



**Curriculum Update 2020-21**  
English Department

On returning to school in September 2020, we embarked on a full Gap Analysis for all year groups to ascertain the breadth and depth of gaps resulting from the National Lockdown in the previous academic year.

We spent the first four weeks of the academic year assessing checking knowledge, skills and understanding for our subject. These skills and knowledge would be essential for future learning.

**Gap Analysis**

	<b>Gaps identified</b>	<b>Recovery plan from October 2020</b>
Year 7	<ol style="list-style-type: none"> <li>1. A large group of our students are significantly behind on their language acquisition and vocabulary.</li> <li>2. SPaG is of serious concern in this cohort.</li> <li>3. Reading comprehension skills are generally poor</li> </ol>	<ol style="list-style-type: none"> <li>1. Implementation of Alex Quigley's <i>Closing the Vocabulary Gap</i> techniques into SoL to embed the development of a broad and flexible vocabulary.</li> <li>2. SPaG reintroduced to KS3 curriculum with regular, scheduled opportunities for students to learn, practise and improve.</li> <li>3. Reading comprehension to be addressed with the Accelerated Reader programme.</li> </ol>
Year 8	<ol style="list-style-type: none"> <li>1. Many students struggled to understand the concept of evaluation.</li> <li>2. SPaG is a concern in this year group with many of the basic principles of grammar missing from their writing.</li> </ol>	<ol style="list-style-type: none"> <li>1. Introduce blooms taxonomy into the KS3 curriculum to give students a better understanding of how the skills they use in English build on and rely on one another. Built into the curriculum will be opportunities for students to practise 'low stakes' evaluations to build confidence and benefit from regular feedback.</li> <li>2. SPaG reintroduced to KS3 curriculum with regular, scheduled opportunities for students to learn, practise and improve.</li> </ol>
Year 9	<ol style="list-style-type: none"> <li>1. This group still largely struggling with even simple SPaG.</li> <li>2. Students struggled to differentiate between linguistic and structural features in a text.</li> <li>3. Students were often unable to recognise the existence of a writer's perspective.</li> </ol>	<ol style="list-style-type: none"> <li>1. Urgent implementation of a weekly SPaG lesson until measured improvement is noticed.</li> <li>2. A greater focus on cultivating an appreciation for the craft of structuring a text. SoL will expose students to a range of fiction and non-fiction texts with a more even distribution of structural and language teaching.</li> </ol>

	4. Poor range of vocabulary present in creative writing, limiting their ability to communicate effectively.	3. An emphasis on perspective when working with a text – the role of the narrator embedded in creative writing SoL and linked back to their analysis topics. 4. Implementation of Alex Quigley’s techniques into SoL to embed the development of a broad and flexible vocabulary.
Year 10	1. Missing language analysis skills 1. They have not studied a Shakespeare play since year 8, so begin earlier and take a more gentle approach	1. See Jan 2021 2. Students have studied Macbeth.
Year 11	1. Must recap on reading skills for English language papers 2. Cover ‘An Inspector Calls’ 3. Re-cover ‘Power and Conflict’ poetry 4. AO5 and AO6 Writing skills	See Jan 2021 1. Text complete 2. Some students have completed their study of the conflict poetry anthology. 3. TBC.

From October until December 2020, we taught an adapted curriculum so that we could fill the gaps identified in the full gap analysis. The recovery plans that were put in place for short-term, medium-term and long-term planning, starting with the most urgent gaps in short term planning. The plans put in place aimed to

### January 2021

From January 2021, the school is again closed to most children as a result of another National Lockdown. Although we are delivering all lessons live to children at home via the remote learning systems, we have made the following adaptations to planned curriculum to ensure that the lessons are translatable for those at home.

	<b>Adaptations to taught curriculum</b>	<b>Rationale</b>
Year 7	1. Classic Poetry lessons have been delivered using specially designed format. 2. Particular attention given to tier two vocabulary. 3. All lessons deliverable online with the need for worksheets etc. removed.	1. The results of baseline testing and CATS scores. 2. To allow students to catch up with more advanced learners in their year. 3. Students should be able to access the curriculum regardless of their location.
Year 8	1. For our studies of ‘A Midsummer Night’s Dream’ We have made use of the No Fear Shakespeare website as a substitute for a paper text.	1. Shakespeare’s language can be difficult to access. NFS provides students with an online translation into modern standard English.

	<ol style="list-style-type: none"> <li>2. To account for the impossibility of live theatre trips, we have made use of various video performances by the RSC and The Globe.</li> </ol>	<ol style="list-style-type: none"> <li>2. Give students a taste of the theatre experience in the hope that we can pick up again with a trip once restrictions ease.</li> </ol>
Year 9	<ol style="list-style-type: none"> <li>1. In our study of Victorian ghost stories we have selected a range of texts available in an electronic format and provided these to classes.</li> <li>2. Lessons have a greater emphasis on tier two language acquisition and the influence of contextual factors.</li> </ol>	<ol style="list-style-type: none"> <li>1. Students need to be able to access texts which are engaging, returning to them if necessary to support the need for flexible learning arrangements.</li> <li>2. To account for the likely dip in their reading; especially of high quality, challenging texts.</li> </ol>
Year 10	<ol style="list-style-type: none"> <li>1. Students have completed Macbeth including a series of pre-recorded lessons on critical writing.</li> <li>2. We designed a SoL deliverable both online and in the classroom, the culmination of which was a final assessment with a firm GCSE grade attached.</li> <li>3. Modern Engaging texts to introduce the new topic of non-fiction prose for Language Paper 2.</li> </ol>	<ol style="list-style-type: none"> <li>1. Students are able to return to the these crucial lessons whenever they feel necessary. This should promote a greater level of success in their analytical writing.</li> <li>2. The importance of gathering accurate data for subjects studied before the latest lockdown.</li> <li>3. Relevant modern texts help students to connect with current affairs and give scope for students to express their opinions about relevant topics.</li> </ol>
Year 11	<ol style="list-style-type: none"> <li>1. Students have been given the opportunity to explore all of the poems in AQA's Power &amp; Conflict Anthology with lessons to support their learning.</li> <li>2. Final formal assessment carried out for all students.</li> <li>3. Students moving on to study non-fiction prose in line with Year 10 classes.</li> <li>4. One lesson a week dedicated to revision of 'Macbeth'.</li> </ol>	<ol style="list-style-type: none"> <li>1. We continue to deliver the full GCSE course to all students online and in school, despite the current restrictions.</li> <li>2. Evidence gathered should it be required by the exam board.</li> <li>3. Makes use of the high quality learning materials created for Year 10.</li> <li>4. Students have not covered this key Literature text since year 10 and will need an opportunity to refresh their knowledge.</li> </ol>