



# **Kingstone High School**

## **English Department**

### **2025-2026**

**Kingstone High School is a non-selective school, and we welcome students of all aptitudes and abilities. Our size allows us to know our students well and we work hard to ensure that every student achieves their maximum academic potential through an individually tailored curriculum.**

Staff		
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## 1. Intent

### Subject 1

As an English faculty, we are passionate about providing our students with the opportunity to explore the wonderful world of Language and Literature; we see it as an opportunity to promote, entice and inspire students and further their understanding of how language has been used.

Our curriculum provides our students with the opportunity to read, write and discuss a range of novels, poems, plays and non-fiction work. We believe by exposing them to high-quality material, they will gain in-depth knowledge about how language is used to create stories, articulate voices and influence others. Our aim is to make students feel confident about reading a variety of texts, from a variety of times and places, understanding the influences that inform a piece of work. We want them to master the skills of reading, writing and communicating so they become productive members of society when they leave our school.

Our knowledge rich curriculum builds on the prior learning of students from KS2 and helps them utilise this knowledge in analysing, evaluating and composing texts. Through our four key principles of chunking, modelling, scaffolding and checking understanding we encourage our students to articulate their ideas and opinions on the given texts being studied. These principles provide integrated support in lessons and help our students achieve. Our aim is, through high quality teaching, to embed the core knowledge so students have the skills to independently work on a text, be that through reading, writing or discussion, and be confident enough to tackle the text in hand.

English is a superb vehicle for developing a student's social, moral, spiritual and culture understanding. Within each unit we raise awareness of other people's beliefs, values, expectations and promote a culture of acceptance. As we are a rural secondary school, we believe it is our duty to help students understand the wider world they live in and share with them the rich diversity that exists. We know that literature (in all its forms) can span across age, disability, religion, race, sexual orientation and

gender – ‘books’ have the power to unite, to heal and to bridge and this is something we are passionate about sharing with our students.

## 2. English Curriculum Map

	Half term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
<b>Year 7</b>	<p>Beowulf - What makes a Legendary Hero?</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Making judgements, Links to context, Linking context to situation, Using evidence, Writer's intention</p>	<p>How do writer's tell stories? Creative writing</p> <p><b>Substantive:</b> Create settings and atmosphere, Use of figurative language Identification of writer's techniques</p> <p><b>Disciplinary:</b> Critically evaluate own and others' writing to consider success, Employ effective drafting skills to improve writing Craft writing: varying sentence structures, range of</p>	<p>Ghost Boys – Jewel Parker Rhodes What messages does the writer give us and how does she show them?</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Making judgements, Links to context, Linking context to situation, Using evidence, Writer's intention</p>	<p>Travel writing: writing travel journals, anecdotes to inspire non-fiction style writing</p> <p><b>Substantive:</b> Create settings and atmosphere, Use of figurative language Identification of writer's techniques</p> <p><b>Disciplinary:</b> Critically evaluate own and others' writing to consider success, Employ effective drafting skills to improve writing Craft writing: varying sentence structures, range</p>	<p>Shakespeare Tales of love and conflict: Romeo and Juliet</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track plot, Track characterisation (Romeo, Juliet, Tybalt, Mercutio, Lord Capulet),</p>	<p>Vlogging: S&amp;L presenting skills</p> <p><b>Substantive:</b> Presentation of a vlog, Key features of genre, Paralinguistic features: volume, tone, pitch, pace, body language</p> <p><b>Disciplinary:</b> Write and perform before a given audience, Research chosen topics, Organise structure of speech</p>

		punctuation and vocabulary, Plan responses		of punctuation and vocabulary, Plan responses	Analyse importance of themes (conflict), Use context to develop meaning	
<b>Year 8</b>	<p>The power of having a voice: George Orwell's 'Animal Farm' - novel.</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Making judgements, Links to context, Linking context to situation, Using evidence, Writer's intention</p>	<p>Voices and Character: Creative Writing – Dystopia</p> <p><b>Substantive:</b> Create plot/characters/themes to interest and engage an audience, Use structural devices to interest and engage an audience</p> <p><b>Disciplinary:</b> Critically evaluate own and others' writing to consider success,</p>	<p>Voicing an opinion: Willy Russell's Blood Brothers' - play. What does Willy Russell teach us about social inequality?</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Making judgements, Links to context, Linking context to situation, Using evidence, Writer's intention</p>	<p>Voices from Childhood: literary non-fiction and poetry / extracts to inspire non-fiction writing</p> <p><b>Substantive:</b> Features of: autobiography, memoir, Features of letter writing</p> <p><b>Disciplinary:</b> Critically evaluate own and others' writing to consider success, Employ effective drafting skills to improve writing Craft writing: varying sentence</p>	<p>Voices from Shakespeare: Villains and Deception – a variety of Shakespearean characters</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track plot, Track characterisation</p>	<p>Using my Voice: Presenting to a group – a topic I feel passionate about</p> <p><b>Substantive:</b> Presentation of a speech, Key features of genre, Paralinguistic features: volume, tone, pitch, pace, body language</p> <p><b>Disciplinary:</b> Write and perform before a given audience, Research chosen topics,</p>



	<p>Character, Character relationships, Themes, Figurative language, Structural devices</p> <p><b>Disciplinary:</b></p> <p>Evaluation of writer's techniques (figurative and structural) and impact on reader</p>	<p>themes to interest and engage an audience, Use structural devices to interest and engage an audience</p> <p>Writer's process: plan, draft, revise, edit, publish</p> <p><b>Disciplinary:</b></p> <p>Critically evaluate own and others' writing to consider success, Employ effective drafting skills to improve writing</p> <p>Craft writing: varying sentence structures, range of punctuation and vocabulary, Plan responses</p>	<p>Comparison of similarities and differences across texts, Understanding Context, Contextual exploration</p> <p><b>Disciplinary:</b></p> <p>Analyse importance of writer's techniques (figurative and structural), Comparing and contrasting how writer's use language/structural devices to convey meaning</p>	<p>article, blog and letter</p> <p>Features of letter writing</p> <p><b>Disciplinary:</b></p> <p>Critically evaluate own and others' writing to consider success, Features of writing to persuade, Employ effective drafting skills to improve writing</p> <p>Craft writing: varying sentence structures, range of punctuation and vocabulary, Plan responses</p>	<p>Character, Character relationships, Themes</p> <p><b>Disciplinary:</b></p> <p>Extract analysis of writer's language choices, plot, character development, themes</p> <p>Comprehension knowledge health checks</p>	<p>Key features of genre, Paralinguistic features: volume, tone, pitch, pace, body language</p> <p><b>Disciplinary:</b></p> <p>Write and perform before a given audience, Research chosen topics, Organise structure of speech</p>
<p><b>Year 10 GCSE</b></p>	<p><b>LANGUAGE</b></p> <p>Paper 1 19<sup>th</sup> C texts A Reading</p>	<p><b>LITERATURE</b></p> <p>Paper 2 A</p> <p>Christmas Carol by Charles Dickens</p>	<p><b>LITERATURE</b></p> <p>Paper 1 Eduqas Anthology Poetry</p>	<p><b>LANGUAGE</b></p> <p>Paper 1 B</p> <p>Imaginative Writing "A Time when you..."</p>	<p><b>LANGUAGE</b></p> <p>Paper 2 B Writing – Transactional</p>	<p><b>LITERATURE</b></p> <p>Paper 2 Unseen Poetry and</p>

	<p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes, Figurative language, Structural devices</p> <p><b>Disciplinary:</b> Analyse importance of writer's techniques (figurative and structural), Evaluation of writer's techniques (figurative and structural) and impact on reader</p>	<p>/ Edexcel English Certificate Level dependent on student</p> <p><b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes</p> <p><b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track plot, Track characterisation (Scrooge, Fred, Ghosts), Analyse importance of themes, Use context to develop meaning.</p>	<p>/ Edexcel English Certificate Level dependent on student</p> <p><b>Substantive:</b> Figurative language, Structural techniques, Use of rhyme/blank verse, Themes, Similarities/differences across poems</p> <p><b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track poem's development of ideas, Use context to develop meaning</p>	<p>/ Edexcel Entry Certificate</p> <p><b>Substantive:</b> Create plot/characters/themes to interest and engage an audience, Use structural devices to interest and engage an audience</p> <p><b>Disciplinary:</b> Critically evaluate own and others' writing to consider success, Employ effective drafting skills to improve writing Craft writing: varying sentence structures, range</p>	<p>/ Edexcel Entry Certificate to GCSE transition</p> <p><b>Substantive:</b> Use structural devices to interest and engage an audience, Use non-fiction language techniques to interest and engage audience</p> <p><b>Disciplinary:</b> Critically evaluate own and others' writing to consider success, Employ effective drafting skills to improve writing Craft writing: varying sentence structures, range of punctuation and vocabulary,</p>	<p>Paper 1 Eduqas Anthology Poetry Revision</p> <p>/ Edexcel Entry Certificate to GCSE transition</p> <p><b>Substantive:</b> Figurative language, Structural techniques, Use of rhyme/blank verse, Themes, Similarities/differences across poems</p> <p><b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track poem's development of ideas,</p>
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				of punctuation and vocabulary, Plan responses	Plan responses	Use context to develop meaning
<b>Year 11 GCSE</b>	<b>LITERATURE</b> Paper 1 An Inspector Calls  <b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes  <b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track plot, Track characterisation (Mr and Mrs	<b>LANGUAGE</b> Paper 2 Reading Non fiction texts (20 <sup>th</sup> and 21 <sup>st</sup> C texts)  <b>Substantive:</b> Use of writer's language techniques to convey thoughts and feelings, Use of writer's structural techniques to convey thoughts and feelings, Use of themes/subject matter Comparison of similarities and differences across texts	<b>LITERATURE</b> Paper 1 Macbeth  <b>LITERATURE</b> Paper 2 Unseen Poetry  <b>Substantive:</b> Narrative structure/plot, Character, Character relationships, Themes  <b>Disciplinary:</b> Analyse importance of key figurative and structural devices, Track plot, Track characterisation (Macbeth, Lady	<b>LANGUAGE</b> Paper 1B Writing Imaginative "Image stimulus + emotion"  <b>Substantive:</b> Create plot/characters/themes to interest and engage an audience, Use structural devices to interest and engage an audience  <b>Disciplinary:</b> Critically evaluate own and others' writing to	Revision for Language and Literature Exam format / Technique / Time Management	

	Birling, Sheila, Eric, Gerald, Eva Smith/Daisy Renton), Analyse importance of themes, Use context to develop meaning	<b>Disciplinary:</b> Analyse importance of writer's techniques (figurative and structural), Evaluation of writer's techniques (figurative and structural) and impact on reader, Comparing and contrasting how writer's use language/structural devices to convey meaning	Macbeth, McDuff, Banquo, Witches), Analyse importance of themes, Use context to develop meaning	consider success, Employ effective drafting skills to improve writing		
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3. Media Studies Curriculum Map						
	Half term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
<b>Year 10 GCSE</b>	<b>Component 1 Section A</b>  Exploring Media Advertising and Magazines  <b>Substantive:</b>	<b>Component 1 Section A and B</b>  Film Posters and No Time To Die  <b>Substantive:</b>	<b>Component 2 Section A CRIME</b>  <b>Trigger Point</b> and The Sweeney  <b>Substantive:</b>	<b>Component 2 Section A CRIME</b>  <b>Trigger Point</b> and The Sweeney – Comparison  <b>Substantive:</b>	<b>Component 3 NEA</b>  <b>Substantive:</b>	<b>Component 3 NEA</b>  <b>Substantive:</b>

	<b>Disciplinary:</b>	<b>Disciplinary:</b>	<b>Disciplinary:</b>	<b>Disciplinary:</b>	<b>Disciplinary:</b>	<b>Disciplinary:</b>
<b>Year 11 GCSE</b>	<b>Component 2 Section B</b>  Music Promotion  <b>Substantive:</b>  <b>Disciplinary:</b>	<b>Component 2 Section B</b>  Music Promotion <i>Component 2 Sect B</i> <i>Crime revision</i>  <b>Substantive:</b>  <b>Disciplinary:</b>	<b>Component 1 Section A and B</b>  News  <b>Substantive:</b>  <b>Disciplinary:</b>	<b>Component 1 Section B</b>  The Archers  <b>Substantive:</b>  <b>Disciplinary:</b>	Revision	

## **4. KS3 Information**

### **Year 7: What makes a story?**

In Year 7, the English curriculum focuses on unravelling the essence of storytelling. Students delve into the fundamental components of a story, such as plot, characters, setting, and themes. Starting with a transition back to myths studied at KS2, students recap the main ingredients of the genre. The unit then focuses on the presentation of heroes, which will be key for any literature study later on. Students practice the skill of inference and implication and review some key writing techniques (terms learned at KS2) using them to discuss their reactions to texts. Following on from this, students will develop their creative writing skills by following The Writing Process. Students will read and be inspired by Poetry from Other Cultures, creating vivid descriptions of place and setting. They read “Ghost Boys” by Jewell Parker Rhodes, which not only introduces modern storytelling, but also initiates discussions on authorial voice, aligning with the upcoming Year 8 theme.

Furthermore, the curriculum incorporates ‘Travellers’ Tales’ immersing students in non-fiction reading about the tales of adventure, travel and experiences across the world, to inspire their own transactional writing. Our Shakespeare element of ‘Romeo and Juliet’ focuses on the story of love and family conflict that permeates the whole play – students are exposed to how playwrights share their tale, their story as a performance. Concluding the year, students bring their knowledge and understanding of What makes a Story by acting as journalists producing an engaging article on an unusual hobby/event of their choice. Students will read blogs, reviews and articles on various events around the world and then produce an article about their chosen story. This diverse exploration equips Year 7 students with a solid foundation in recognising and creating captivating stories.

### **Year 8: How do writers use their voices?**

In Year 8, the focus shifts to the power of voice in writing. By reading George Orwell’s “Animal Farm,” students analyse the persuasive impact of words and views. They explore how a key character uses their voice to manipulate and control others. Following from this, students complete a Creative Writing Unit, again following The Writing Process to compose dystopian stories. Students delve in to extracts from the dystopian genre to spark imaginations, considering how they might use the voice of their characters. In our Year 8 play, ‘Blood Brothers’, the students look at how the voice of the playwright can be seen in the content of the story and the plot. How a writer can influence an audience through the power of their words.

Moving from the modern play, we then look at childhood voices focusing on non-fiction literature and poetry when the voice of children can be explored. Students use these varied text as a spring board for their own autobiographical writing. Voices are prevalent in our Shakespeare unit looking at the voice of villains and deception in several of Shakespeare plays. This introduces students to the idea of themes whilst exposing them to a selection of key Shakespearean characters. Finally, students combine their knowledge and understanding of voice to create their own speech focusing on the idea of power and protest.

## **Year 9: What influences a writer and their choices?**

Year 9 builds upon the foundation laid in previous years, emphasising how context influences a writer and impacts the reader because of this. Through a unit on Gothic Fiction, students explore how writers have been influenced by societal and cultural contexts which evolved into the genre of Gothic Horror. From this, students complete a Creative Writing Unit, again following The Writing Process to compose their own gothic stories. Through the reading of poetry by Edgar Allan Poe, students further expand their knowledge of gothic literature generating ideas for their own gothic fiction. The curriculum then moves to the idea of "Challenging Experiences," examining biographies of explorers and adventurers to dissect the interplay between context, culture, and voice. Students then move to a transactional writing unit that looks at writing in context and how a person's personal experience will influence their own work.

The focus then moves to transition to GCSE units which will include a Literature unit and the Spoken Language Endorsement that is needed for the English Language GCSE that they begin in Year 10.

As part of this transition to GCSE, our curriculum offer is expanded through the delivery of the Edexcel Entry Level Certificate (ELC) in English. The ELC is a foundation qualification designed for learners not yet ready for GCSE. It focuses on developing key skills in reading, writing, and spoken language. It provides a supportive and accessible pathway from Key Stage 3 to GCSE. It consolidates core English skills and introduces the structure and expectations of GCSE English in a manageable format. These units continue to help students understand how context informs characters, themes, and writers' intentions.

## **5. GCSE English Information**

### **5.1 GCSE English Literature - Exam board: Eduqas**

#### **Component 1**

**Written examination (2 hours)**

**40% of qualification**

**Section A (20%) Shakespeare: *Macbeth***

Students will be given one extract question and one essay question based on the reading of *Macbeth*.

**Section B (20%) Poetry from 1789 to the present day**

Students will be given two questions based on poems from the WJEC Eduqas Poetry Anthology, one question involves comparison of two poems.

#### **Component 2**

**Written examination (2 hours, 30 minutes)**

**60% of qualification**

**Section A (20%) Post-1914 Prose/Drama: *An Inspector Calls* (Priestley)**

Students will be given one source-based question on *An Inspector Calls*. They will be required to analyse the source and then use it as a springboard to demonstrate their knowledge of the whole play.

### **Section B (20%) 19th Century Prose: *A Christmas Carol* (Dickens)**

Students will be given one source-based question on *A Christmas Carol*. They will be required to analyse the source and then use it as a springboard to demonstrate their knowledge of the whole play. They will also be required to demonstrate relevant contextual knowledge.

### **Section C (20%) Unseen Poetry from the 20th/21st Century**

Students will be given two questions on unseen poems, one question involves comparison of the two unseen poems.

**Students will be assessed on the following criteria:**

#### **AO1**

Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

#### **AO2**

Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

#### **AO3**

Show understanding of the relationships between texts and the contexts in which they were written.

#### **AO4**

Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## **5.2 GCSE English Language - Exam board: Edexcel (9-1)**

### **Component 1: Fiction and Imaginative Writing**

**Written examination (1 hour, 45 minutes)**

**40% of qualification**

#### **Section A – Reading:**

The length of the 19th-century fiction extract will be approximately 650 words.

There will be a mixture of short and extended response questions on the extract.

In preparation, students will study and analyse selections from a range of prose fiction.

## **Section B – Imaginative writing:**

Writing tasks are linked by a theme to the reading extract. Different aspects of the theme will be reflected in each task.

One of the writing tasks will provide two images that students can use to help them generate ideas for their writing. Students can write a response that draws on just one or neither of the images.

In preparation, students will explore and develop imaginative writing skills.

## **Component 2: Non-fiction and Transactional Writing**

**Written examination (2 hours, 5 minutes)**

**60% of qualification**

### **Section A – Reading:**

Two unseen non-fiction extracts, from 20th- and 21st-century texts. One of these texts will be literary non-fiction.

The word count across the two extracts will be approximately 1000 words. The minimum length of an extract will be 300 words.

Questions will be on Text 1, followed by Text 2. There will be a mixture of short and extended response questions on the extracts.

Students' ability to synthesise across two texts will be assessed in a separate question.

The final question of this section requires students to compare the writers' ideas and how they are presented in the two texts.

In preparation, students will study and analyse selections from a range of non-fiction texts (including literary non-fiction)

### **• Section B – Transactional writing:**

Writing tasks are linked by a theme to the reading extracts.

It is possible for the same form (for example a letter, an article) to be present on both tasks in the same paper but with a different focus and/or audience.

In preparation, students will explore and develop transactional writing skills, for example letters, articles, reviews.

## **Spoken Language Endorsement**

Assessed through 1 presentation of up to 10 minutes in length.

There are no marks for the Spoken Language endorsement.

Students are awarded a grade (Pass, Merit or Distinction).

## 6. GCSE Media Studies Information

**Exam board: Eduqas**

### **Component 1: Exploring the Media**

**Written examination (1 hour, 30 minutes)**

**40% of qualification**

#### **Section A: Exploring Media Language and Representation**

This section assesses media language and representation in relation to **two** of the following print media forms: magazines, marketing (film posters), newspapers, or print advertisements. There are **two** questions in this section:

- **one** question assessing media language in relation to **one** set product (reference to relevant contexts may be required)
- **one** two-part question assessing representation in relation to **one** set product and **one** unseen resource in the same media form. Part (a) is based on media contexts. Part (b) requires comparison through an extended response.

#### **Section B: Exploring Media Industries and Audiences**

This section assesses **two** of the following media forms: film, newspapers, radio, video games.

It includes:

- **one** stepped question on media industries
- **one** stepped question on audiences.

### **Component 2: Understanding Media Forms and Products**

**Written examination (1 hour, 30 minutes)**

**30% of qualification**

This component assesses all areas of the theoretical framework and contexts of the media in relation to television and music.

#### **Section A: Television**

- **one** question on **either** media language **or** representation, which will be based on an extract from **one** of the set television programme episodes to be viewed in the examination (reference to relevant contexts may be required)
- **one** question on media industries, audiences or media contexts.

#### **Section B: Music (music videos and online media)**

- **one** question on **either** media language **or** representation (reference to relevant contexts may be required)
- **one** question on media industries, audiences or media contexts.



## **Component 3: Creating Media Products**

**Non-exam assessment (assessed by teacher and moderated by Eduqas)**

### **30% of qualification**

Students will create an individual media production for an intended audience in response to a choice of briefs set by WJEC/Eduqas, applying knowledge and understanding of media language and representation.

## **7. Assessment**

English students in Years 7 and 8 have their progress assessed using our Age-related Expectations (A.R.Es). Each A.R.E. is divided into five ranges, from Emerging to Mastery. This allows us to have a clear picture of the progress the student is making and the areas needed for further development.

We use three strands of A.R.Es for Reading and three strands for Writing assessments:

- Reading: Understanding of meaning, Investigating Writer's Choices and Making Judgements (Making Comparisons is added in Year 9, as students move towards GCSE).
- Writing: Communication and Ideas, SPaG and Vocabulary and The Writing Process.

Prior to each assessment, students are given a planning lesson, so they can formulate their ideas, thoughts and opinions in readiness for the summative assessment. It is crucial for us to help our students understand the importance of planning and preparation as this is an essential exam skill. Students complete their summative assessments in formal, exam-style conditions (within the classroom) completing the work on lined paper with a question sheet. These are then kept in their work folders and used to support further assessments. This work is also used when revising the knowledge, and/or skill, in future units. This creates a sequence of learning that spirals back to prior knowledge and experience to help students slowly build the necessary and knowledge to develop the important English skills required.

Students in Year 9, at KS3, complete a KS3 course that has been specially designed to transition them into GCSE. Students are marked against Assessment Objectives from the GCSE examinations specification; these objectives are linked to the A.R.E strands used across Year 7 and Year 8 to aid student understanding. The assessments set, however, are based on GCSE requirements, but are not GCSE questions.

Within each unit, students are given opportunities to complete oral tasks to develop and build on the essential skill of communication. Specific, tailored tasks for each unit are being developed to ensure students are assessed on the key areas of oral communication.

**Across all years (7 – 11)**, feedback in English and Media Studies is instant. We use strategies such as Show-me Boards, Whole-Class Feedback, Live Marking, 'Say it Again, better' and many more to help support our students. Feedback does not have to be a written comment in an exercise book, or on an assessment. It is adapting our talk to ensure that each student understands how they could improve that aspect of

their learning. Through regular Book Looks, we can monitor the quality of the student work and ensure that they maintain our high standards and expectations.

Dedicated Improvement and Reflection Time (D.I.R.T) is completed following any summative assessment. Students are given the opportunity to revisit their assessment and improve a targeted section (the yellow box). They use the Success Criteria to see where they have achieved and through the Feed Forward, they complete a task to improve meeting the aspects of the Criteria that had not been achieved.

To support students' knowledge retention, we also set regular Recap and Retrieval starters and ask students to complete Blended Learning Tasks that require them to recap prior learning. In some KS3 units, we also use 'Show me What you Know' assessments that are comprehension-based questions that target students explicit and implicit knowledge.

## **8. Homework**

Homework in English and Media Studies is set weekly and follows the school's homework policy, ensuring that tasks set match the learning taking place in the classroom. KS3 will also be set homework that challenges and stretches their literacy skills. Y11 will see a difference to this policy as we utilise metacognitive strategies by asking students to revise elements learnt in Y10.

Depending on the challenge of the homework set, students will normally be given a week to complete their tasks. At KS3, students can expect the homework to take approximately 30 minutes. Y10 and Y11 can expect their homework to be extended to 40-45 minutes. If a task is expected to take longer than these times, students will be given longer than a week to complete.

## **9. Enrichment**

Throughout KS3, students are given the opportunity to participate in a range of visits to the theatre, including trips to the pantomime, Bristol and London. Students are also given the opportunity to visit the literature festival in Hay-On-Wye and trips with the school's Aspire programme.

## **10. Appendix - Our curriculum:**

- Builds on students' prior learning creating a strong foundation for the exam years and further study
- Supports our four teaching principles of chunking, modelling, scaffolding and checking for understanding so that all students can access the material and make positive progress
- Focuses on embedding the core knowledge and vocabulary to help students feel secure when tackling more complex concepts, tasks or theories
- Is chunked to support knowledge retention and is sequenced effectively to provide opportunities for key aspects of the learning to be reviewed, revised and revisited
- Is given a context, with the Big Picture, so there is an understanding of how the learning fits and links to the subject and the wider world
- Has clear endpoints that monitor the success and progress of the individual
- Reinforces the importance of reading and promotes high standards of literacy and numeracy

### **AT KS3**

At KS3, the school provides all students the opportunity to study a core EBacc offer of maths, English, science, languages, Geography and History alongside PE, Music, Music Technology, Design and Technology, Art, Drama, RE and SPHERE (run through our tutor programme).

Students complete a three-year KS3 with some subjects incorporating transition to GCSE within that time. All students are provided with a broad and balanced curriculum before they specialise, in the Spring of Year 9, depending on personal preferences and future career ambitions. Each year, option blocks are customised to meet the needs of the year group and offer a bespoke programme for them. A comprehensive careers programme is in place to support the option process.

Students are taught in mixed ability form classes in Year 7 based on information gathered during the transition process. These are refined in Year 8 and 9 and broadly set around language ability which further supports our language uptake for EBacc.

There is targeted provision and intervention for those students in Year 7 and 8 to develop and support any social, behavioural, emotional and well-being needs which have been, or could be, barriers to their learning and attainment.

The core subjects of English, Maths and Science have a dedicated HLTA working within the faculty to provide high quality, immediate intervention and support in these key subjects.

#### *AT KS4*

At KS4, the school provides students with the opportunity to studying the core subjects of maths, English and science (including Tripe Science) along with the foundation subjects of computing, PE and PSHE (which is delivered through our SPHERE tutor programme as in KS3). Choosing EBacc subjects of English, maths, the sciences, history or geography and a language is heavily encouraged to provide students with a broad and balanced curriculum as possible.

We offer students a wide range of other GCSE opportunities: Art and Design, Music, Media Studies, Ethics, Business Studies, Design and Technology, Food and Nutrition, Computing and PE. Alongside this, we provide students with opportunities to study alternative, vocational Level 2 qualifications in Travel and Tourism, Childcare and Sport.

Functional Skills from Entry Level to Level 2, in English and Maths, are also timetabled for those students who would benefit from achieving success in these core areas.

The core subjects of English, Maths and Science each have a dedicated HLTA working within the faculty to provide high quality, immediate intervention and support in these key subjects.