses.aspx>

### In-class assessment

Students following the LIA course attend LI classes. The assessment of students' attainment and progress in LIA will be the same as for LI students in S6, although the S7 Part Baccalaureate examination includes tasks specific to the LIA syllabus.

In LIA, there are end of semester examinations which alone determine the B mark. These examinations are set by teachers to test the areas of the syllabus which they have covered to date. The S7 Part Exam is often used as a 'mock' EB examination. There are no harmonised requirements for these examinations.



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## Summative assessment - the EB written examination

The written examination assesses the candidate's ability to comprehend, interpret and make a personal response to texts, using specific literary knowledge and understanding, and to use fluent and precise written expression when presenting complex ideas.

For the 2021 examination onwards, there is no longer a theme for study in LIA, but candidates instead study two pairs of texts.

### The LIA EB written examination (2021 onwards)

The written examination lasts for 240 minutes and comprises three compulsory questions:

1. Part 1 requires the candidate to write a critical commentary on a passage from the specified text studied in depth and to relate it both to the whole text and to associated works; 40 marks are allocated to this question.
2. Part 2 requires the candidate to choose of one of two essays on the two sets of paired texts (texts that cover the two genres not represented in Part 1). Questions are not theme-based, but will relate to a number of broad literary approaches. One choice will normally be based on a fully sourced quotation; 40 marks are allocated to this question.
3. Part 3 requires the candidate to write a critical commentary on a previously *unprepared* passage of non-fiction/non-literary prose, responding to content and style and the author's success in proposing an argument; 20 marks are allocated to this question.

It should be noted that this examination assesses both reading and writing. Marks are awarded for correct spelling, punctuation and grammar and for cogency and coherence in the structure of written answers as well as for the candidate's literary knowledge and critical understanding.





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## The oral examination in LI/LIA

This component is common to the both courses. There is no distinction in the degree of difficulty between LI and LIA, as these are parallel courses with different, but equivalent, demands. Further details are in the relevant syllabus for each course.

The oral examination assesses the candidate's ability to talk coherently and in detail about a passage chosen at random from one of the set texts studied in class. Candidates are expected to communicate an analytic and personal response to the passage, incorporating appropriate knowledge and understanding (e.g. of its linguistic and literary features, and of any relevant social, cultural and historical background). They will also be asked to talk about texts they have encountered during the course, both in school and in their personal reading, where these can be related to aspects of the examination text, and about their individual projects in L1A.

Oral examination passages are selected from *any part of any of the four texts set* for LI; for LIA, the oral examination passages may be selected from *any part of any of the four texts set for study in relation to the theme*, but *not* from the set text studied in detail for question 1 in the written examination;

The UK inspector issues updated guidelines and reminders for the oral examinations annually; these are normally tabled and discussed at the Coordinators' meeting in the autumn before the examination.

It is a requirement to include, at the end of each text, three questions that will prompt and encourage candidates to analyse language and other literary features, irrespective of whether texts are fiction or non-fiction. These prompts should include clear direction to candidates to comment on aspects of the writer's style and how this affects the reader. Examples might be:

- Present a brief overall commentary on the passage, paying attention to main features of its content.
- What do you learn about the main character/main theme here and how do you react to the ways in which the writer presents him/her/it?
- What impact does this passage have on you/How effective do you find the writer's use of humour/imagery/statistics, etc.?



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- How does this text relate to others you have read during the Bac course?

## Conduct of the examination

A passage is chosen at random 20 minutes before the start of each candidate's examination to allow for preparation, guided by the three questions that follow the extract. Each oral examination lasts 20 minutes, with an additional 5 minutes for the marking which will take place immediately after each examination. The examination comprises two linked parts. Candidates should:

- develop an interpretation of the passage (guided by, but not restricted to, the prompts/questions), lasting for between 5 and 10 minutes; they may be asked to read a short part of the passage at the start if this is felt to be helpful, e.g. in 'settling' the candidate;
- engage with examiners in a dialogue about the passage, the candidate's response and his/her wider personal reading, including (in the case of L1A candidates) their projects and/or extended essays, where appropriate.

Candidates are allowed to ask the meanings of difficult words without prejudice and, during the examination, may use the text and refer to any notes made during the preparation period. Any intervention by the teacher or the external examiner should be of a helpful nature; the aim of all questions should be to allow candidates to demonstrate their understanding and their ability to communicate this effectively, rather than to 'catch them out' in misinterpretation or to 'interrogate' them in a confrontational or aggressive manner.

The ES website has regulations and guidance on the roles of teacher and external examiner, including how to arrive at an agreed mark for each candidate concerning the conduct/implementation of the EB examinations.