



English Curriculum Vision

Quality of Education: Manifesto

Curriculum Intent

English teachers at Humphrey Perkins want our students to be: knowledgeable, resilient, articulate and empathic.

We are acutely aware that the local context has historically allowed students to have low, or unrealistic, aspirations which is why we unashamedly teach ambitiously challenging texts. All students, regardless of prior attainment, are exposed to the ambitious challenge and rigour of canonical texts in preparation for the prescribed GCSE content.

Our curriculum, is grounded in English Literature, because we believe that it is through secure foundational literary knowledge and experience that children develop the skills and the references to become instinctive readers and writers. Evidence demonstrates that treating thinking skills as abstract from content leads to students writing thin, superficial responses and that by grounding skill in relevant and enriching knowledge, students will become scholarly and confident. Our curriculum reflects this approach to education. Our curriculum is built on the understanding that skills are domain specific and are therefore limited without subject-specific, broad, secure knowledge foundations. Our curriculum ensures that by the time children begin Key Stage 4 (in Year 10), they have been taught two full novels, 3 full plays (including a Shakespearean tragedy and comedy), the canonical, and influential contemporary poets, classical Greek and Anglo- Saxon epic narratives, and 6 complete short stories/novellas by canonical 19th century writers. At Key Stage 4, we expect that students can build on the knowledge content of Key Stage 3 and develop their ability to produce original, precise and analytical writing. The 5-year curriculum is sequenced in order to enhance the retrieval and interleaving strategies advocated by the Learning Scientists.

Each year, students are exposed to high-quality texts that not only allows them to deepen their understanding of writers' craft, but enhances their understanding of historical contexts and a variety of SMSC issues. Many students at Humphrey Perkins have a limited cultural capital and require the opportunity to experience more diversity in order to take their place in the wider world. The choice of texts allows students to develop their own viewpoints on the world and form evaluative and considered responses to issues that are just as prevalent in the modern day as they were in the respective contextual settings. Not only do we strive for students to achieve their potential in terms of academic performance measures, we aim for students to move on to Higher Education and employment as informed and articulate young people. We aim to encourage our students to be passionate and confident about their studies in English, and will retain the powerful knowledge they learn for the rest of their lives.

Curriculum Implementation

English Department Sequencing Map			
	Topic 1	Topic 2	Topic 3
Year 7	The Ruby in the Smoke	Epic Poetry and Classical Narratives	A Midsummer Night's Dream
Year 8	The Curious Incident (play)	19th Century Short Stories	Political Protest Poetry
Year 9	Of Mice and Men	Macbeth	War Poetry
Year 10 (main)	A Christmas Carol	An Inspector Calls	Romeo and Juliet
Year 10 (supp)	Conflict Poetry	Conflict Poetry	Language P1A and P2B
Year 11 (current)	Romeo and Juliet	Language P1/2	Revision
Year 11 (2020)	Language P2A and P1B	Revision	Revision

Novel / aspects of narrative

Shakespeare / drama

Victorian / 19th century

Forms of poetry

Metacognition (Learning Scientists): Sequencing, interleaving, spaced learning

Much work has been done to sequence our teaching topics to maximise students' progress and embed what we consider to be 'powerful knowledge'. There is a clear approach of interleaving, spaced learning and retrieval in order to make prior learning 'sticky' and accelerate students' understanding of craft.

At GCSE, a simple example is the chronological teaching of 'An Inspector Calls' following 'A Christmas Carol', which both share similar themes but are subtly differentiated due to the transition of the historical eras. This choice allows us to embed learning from the novel, through the subsequent study of the play, while deepening the students' understanding of SMSC issues.

For example, the theme of social inequality in these texts is reinforced from their study of 'The Ruby in the Smoke' in Year 7, the selection of protest poetry in Year 8, and the study of 'Of Mice and Men' in Year 9.

Similarly, students' knowledge about genre/craft (not just ideas) is built upon every year. For example, students study a Shakespearean comedy at the end of Year 7. At the start of Year 8, we expect them to be able to deepen their understanding of the genre with a modern tragi-comedy. This leads into the ambitious study of Aristotle's concept of tragedy through 'Macbeth' in Year 9. The sequencing establishes the foundations needed for students to tackle their GCSE text (which incorporates aspects of both tragedy and comedy) with more confidence, and articulate an empathic view of the wider world, by drawing on their prior learning of these tropes.

Key Stage 3 Curriculum Map

Year 7: Heroes and Villains/Myths and Legends			
Text	The Ruby in the Smoke	Collection of epic poetry and classical narratives	A Midsummer Night's Dream
Key retainable knowledge	What/How/Why and an analytical vocabulary	Heroic/epic traditions and idiomatic cultural references	Shakespearian Comedy and dramatic method
Core written assessment	Evaluative essay on characterisation	Analysing then writing and delivering a heroic speech	Comparative essay on Hermia and Godiva
Year 8: Social and Political Protest Writing			
Text	The Curious Incident of the Dog in the Night-Time(play)	19 th Century Short Stories and The Hound of the Baskervilles	Social and Political protest Poetry
Key retainable knowledge	Modern drama, dramatic method and didactic/political traditions	19 th Century genres, style and context	Poetic devices and genres and Canonical poets
Core written assessment	Thematic analytical essay	Mimicking of 19 th century style narrative writing	Comparative essay on 2 poems (Blake and Angelou)
Year 9: Aspects of Narrative and Literary Genres			
Text	Of Mice and Men	Macbeth or Romeo and Juliet (dependent on KS4 choice)	War Poetry Collection
Key retainable knowledge	Narrative methods and theory	Shakespearian tragedy and dramatic method	Poetic devices, war poetry as a genre, WW1 and WW2 context
Core written assessment	Extract to wider play analytical essay under exam conditions	Article 'How the modern world is a Shakespearian tragedy.'	Two unseen war poems – single then comparative analysis

Year 9 Media Studies Curriculum Map and Manifesto

We have introduced a new Media qualification for Y9 to be completed at the end of Y10 (early entry) in order to widen students' engagement within the faculty and to support students whose career interest lies in this area.

Autumn	Spring	Summer
Representation and Audience in Advertising	Media Industry and Language	Radio, Web and Print Media
Key Topics: audience, context, representation, media language, TV advertising, film posters/print media, comparison skills	Key Topics: representation, gaming, virtual media, newspapers/print media, media language, tabloid, broadsheet	Key Topics: radio, website, newspaper, tabloid and broadsheet, media language, Photoshop
Assessments: Half term: media language in one advert Christmas: comparison of media language (one unseen text)	Assessments: Half term: industry or audience stepped question Easter: Newspaper analysis	Assessment: Coursework brief and completion

The media play a central role in contemporary society and culture, shaping our perceptions of the world from such an early age. With the media playing such an integral part in our lives, it is therefore critical that we offer students the opportunity to develop their knowledge and understanding of such influential, powerful industries. We hope, through theoretical understanding and practical work, students will have the opportunity to look more critically at the media and understand how it shapes our perceptions of the world.

Students study 4 lessons of GCSE Media per week and providing students with access to a specialised media suite to aid both theory and practical studies. Practical work is assessed in one coursework unit (30% of their overall qualification), this isn't really undertaken until the end of the first year. The remaining 70% of the qualification is externally assessed through two GCSE papers.

Students are expected to participate in discussion based lessons where we analyse set products together as a class. The work is mostly independent and students are expected to go further than what is discussed in the classroom. We are a mixed ability subject and therefore recognise that lessons need to be planned carefully in order to allow all abilities to be challenged appropriately.

Eduqas' GCSE Media Studies course allows us to imbed the learning scientists within the long term plans as the four key concepts remain the same regardless of the type of media the students are studying and/or producing. The subject focuses on the theoretical framework of which there are four inter-related areas:

- **media language:** how the media through their forms, codes and conventions communicate meanings
- **representation:** how the media portray events, issues, individuals and social groups
- **media industries:** how the media industries' processes of production, distribution and circulation affect media forms and platforms
- **audiences:** how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.

This framework allows us to first teach these key elements and implement this study in a wide variety of different media forms, such as: film, advertising, newspapers, etc. Thus allowing us opportunities for interleaving and spaced learning throughout the long term plan.

Homework is set weekly and is often designed to enhance what is being taught in the classroom. Often students are given tasks that are relevant to furthering their studies and research into set products. It is expected that students will consume themselves in the media they study and therefore homework can often be more appealing; for industries such as film and video gaming homework can feel more like a hobby than a chore.

GCSE English Language and English Literature Curriculum Map

Year 10	Aut 1: 6 wks	Aut 2: 9 wks	Spr 1: 6 wks	Spr 2: 5 wks	Sum 1: 5 wks	Sum 2: 6 wks
Unit: core teaching	Lit P1: Novel - A Christmas Carol	Lit P1: Novel - A Christmas Carol	Lit P2: Modern Drama - An Inspector Calls	Lit P2: Modern Drama - An Inspector Calls	Lit P1: Shakespeare - Romeo and Juliet	Lit P1: Shakespeare - Romeo and Juliet
Unit: supplementary teaching	Poetry Cluster 1: Ozymandias, Prelude, War Photographer, Checking, Remains, Charge, Storm	Poetry Cluster 1: Ozymandias, Prelude, War Photographer, Checking, Remains, Charge, Storm	Poetry Cluster 2: London, Kamikaze, Poppies, Exposure, My Last Duchess, Tissue, Emigree	Poetry Cluster 2: London, Kamikaze, Poppies, Exposure, My Last Duchess, Tissue, Emigree	Lang P1A: Reading	Lang P1B: Writing Fiction
Skills	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG explicit/implicit info, language patterns, structure of an extract, evaluation of evidence	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG explicit/implicit info, language patterns, structure of an extract, evaluation of evidence	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG explicit/implicit info, language patterns, structure of an extract, evaluation of evidence	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG explicit/implicit info, language patterns, structure of an extract, evaluation of evidence	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG explicit/implicit summary, language patterns, evaluation of evidence	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG Engaging openings, structural planning, vocabulary, sentences, paragraphing, the big idea, forms, SPG
Mid term assessment	Novel Knowledge: plot, character, structure, theme, context.		Novel, Poetry and Modern Drama Knowledge: plots, characters, structures, themes, contexts.		Novel, Drama, Shakespeare and Poetry Knowledge: plots, characters, structures, themes, contexts.	
Final assessment		Novel Characterisation essay		Modern Drama Thematic essay		Poetry Cluster Comparative essay
Formal exams		Cross-Trust Poetry (Ozy & power)			MOCK EXAMS: LIT P2, LANG P1	Spoken Language
Homework Booklet	Lang P1 A: Fiction Extracts PLUS extra set by teacher appropriate to group		Lang P2 A: Viewpoints Extracts PLUS extra set by teacher appropriate to group		Lit P2 B&C: Unseen Poetry	

Year 11	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
Unit: core teaching	Lang P2A: Fiction Extracts	Lang P2B: Viewpoints Extracts	Lang P1A/B			
Unit: supplementary teaching	Lit Revision and Unseen (Mini Mock Delivery)	Lit Revision and Unseen (Mini Mock Delivery)	Set by teacher, appropriate to group			
Skills	LIT Discursive essay, embedded quotations, language patterns analysis, cross referencing moments, genre/form. LANG explicit/implicit summary, language patterns, evaluation of evidence, comparisons between texts	LIT Comparative essay, embedded quotations, language patterns analysis, comparison of methods, forms. LANG Engaging openings, structural planning, vocabulary, sentences, paragraphing, the big idea, convincing a reader, forms, SPG	LIT Comparative essay, embedded quotations, language patterns analysis, comparison of methods LANG timings, order			

Mid term assessment	Novel, Drama, Poetry and Shakespeare Knowledge: plots, characters, structures, themes, contexts.		Novel, Drama, Poetry and Shakespeare Knowledge: plots, characters, structures, themes, contexts.			
Final assessment		Discursive essay in response to statement				
Further assessment	Mini mocks set by HoD to cover LIT character, theme, poetry comparison and unseen, and evaluative essay form; LANG P1/2 A			Set by teacher, appropriate to group		
Formal exams		MOCK EXAMS: LIT P1, LANG P2			All terminal exams	
Homework	Set by teacher appropriate to group					

- *Year 10 (2019-20) will follow the new KS4 map. Year 11 (2019-20) follow the legacy curriculum map (Shakespeare taught in Autumn term, then revision for the remainder).

Year Group	Exam 1	Exam 2
7	Language Paper 1 Section A Reading	
8	Language Paper 1 Section A Reading	
9	Literature Paper 1 Section A - Macbeth	
10	Literature Paper 2 Section B - Poetry	Literature Paper 2 Section A, B, C – AIC, Poetry, Unseens
11	Language Paper 2 Section A and B – Reading and Writing	Literature Paper 1 Section A and B – Shakespeare, Novel

SMSC Map

	Autumn	Spring	Summer
7	Ruby in the Smoke: feminism, socialism, class relations, abusive adults, new technologies, crime and morality, foreign travel, parenthood, death	Epic Poetry & Classical Narratives: status, crime and morality, ambition, death, conflict	A Midsummer Night's Dream: race, difference, class, drugs, love and relationships, status
8	Curious Incident: autism, difference, relationships with adults, prejudice, love and relationships, self-harm, young mothers, parenthood, death	19 th Century Short Stories: crime and morality, class relations, new technologies, mental health, conflict	Social & Political Protest Poetry: political and social ideologies, cultures and racism, misogyny, inequality, conflict
9	Of Mice and Men: friendships, misogyny, racism, disability, poverty, migration, identity, crime and morality, ambition, compassion, death, conflict	Macbeth: love and relationships, betrayal, crime and morality, ambition, compassion, mental health, death, conflict	War Poetry: suffering and loss, love and relationships, friendship and comradeship, compassion, conflict, mental health, death
10	A Christmas Carol: class, poverty, inequality, charity, religion, family relationships, loneliness	An Inspector Calls: suicide, morality, class, prejudice, young mothers, socialism, crime, responsibility, loneliness	Romeo and Juliet: suicide, mental health, relationships with adults, death, murder, conflict
	Poetry Anthology: suffering and loss, love and relationships, friendship and comradeship, family, power, status, ambition, loyalty, mental health, conflict		
11	English Language Texts: issues are wide-ranging, from inequality to foreign travel, and are chosen to suit individual group's needs/interests/cultural capital		

Our students have five 50-minute lessons of English a week (six in Y11). Each week, KS3 students have 3 lessons on the core text for that term. They have 50 minutes on an interleaved unseen poem or piece of non-fiction writing, and a final 50 minutes on a (bi)weekly writing challenge. At KS4, groups are split 4-1 with the core text being delivered in the majority of lessons. The interleaved poetry clusters are sequenced to complement the core teaching. Teachers have delivered the cross-Trust KS3 model for one full year; we have redesigned the KS4 model for the year beginning September 2019 to ensure that strands of learning are revisited and mastered through sequencing.

All department staff are experienced English teachers. Some teachers have strength at KS3, while others (mostly through examining experience) have strength at KS4. Staff timetables are designed accordingly. We believe that the teacher is the expert in the classroom (the 'sage on the stage') and that there will therefore be times where (parts of) lessons are teacher-led, or give specific instruction, rather than always allowing students to be independent in their learning and risk creating misconceptions. We believe that the bedrock of our teaching is imparting knowledge as well as skills, and acknowledge that this can be done in a variety of ways. Teachers are encouraged to plan varied and engaging lessons, but we accept and encourage them to plan time for autocratic 'lecture' style moments within lessons.

Resources for core and interleaved/supplementary units are provided to all staff and are regularly updated across all Trust schools to ensure that students are receiving a broad and balanced diet appropriate to their ability, and need in terms of cultural / social capital. Teachers use the agreed resources as a minimum offer and are expected to differentiate for their particular groups/students. Accompanying non-fiction texts for all core units are available to teachers to broaden, enhance and embed students' understanding of key ideas, and crucially, prepare them for the demands of the English Language GCSE. The associated non-fiction and poetry texts that complement the core texts are used autonomously by teachers based on the needs of their groups; they may 'pick and mix' their choices, focus on smaller chunks of texts, or complete study of the whole booklet. There is no expectation to complete formal written tasks in response to these texts - annotations and discussion may dominate the majority of a lesson – however, there are always clear objectives to the lesson based on the needs of the group. In each unit, the supplementary teaching has been chosen to complement the themes and ideas of the core texts so that students practise interleaving and joined up learning, helping to engender an appreciation of different aspects of human creativity and achievement.

Our **KS3** curriculum is taught in terms of genre in order to give students an understanding of the literary canon so that they become literate in important cultural genres which will allow them to recognise features of them in writing and to find themselves unintimidated by a diverse range of styles, references and texts. This will give them the grounding needed in order to analyse their texts with confidence and to write in a conceptualised and evaluative manner at KS4 and 5 and to become highly literate and, therefore, highly employable adults.

In order for this to happen we recognise the need to master a topic, which we believe can't be done in six-week choppy units. Therefore our units are all eleven weeks long and the content is revisited in assessments, knowledge tests and class discussion from first teaching onwards. Each unit has its own key retainable knowledge organiser and 40-word vocabulary list; these knowledge organisers are deemed to be the bedrock of knowledge that students need to access and excel in their academic performance, however, they also form the basis of challenging literacy and oracy alongside our 'Say it better!' strategy, and provide a platform for discussion and debate about related contextual issues. The tier 2 vocabulary will be relevant (but not unique to) the subject content of the unit. This vocabulary will feature as part of the resources for the unit, will be modelled by teachers within daily lessons, tested weekly in the low-stakes vocabulary test and integrated into the weekly writing challenge. The content of the knowledge organiser will also form part of the dialogue of the scheme of work itself and build into a broad and oft repeated mastery of the unit (see attached document for all our KS3 knowledge and vocabulary organisers [KOs for all years inc GCSE.pptx](#)). The knowledge and vocabulary from these resources is tested cumulatively in subsequent terms in order to ensure that it has 'stickability' (committed to deep memory) and can be recalled by students (see [T:\Departments\English\English\Current Resources\Lionheart KS3\End of topic knowledge tests\Year 9\Year 9 Unit 1&2&3 Knowledge Test.docx](#) as an example). Through questioning and low-stakes testing, teachers are able to assess students' understanding and to address misconceptions/return to key retainable knowledge. Teachers use knowledge tests (which include a

focus on literacy e.g. spelling or definition) to reinforce and embed knowledge over time, returning to prior key concepts and link to current learning in order to support long-term retrieval and make links across texts in the literary canon. Results of low-stakes testing are not necessarily recorded by the teacher, in line with research advice.

Resources remind staff and students of the need for good oracy and written literacy, answering in full sentences and to use the vocabulary and knowledge organisers to improve their spoken and written answers. Teachers' questioning should challenge students to improve their spoken answers through rephrasing and developing detail. The 'Say it better!' strategy develops students' metacognition and build resilience as we seek to prompt them to reflect on their first approach to a task and improve it. At KS3 there is a focus on developing the depth of answers using 'because, but, so' as suggested by research. Historically, students at HPS have struggled with extended writing, so this strategy is crucial to their success in younger years in order to build their writing stamina in later exams. Furthermore, teachers use their professional judgement to assess how much guidance/modelling/support is required with their students' writing (see later mention of 'me/us/you' strategy).

Teachers *may* use SQUIRE to support and develop students' analytical written answers, though we acknowledge that this historical framework may limit some highly able students; in response, we have made the decision to stop referencing this written formula, and instead broaden students' thinking using what/how/why paragraphs, informed by our research from 'The Writing Revolution'. In older years, teachers will introduce other approaches to analytical and evaluative essay-writing.

In response to research, teachers use a mixture of 'delivered/modelled' reading (e.g. Year 8 19th century short stories) and student reading to develop students' oracy and spoken language. Every lesson has an element of reading, followed by discussion, comprehension, analysis or evaluation. Reading opportunities are varied through the genre-based approach to the curriculum and through the accompanying texts linked to each core text. Students' reading is also enhanced by the homework booklets assigned to each year group. There are further reading lists publicised to students and parents that are linked to core texts studied in class (genre, narrative, context or theme) as well as an independent reading list for each KS3 year group. 'Shared reading' is an approach which has been adopted at KS3 during tutor time to engage students in various topics of conversation; a model which informs some of our lessons also.

At **KS4**, the department delivers the whole content of GCSE Literature in Year 10 with a focus on knowledge of plot, character, theme which has been highlighted by examiners as a barrier to many HPS students' success in terminal examinations. Throughout the year, students practise retrieval of information from previous learning. Groups are split to allow us to teach the poetry cluster as a complementary, interleaved text, building on the learning in KS3 and in their main KS4 lessons.

Teaching in Year 10 focuses on encoding success through modelling analytical/creative writing alongside content. As students gain confidence, we move to a shared modelling of essays, and eventually towards independent writing. This process is again informed by research as suggested in 'The Writing Revolution' (and is affectionately referred to as the 'me/us/you' strategy). This knowledge, and the specific instruction on how to construct analytical and evaluative essays, is revised in Year 11 during the Spring and Summer terms.

Year 10 students begin to hone the skills required for the Language papers through homework booklets which are varied, accessible and scaffolded where appropriate. Teachers will explicitly feedback to students on literacy and the quality of their writing in all units to ensure that students' written communication is constantly being highlighted and improved. In addition, low-stakes testing of key spellings and knowledge is regular, either in lessons or as top-up homework. Year 11 Autumn term is focused on specific instruction for the GCSE Language papers which reiterates the foundations of analysis embedded in Year 10. This has been placed in Year 11 when students have gained maturity and confidence in tackling challenging texts at KS3 and in Y10 which we feel is essential to ensure that they can approach these unseen papers independently.

In previous years, students' performance in the novel unit at HP has been weaker than other Literature units. In response to this, from 2019 we have streamlined the text choice to one ('A Christmas Carol') which builds on established learning from the new KS3 curriculum most appropriately. In addition, students' average marks for this text

(according to AQA) are stronger than other novel choices. We begin with this text to match the season, but also to build quickly on the challenging ideas of aspects of narrative that were introduced in Years 7-9. This is followed by the modern drama which develops students' understanding of crafted structure in another form. Both texts share similar themes and ideas, meaning that joined up learning and interleaved revision/spaced practice can be easily planned into lessons. We leave the Shakespeare text (which students are most worried about) to the end of Year 10 where students feel most confident, have built supportive relationships and are aware of their areas for development. We moved this from Year 11 where the 'summer holiday lag' had previously had a detrimental impact.

Core **assessments** across the 5 years are directed by leaders to ensure that students are exposed to a range of tasks while offering staff the opportunity to moderate effectively and provide/request support for individual students/their own CPD. Teachers do have autonomy to tweak an assessment title, but it should be assessing the same core skills e.g. a character analysis, or evaluative response to a statement. Light touch marking identifies the future needs of groups and informs teachers' planning to recap knowledge/skills. In line with the school feedback policy, core assessments must receive WWW/EBI comments from teachers. There is an expectation that students should respond to any feedback given (DIRT); this can take many forms, but should evidence a dialogue with the teacher, a reflection on or improvement of first work. There are two core assessments per term that are common across all groups in a year. It is possible that teachers will use whole-class feedback for the first of the core assessments (typically occurring half way through the term). Whole class feedback takes a variety of forms and teachers autonomously decide the best way to give this guidance to their students to develop their metacognition.

The department has worked with the Directors to create standardised feedback sheets that ensure parity when giving 'marks' to core assessments at KS3. These sheets should be used to guide teachers to a summative mark (allowing teachers to make reliable judgements in relation to B/W/S progress), in addition to WWW/EBI feedback. KS3 assessments are regularly moderated across the Trust and the investment of No More Marking, along with future KS4 moderation meetings, will allow the department to identify areas for development in teaching and the ability to differentiate future teaching. Results of core assessments form a part of the data reports that are entered into the school system; teachers take into account the skills of the individual student across the curriculum rather than their performance in just one core assessment.

At KS4, GCSE mark schemes are used to award marks/approximate grades. During Year 11, students will experience 9 mini mocks before their terminal exams. The questions are confidential but staff, students and parents are informed of the text for revision at the start of the year so that they can plan homework and revision materials as appropriate. These assessments are completed in class within one lesson. There is an expectation that extended DIRT tasks, informed by the marking and feedback, will ensure students learn from these opportunities. Results of the mini mocks are entered into a department spreadsheet to inform intervention; this is reviewed on a half-termly basis by leaders.

Following an intensive audit, the department has developed a checklist of resources that should be displayed in **classrooms** to support learning and revision of previous knowledge. They should be used and referred to during lessons where it is appropriate. Developmental area regarding careers and further study of the subject is required in the mid-term. We aim to precisely reference how students are honing employability/transferable/career-linked skills in at least one lesson per week.

Cultural Capital / Building Character

As part of our **holistic** development of students, the department also strives to ensure that all year groups have access to learning opportunities outside of the classroom. This year, Y7/8 will have the opportunity to attend the cross-Trust 'Play in a Day' which allows them to work collaboratively with students from other schools to put on a performance of their core text to a local primary school. Y8/9 have been invited to see a performance of 'Macbeth' to enhance their understanding of plot and context, while also allowing them the opportunity to visit a theatre. Y9/10 are attending a theatre-based performance of 'A Christmas Carol', not only to deepen their understanding of character and theme, but also to consider how the genre of a novel is brought to life. In addition, our Media students have already benefitted from a visit from BBC Radio presenter, Christian Hewgill. There are also a variety of extra-curricular opportunities provided to students. For example: Y10/11 intervention sessions run at lunch and

after school; Y7/8 Reading Buddies; Y7/8 Classics Club; Y8/9 HAPs Book Club. Students are also offered varying leadership roles within the classroom and department and can be identified by their purple badges. Students from all year groups are invited to contribute to the school newspaper (HP Post) which is published termly with older students working in an editorial role alongside staff. We aspire for our students to build their social and cultural capital as a result of these opportunities.

School strategies of 'Say it better!' and '10% louder' aim to develop our students' resilience and ability to cope with challenge and critique. Likewise, our 'no hands up' policy allows teachers to design and target questions to key groups of students who need to build confidence and accelerate their articulation of ideas in discussion at the same time as giving staff opportunities to check on learning.

We believe that **homework** is an important aspect of education; it leads students to enhance their knowledge and skills, and promotes life skills such as time management. To develop a consistent approach to homework, teachers set tasks from booklets that are designed to deepen students' cultural capital, practise/reinforce key skills, develop vocabulary and analysis, and prepare for the rigour of GCSE etc. At least one homework task should be set each week. Teachers autonomously choose the tasks and texts from the termly booklet that are most suited to their groups. Teachers are also expected to set homework which requires students to work with the vocabulary lists and knowledge organisers from the current/previous units. Homework is typically self/peer assessed in lessons in order to reduce teachers' workload. At Year 11, teachers are free to set homework appropriate to their group, however are required to ensure that they set revision for the timetabled mini mocks that occur approximately once every three weeks. Teachers can reveal to students the text for revision but not the question that will be asked. Homework therefore focuses on knowledge typically, but aside from this increases students' cultural capital by teaching them about time management, communication and self-motivation.

Curriculum Impact

As a result of a new focus on knowledge and retrieval/recall, we have seen students improve their basic understanding of texts in terms of plot, character and theme. This is borne out by students' self/peer assessment of low stakes testing and questioning in lessons. Knowledge organisers are embedded at Key Stage 3 with frequent reference and testing in order to carry out formative assessments. This is becoming embedded at KS4. Effective questioning is demonstrated in most English lessons, though there is some work to be done in using this AfL to challenge our most able more often.

Summative assessments are used by teachers and leaders to identify significant gaps and respond appropriately with short and mid-term planning; they also allow leaders to identify cohorts of students where intervention may speed up the process of 'catch up'. Formal, written assessments are in-line with Trust judgements and reflect accurately where our students are at KS3. At KS3, students complete 3 summative tests per year which allows us to assess the amount of knowledge that has been retained from current and previous learning. Cross-Trust moderation at KS4 revealed some inconsistencies across schools, so further opportunities to moderate BEFORE data drops and using NMM have been planned. Moderation meetings have also revealed an issue with the amount of work that can be undertaken at schools with 50 minute lessons, compared to those who have longer lessons. KJ and AH are probing possible solutions to this in order to deepen our students' learning.

Vocabulary and students' resilience in 'saying it better' has grown; the vast majority of students rise to the challenge of improving their vocabulary in verbal answers and extending their responses with added detail or depth of thought.

Homework booklets at Y7-10 have been well-received by staff, parents and students who now find that they are completing homework of quality and purpose more regularly. Parents have praised the fact that key materials (KOs, reading lists and homework resources) are shared on the website and at parent engagements so that they can support their children's progress.