

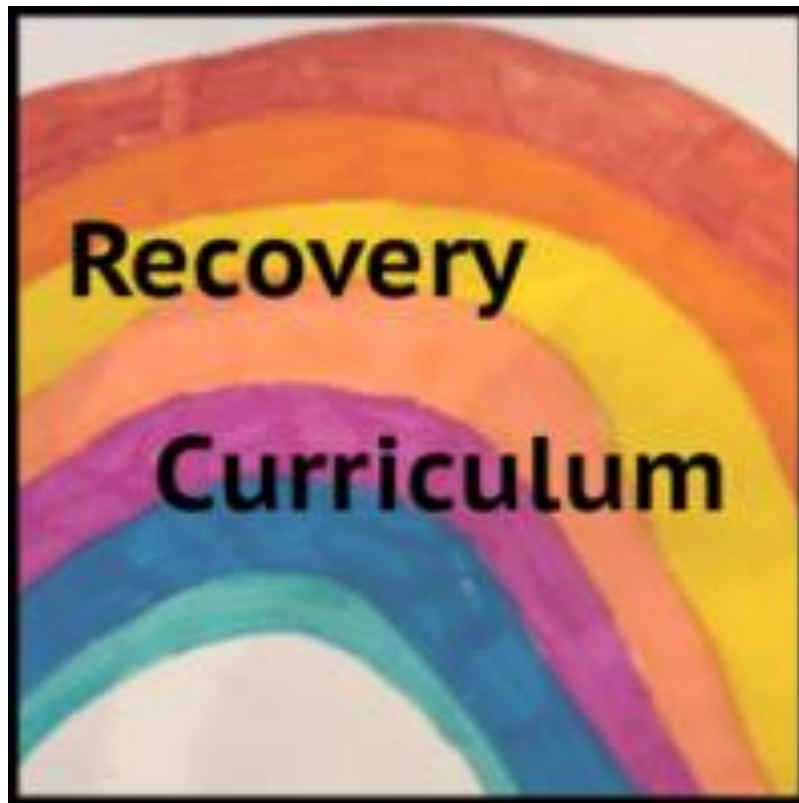
# RECOVERY CURRICULUM

Subject: English

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Subject:	English	Teacher:	FRM- All of the English Department
Year:	9	Class:	
Unit title:	Blood Brothers		
Duration:	3 weeks explicit recovery curriculum within a larger 10 week module		
Intent			
Intent Statement – at Landau Forte Amington, we believe learning powerful knowledge helps students achieve and creates a fairer society. How are you trying to accomplish this, with this unit/topic?			
This topic will focus on student recovery following the pandemic, which has resulted in students experiencing the following possible losses: routine, structure, friendship, opportunity and freedom. It will support students academically, socially and emotionally, in order to transition students back to Academy life and support with the issues resulting from loss.			
Aims – what do you want pupils to be able to know and do by the time they finish this unit/topic?			
<ul style="list-style-type: none"><li>- Speak confidently about the chosen text, extract or topic in English.</li><li>- Build memory retention and recall of previous learning by recapping, using the DNA and the three points of learning.</li><li>- Write confidently and competently in a variety of forms, including both fiction and non-fiction.</li><li>- Read fluently and with accuracy, even in the face of challenging texts</li><li>- Speak and listen with confidence and respect, always ensuring a high level of accuracy.</li><li>- Be able to utilise a broad and varied vocabulary that can open doors for students in later life.</li><li>- Apply BUG to initial assessment style questions and begin to feel confident to try deliberate practice independently.</li><li>- Apply learning habits in the classroom with ease and know classroom routines explicitly.</li></ul>			
Academy values – at Landau Forte Amington, we want students to be ambitious, brave and kind. How are these values promoted in this PoS?			
<ul style="list-style-type: none"><li>- We will be brave as staff and tackle the losses that our pupils have faced and encourage them to be brave in the classroom and in our society. Talking will be the first sign of bravery.</li><li>- Despite the length of time out of the classroom, we will study texts with an inherent level of challenge – that are either archaic, nonlinear, narrated with complexity, contain complex plots, are resistant to decoding on first glance, or are non-fiction – so that we can raise the level of aspiration for our students but we will support them explicitly with the steps to access these.</li><li>- We will ensure all ability ranges are supported in accessing a high level of challenge, rather than oversimplifying or reducing content to a lower level.</li><li>- We will create positive learning environments that ensure all students are respected and encouraged to share thoughts, views and opinions in a positive way.</li><li>- Kindness above all and patience will be instilled in our practice and in returning to the classroom routines.</li></ul>			
Content – what is being covered, ensuring breadth & depth?		National Curriculum/Exam Specification – how does the content link to the NC or Exam Spec?	
This recovery curriculum will expose our students to a challenging fictional text from the literary canon and work alongside non-fiction about travel and exploration in the 19 <sup>th</sup> century. Predominantly for the first three weeks, literature will drive our students' recovery; they will complete oracy-centred activities, and explicit vocabulary instruction. As student confidence grows, creative writing will be built up.		Pupils should be taught to: ♣ develop an appreciation and love of reading, and read increasingly challenging material independently through: ♣ reading a wide range of fiction [...] The range will include high-quality works from: • English literature, both pre-1914 and contemporary, including prose, poetry and drama • Shakespeare (two plays) • seminal world literature. Pupils should be taught to: speak confidently and effectively,	

	including giving short speeches and presentations, expressing their own ideas and keeping to the point.
Powerful Knowledge – what powerful knowledge is included in this SoW? Consider what knowledge is it important for our students to know, so that when they leave school they can engage in and lead discussions, with people from the most advantaged backgrounds?	
<ul style="list-style-type: none"> <li>- Conventions of theatre</li> <li>- Modern play</li> <li>- Role of family in literature</li> <li>- Cyclical structure and foreshadowing</li> <li>- Context of Post-war Britain including unemployment and Thatcherism,</li> <li>- The divide between the rich and poor and societal discrimination</li> </ul>	
<b>Implementation</b>	
<b>GAPS</b>	
<b>Identification</b> – how are you going to identify the gaps in knowledge/skills?	<b>Triage</b> – how are you going to rank order these gaps in knowledge/skills and ‘fill’ them, in order of importance?
<ul style="list-style-type: none"> <li>• Five a day DNA to test retention of Year 8 content</li> <li>• Lots of class discussion around the text to assess inference and deduction skills</li> <li>• In the first three weeks, an opportunity for analysis and description in a supportive environment for the class teacher to give whole class light feedback to</li> </ul>	<ul style="list-style-type: none"> <li>• Whole class feedback stickers used to assess priorities and address in subsequent lessons</li> <li>• A weekly meeting with the department to discuss areas of concern-tailor our teaching to address the gaps</li> <li>• Intervention from KEB and JMH with those most affected</li> <li>• Reading frontloaded for the first three weeks to enable comprehension, vocabulary building and inference but more so engagement in reading.</li> </ul>
<b>KEY CONCEPTS</b>	
<b>Key Concepts</b> – what are the key concepts being taught?	<b>Progression</b> – how will studying these key concepts support progression to the traditional curriculum that has been planned?
<ul style="list-style-type: none"> <li>• Reciprocal Reading strategies</li> <li>• Decoding language and building vocabulary</li> <li>• Inference, summary, deduction, prediction and analysis</li> </ul>	<p>These skills are imperative to accessing reading texts but also crafting their own descriptive writing. These skills can be applied to the rest of the curriculum with ease and ‘Faster Reading Research’ shows that front loading with reading will make our students faster and more coherent.</p> <p>Students will begin when confident to look at PEEZL, SEWSEW and zoom description and these fit into our English Skills spiral.</p>
<b>WELLBEING</b>	
<b>Lockdown</b> – how will students share their experiences of lockdown?	<b>Social and Emotional</b> – how will student social and emotional health be supported?

Through creative writing with freedom to share their experiences in the form of creative writing. Through discussion about themes in the text such as isolation, ambition, friendship, loss that lend themselves subtly to conversations around the pandemic.	Class discussion and opportunities for talk for writing will enable pupils to feel safe and supported in the classroom and to share their ideas. Regular opportunities to work with others verbally to encourage social interaction such as group work, however safe to do so. Emotional wellbeing- pupils will know that they can use timeout if necessary, from challenging topics. The English department, including new staff, will foster clear communication links with Personal Tutors and Pastoral staff to raise concerns.
<b>RE-ESTABLISH</b>	
<b>Learning Skills</b> – how are you going to re-establish the skills for learning?	<b>Relationships</b> – how are you going to re-establish classroom relationships?
<ul style="list-style-type: none"> <li>- Name the steps from TLAC used explicitly and dual coding to help students remember</li> <li>- Repetitive and clear routines and processes such as classroom entrance, five a day starter, what-why-how embedded from the start more slowly so that these become explicit.</li> <li>- Modelling of good learning habits- Cornell note taking, pride in presentation, use of TLAC icons to prompt students' awareness of the cycle.</li> </ul>	<ul style="list-style-type: none"> <li>- Clear boundaries set by all staff so that students know what is expected of them and what to expect from all staff in the department</li> <li>- Organic opportunities for class discussions and sharing of ideas in a safe environment.</li> <li>- The pace of lessons will allow for the staff and students to reintegrate together at a manageable pace that does not overwhelm.</li> <li>- Praise and achievement points given regularly through Edulink and positive correspondence home.</li> </ul>
<b>OPPORTUNITIES</b>	
<b>Discussion</b> – what are the discussion based opportunities?	<b>Group</b> – what are the group work-based opportunities (while still ensuring social distancing)?
Predominantly chance to discuss the main themes of the novel and how we apply them to our own lives in modern society and against the backdrop of the pandemic. Also debate and oracy tasks to form critical responses about Mrs Johnstone's decisions but also societies attitudes.	<ul style="list-style-type: none"> <li>- For and against debating teams to discuss whether Mrs Johnstone should have given the twin away.</li> <li>- Dual coding session where pairs decide which icons represent the plot and justify their decisions.</li> <li>- Groups pitch their own version of a modern-day monster.</li> </ul>

Delivery								
1	4	6) Lesson Type (classroom or blended for remote homework)		2) DNA (Do Now Activity/Reading)	3) Learning Intentions (what, why & how)			
		Classroom (whole sequence completed)	<input checked="" type="checkbox"/>		What	To understand the conventions of a play and how this impacts the experience when read.		
		Blended (live and remote as independent study)	<input type="checkbox"/>		Why	Consider different genres of drama, the importance of the audience and the use of dramatic devices.		
				How	Appreciate how a drama text should be viewed as an experience meant for the stage.			
	5		4) New Material (previous learning/ new material)		5) Check for Understanding (questioning/checking)		6) Prepare for Practice (model/ scaffold)	

		<ul style="list-style-type: none"><li>Classroom routines including five-a-day and teacher expectations</li><li>Dramatic techniques</li><li>Prologues and foreshadowing</li><li>5 genres of drama</li></ul>	Targeted questioning about the differences between plays and other forms of literature.	Help pupils to create a bank of dramatic techniques as a class. Examples of foreshadowing in the prologue - link to R&J	Asynchronous (remote)			
		7) Deliberate Practice (guided/ independent)	8) Feedback (light/deep)	9) Review (daily/monthly)				
		Annotate the prologue using RR strategies. Dual coding of dramatic genres	Opportunities to use green pen to add more examples of foreshadowing <i>and</i> explain the impact and intent from Russell.	5 a day is a daily review of Grammar and terminology Review Year 8 learning of prologues.				
2	Number of lessons in cycle: 4	1) Lesson Type (classroom or blended for remote homework)		2) DNA (Do Now Activity/Reading)		3) Learning Intentions (what, why & how)		
		Classroom (whole sequence completed)	<input checked="" type="checkbox"/>	Five-a-day DNA around language devices, grammar and poetic techniques- one per lesson.	What	To understand the plot of 'Blood Brothers'		
		Blended (live and remote as independent study)	<input type="checkbox"/>		Why	Understand overall cyclical structure of the play.		
					How	Timelines, cold reads. Summarising skills.		
		4) New Material (previous learning/ new material)		5) Check for Understanding (questioning/checking)		6) Prepare for Practice (model/ scaffold)		Synchronous (live)
		<ul style="list-style-type: none"><li>Liverpool context- time the play is set and Willy Russell. Tier 2 and 3 vocabulary listed on MTP.</li><li>Cold read- the play- 2-3 lessons.</li></ul>		Verbal checking of comprehension and inference. Opportunities to make links across the text.		Model how to track the themes in the text or development of a character.		
		7) Deliberate Practice (guided/ independent)		8) Feedback (light/deep)		9) Review (daily/monthly)		Asynchronous (remote)
		Create a timeline worded or dual coded. Plot key themes too.		Plan for error feedback given about misconceptions in the play such as time zones.		AR quizzes after each reading lesson. 5 a day recall daily.		
3	4	1) Lesson Type (classroom or blended for remote homework)		2) DNA (Do Now Activity/Reading)		3) Learning Intentions (what, why & how)		
		Classroom (whole sequence completed)	<input checked="" type="checkbox"/>	Five-a-day DNA around previous reading, comprehension, characters and key vocabulary.	What	Understand significant themes in the play.		
		Blended (live and remote as independent study)	<input type="checkbox"/>		Why	Plot key universal themes and link to students' experiences and discussion.		
					How	Identify key themes and events and analyse presentation of theme. Literature GCSE style.		

Number of lessons in cycle:	4) New Material (previous learning/ new material)	5) Check for Understanding (questioning/checking)	6) Prepare for Practice (model/ scaffold)	Synchronous (live)
	Nature vs Nurture Class PEEZL analysis of themes- <i>Name the steps.</i>	Cold call students to share their moments linked to key themes. Targeted questioning.	Model PEEZL for class and scaffold a second. HPA take another theme without support for their own answer.	
	7) Deliberate Practice (guided/ independent)	8) Feedback (light/deep)	9) Review (daily/monthly)	Asynchronous (remote)
	2-3 PEEZL 'How does Russell present the significance of family in Blood Brothers?'	Sample of books taken and whole class feedback given. Plan for error shared to allow self-correction before staff marking.	5 a day review of previous reading. Reviewing understanding of PEEZL to apply at Year 9 level.	