

Forward Planning

Long-Term Semester Planning

Academic Year: 2022-2023

Class: S6 Advanced level

Subject: English L1Advanced

Teacher: Renée Greyling

Number of students: 7

Curriculum – Long-Term Planning 2022-2023

Date	Learning Objectives	Activities	Re	Key Competences *	Learning Outcomes / Assessment
Until Christmas holidays	<p><i>HAMLET – William Shakespeare</i></p> <p>Critical appreciation</p> <p>Focus on theme, characterisation, authorship, genre, structure, period, etc</p> <p>Film study – Hamlet</p> <p>ONGOING THROUGHOUT THE YEAR :</p> <ul style="list-style-type: none"> - Analysing unseen non-fiction non-literary texts 	<p>Activities will include:</p> <ul style="list-style-type: none"> ◦ Oral presentations ◦ Character and theme analyses ◦ Creative writing tasks related to the work <p>If time permits – projects</p>	<p><i>Introduction to first set of paired texts :</i></p> <p><i>HAMLET – William Shakespeare</i> The Arden Shakespeare ISBN 978 147 251 8385</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p>	<p>ASSESSMENT TASKS FOR ALL THE WORKS TO BE STUDIED :</p> <p>Essays, presentations, projects.</p>

<p>Until winter holidays</p>	<p>PERSONAL PROJECTS Wuthering Heights – E Brontë Wuthering Heights – Film study</p>	<p>Activities will include:</p> <ul style="list-style-type: none"> ◦ Oral presentations ◦ Character and theme analyses ◦ Creative writing tasks related to the work <p>If time permits - projects</p>	<p><i>Second work of the first set of paired texts :</i></p> <p>Wuthering Heights Emily Brontë Penguin English Library ISBN 978 0141199085</p>	<p>1 2 4 5 6 7 8</p>	
<p>Until end of school year</p>	<p>TEXT FOR DETAILED STUDY The Collected Poems Robert Frost</p>	<p>Activities will include:</p> <ul style="list-style-type: none"> ◦ Oral presentations ◦ Character and theme analyses ◦ Creative writing tasks related to the work <p>If time permits -</p>	<p>TEXT FOR DETAILED STUDY The Collected Poems Robert Frost Vintage Classics ISBN 978 0099583097</p>	<p>1 2 4 5 6 7 8</p>	

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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

More detailed information about the S6 – S7 LIA cycle from the European Handbook for teachers

English LIA

Introductory

This course (available in S6/7 only) is designed for pupils who at the end of year 5 show a particular interest in, and the necessary aptitude for, English and, more generally, for literary studies and reading. The courses are aimed, in the strict sense of the word, at a **deepening** of linguistic knowledge, skills and competence, rather than at extension into new fields of knowledge. These courses thus enhance the value of the teaching of the language as a foundation for more advanced studies.

The course is intended for students who have shown critical ability and strong interest in literature. While assessed against the same standards as the main L1 course, the L1A course is of a more focused and detailed literary nature. Students are expected to be enthusiastic, self-directed readers who are keen to pursue their own wider reading interests.

What makes the L1A course distinctive is:

- the requirement for candidates to study in detail one named text, and other texts linked to it by theme, author or genre, on which a synoptic question is set in the European Baccalaureate written examination;
- the requirement for candidates to make connections, for example thematic or structural, between paired literary texts in a range of genres, on which a question is set in the European Baccalaureate written examination;
- the requirement for candidates to produce two substantial pieces of individual project work in class (one in S6, the other one in S7).

The L1A course is entirely separate from the L1 course. Students following the L1A course attend all L1 classes but do not take the LI EB written examination. While candidates' performance is assessed against the same standards as those set out in the relevant attainment descriptors for the L1 course, studies in L1A provide a broader approach to literary and linguistic textual analysis and are thus ideal preparation for students considering literary or linguistic studies in higher education.

Content to be covered in S6 and S7 should be covered during these two years. Texts set for study in L1 may be referenced briefly as appropriate and where relevant in the L1A examination, alongside the set texts for L1A. In both courses, the European Baccalaureate written examination includes a question that requires candidates to analyse critically authorial reasoning and the use of persuasive devices in an unseen non-literary (non-fiction) text.

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

The L1A course develops the same seven ES key competences as the LI syllabus and addresses them also in part through a variety of set and unseen texts, but takes a different approach. For the written terminal examination, whereas the four texts set for study in the Language I syllabus are theme-based, those set for Language I Advanced are chosen differently: **one text is nominated for detailed study within a broader social, cultural or historical context of supporting texts; four additional texts, are paired by genre in ways that invite an imaginative range of comparative study.** The five texts cover between them the three genres of poetry, prose and drama, **together with literary non-fiction.** The other component of the written examination is an unseen non-literary, non-fiction text, in response to which candidates are required to identify lines of thought or argument and the success with which, as well as the techniques through which, the author conveys them to her or his readership. This component is also common to the L1 exam.

The oral examination in S7 is the same as in L1 .

The main distinguishing feature of class-based study for English Language I Advanced is the requirement for students to produce **two individual projects**, one in S6 and one in S7. **In S6, students may choose from a range of negotiated tasks across areas such as language study, media study, textual adaptation or creative writing;** the S7 project must be an extended critical study, but again is negotiated according to the student's interest, and may therefore be genre- or author-based.

Additional Content in the L1A course

In speaking and **listening**, students should:

- use a variety of approaches and techniques in studying and responding to literary and/or media texts.

In reading, students should:

- study a set text in detail, and a set theme, including contextual social, cultural and historical factors and appropriate linked texts.

In **writing**, students should:

- extend the scope of their creative and imaginative and analytical, evaluative critical writing.

In **studying language**, students should:

- extend their knowledge and understanding of language history, change and development.

More broadly, course content in S6 should be 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 (20th 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 may be studied during the course of the year.**

Individual projects

A specific requirement of the LIA syllabus is for students to undertake two major individual pieces of work (projects). The projects should be complementary in respect of subject-matter and format.

1. In S6:

EITHER a language study (e.g. an analysis of language development in children aged 6-8; an investigation of dialect used in a specific English-speaking community);

OR a media-focused study (e.g. an analysis of how different media present/interpret a text, such as film/stage versions of Shakespeare's *Macbeth*; how a significant event is presented/interpreted differently in print-based media and/or television news and/or internet sites);

OR a study of textual adaptation (e.g. Henry James' *The Turn of the Screw*, Britten's opera and the film *The Innocents* based on the James text; Shakespeare's *Romeo and Juliet*, Bernstein's *West Side Story*, Gottfried Keller's *A Village Romeo and Juliet [Romeo und Julia auf dem Dorfe]* and Delius's opera of the same name);

OR an annotated portfolio of creative writing, (e.g. a collection of poetry and/or short stories, and/or a playscript/screenplay possibly linked by theme or genre);

OR a literary study of an author/authors or of a genre. A candidate who chooses *this option cannot also choose it in S7.*

The project should be between 2000 and 4000 words in length, depending on subject, content and complexity, and may consist of one long piece or several shorter, linked pieces as appropriate. The nature, scope and title of the project should be agreed by each student in consultation with his/her teacher.

Written work may be accompanied (but not as part of the required word-count) by relevant supporting materials (e.g. audio/video recordings of young children talking, photographs/drawings of stage/film sets, artwork or photographs that have inspired creative writing). These materials are not assessed in isolation but according to their relevance to/impact on the written project as a whole.

2. In S7:

An extended literary essay on a topic that involves the detailed study of several texts (e.g. a genre study, such as the development of the detective story from Conan Doyle to PD James; an author study, such as an appreciation of works in different genres by Hardy, Lawrence or Beckett; a thematic study, such as political allegory in texts by Swift, Orwell and Camus; or a study of the impact of two or more contrasting text types in translation, e.g. Prévert and Grass or Lorca and Eco).

The essay should be between 4000 and 5000 words in length. The nature, scope and title should be agreed by students in consultation with teachers.

Where texts in translation are included, the majority of the essay should refer to texts written originally in English except where texts in translation are the main focus. Reference may be made to representations of texts in other media (e.g. film/television/stage versions), but a substantial portion of the essay should refer to print-based texts (which might include a published screenplay).

The two projects completed in S6 and S7 should be clearly different in focus and approach, i.e. it would not be acceptable to submit two author or genre studies or two studies of textual adaptation that contain overlapping material. These projects form part of the internal assessment procedures and the assessment criteria are left to teachers' professional judgement. It is recommended, however, in the interests of consistency, that teachers make use of whichever EB written examination assessment grid is most appropriate to the subject-matter and the student's approach. The project should represent half the A mark for the second semester in both S6 and S7.

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 one of two essays on the two sets of paired texts (texts that cover the three genres not represented in Part 1). Questions are **not solely theme-based as in L1** but will relate to a number of broad literary approaches. 40 marks are allocated to this question.
3. Part 3 requires the candidate to write a critical commentary on a previously *unseen* 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.

The study of 'paired texts' in Part 2 is one of the things that differentiates L1A from L1. 'Paired texts' means texts that have a fruitful and varied range of potential commonality (e.g. of authorship, period, theme, structure, genre etc) that might be explored in a variety of ways, offering scope for broader study than the thematic approach in L1 and more opportunities for less predictable (i.e. not theme-bound) and more text-centred questions.. One of the questions could, for example, ask for students to comment on the treatment of a common theme across the two paired texts. The second , as an example, could present a quotation on the nature of

comedy and asks students to discuss the quotation in the light of the two texts studied.

The specified edition of the text set for detailed study in Part 1 of LIA is mandatory, as an extract from this text is printed on the examination paper and candidates should not be surprised by, for example, different editorial choices regarding punctuation or spelling or minor textual variants. Editions of other set texts are those recommended, but schools may choose what is most appropriate in terms of cost and availability.

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.