ENGLISH CURRICULUM MAP
2026 – 2027

Intent:

Our English curriculum is built around a carefully sequenced spiral, in which knowledge and skills are revisited, connected and deepened from Year 7 to Year 13. We want students to develop not only the ability to read, write and speak with increasing sophistication, but also a rich body of conceptual and disciplinary knowledge that enables them to understand literature, language and the world in increasingly complex ways.

The curriculum is organised around a number of recurring conceptual threads: **identity and belonging; power and responsibility; conflict and resistance; relationships; society and justice; voice and perspective; and transformation and change**. These ideas provide the intellectual spine of the curriculum. Students encounter them repeatedly through different genres, periods, cultures and perspectives, allowing them to recognise connections between texts rather than experiencing each work as an isolated unit. As students progress, familiar concepts are revisited at increasing levels of complexity, moving from personal and concrete experiences towards abstract, critical and comparative thinking.

Our selection of texts is driven by a commitment to cultural breadth, literary richness and disciplinary ambition. Students encounter diverse voices, historical contexts, literary traditions and forms spanning centuries, developing the cultural knowledge and vocabulary necessary to engage confidently with challenging texts. The curriculum deliberately places texts in conversation with one another, enabling students to explore how writers respond to enduring questions differently across time and context.

Alongside this conceptual progression, students develop increasingly sophisticated disciplinary practices. Reading moves from supported comprehension and analysis towards independent interpretation, comparison and critical evaluation; writing develops from controlled responses towards sustained, purposeful and academically rigorous argument; and oracy progresses from confident participation towards formal, persuasive and analytical communication. Students increasingly draw together language, form, structure, context and critical perspectives to construct and defend their own interpretations.

The curriculum therefore aims to develop students who can do more than analyse individual texts: they can make connections, recognise patterns, question assumptions and construct independent interpretations. Students will develop a connected body of literary, linguistic and cultural knowledge, alongside the confidence and intellectual independence to engage critically with both familiar and unfamiliar texts.

Implementation:

Year 7

Autumn I	Autumn II	Spring I	Spring II	Summer I + Summer II
Memories & Moments **Autobiographies** Writing	***Crime, Justice & Suspense*** **Detective fiction** Writing / Oracy	***Voices & Perspectives*** **Poetry** Reading / Oracy	***Identity & Belonging*** **Novel: 'The Hobbit'** Reading	***Power, Relationships & Performance*** **Shakespeare: extracts: Villains** Reading / Writing / Drama
This unit establishes the curriculum's focus on voice, perspective and purposeful craft through autobiographical writing. Students explore how writers transform lived experience into shaped narratives, distinguishing between what happened and the significance the writer gives to what happened. They	Students now transform their ideas into sustained narrative fiction. This unit introduces the conventions of detective fiction and asks students to consider how writers control what readers know: information can be revealed, withheld or implied to manipulate expectation and generate suspense. Students analyse	This unit introduces poetry as a form through which writers compress experience, ideas and emotion into deliberate choices of language, structure and form. Students encounter a diverse range of poetic voices and begin to recognise that poets can approach the same broad idea from radically different	Tolkien's novel provides students with a sustained narrative through which to explore identity, belonging, courage, greed, loyalty and transformation. Students track Bilbo's development across the whole text, evaluating how encounters and challenges alter his understanding of himself and his	This unit explores Shakespeare through the compelling lens of villainy, allowing students to explore how playwrights construct characters who challenge social, moral and political expectations. Rather than studying a single play, students encounter a range of Shakespearean villains and anti-heroes, considering

analyse how structure, description, reflection, imagery and precise vocabulary construct memory and communicate emotion, perspective and identity. Students use a range of models to craft their own autobiographical accounts, making deliberate decisions about selection, sequencing and narrative voice. They develop control over paragraphing, sentence structure and vocabulary while balancing vivid detail with reflection. Oracy is developed through speeches introducing themselves or presenting a role model, establishing the expectation that students adapt rhetorical choices, delivery and audience awareness to communicate an individual voice effectively.	characterisation, setting, narrative voice, sequencing and pace as deliberate tools rather than isolated techniques. Students craft their own detective narratives, developing greater control over sentence structures, punctuation and vocabulary to create emphasis, tension and atmosphere. The unit culminates in a crime podcast, requiring students to reshape written material for a spoken audience and make purposeful choices about script, tone, pace, vocal expression and storytelling. This begins a recurring curriculum thread around voice, audience and the relationship between form and meaning.	perspectives. They develop confidence in selecting judicious evidence and moving from identifying a method to explaining how a choice shapes meaning and response. Students explore poetry centred on nature, relationships and conflict, establishing conceptual threads that will recur throughout KS3 and GCSE. They begin to compare writers' perspectives and to construct analytical interpretations using precise terminology and evidence. Through poetry slam, students also experiment with rhythm, tone, pace, emphasis and expressive delivery, reinforcing the idea that meaning is shaped by both textual choices and the way a voice is performed.	place in the world. This develops the habit of tracing ideas across an entire work rather than treating characters or themes as isolated moments. Students analyse Tolkien's use of description, characterisation, dialogue and narrative voice, considering how language constructs a distinctive fantasy world. They explore quest narrative, mythology, folklore and traditional storytelling, recognising how writers adapt inherited conventions to create new meanings. The unit establishes a conceptual thread around identity and transformation that can be revisited through Shakespeare, Gothic writing, poetry and later literary study.	how writers use language, characterisation, relationships and dramatic methods to position audiences towards complex characters. Students will examine how Shakespeare creates suspicion, ambition, manipulation and moral ambiguity. They will begin to recognise that a 'villain' is not simply an inherently evil character, but a character whose actions, motivations and relationship with social expectations can be interpreted in different ways. This develops the conceptual vocabulary of power, identity, morality and perspective that students will revisit throughout KS3 and KS4.

Year 8				
Autumn I	**Autumn II**	**Spring I**	**Spring II**	**Summer I + Summer II**
Duty, Justice & Protest **Poetry** Reading	***Rebellion & Power*** **Prose: 'Animal Farm'** Reading / Oracy	***Adventure, Discovery & Voice*** **Non-fiction extracts** Writing / Oracy	***Fear, Atmosphere & the Gothic*** **19th-century Gothic prose extracts** Reading/ Writing / Oracy	***Love, Conflict & Choice*** **Shakespeare: 'Romeo and Juliet'** Reading
This unit deepens students' understanding of poetry as a form to present ideas, argument and perspective. Students revisit language, structure and form but are expected to move beyond method-spotting towards precise evaluation of how writers construct meanings and position readers. A wider range of poetic voices enables students to consider how historical and personal perspectives shape responses to duty, justice and protest. Students develop close-reading fluency, judicious evidence selection and sustained analytical writing, using PEAC as a scaffold while	Building on duty and protest, students examine how power is gained, maintained and abused in George Orwell's allegorical novella. They track ideas across a sustained narrative and explore how characters, events, symbolism and allegory expose mechanisms of manipulation, propaganda and social control. Students are encouraged to distinguish between a character's immediate actions and the wider political or social idea the writer is constructing. Students develop sustained arguments about themes and characters, selecting precise	This unit develops students' ability to shape real experiences for different audiences and purposes. Through a diverse range of travel, adventure and discovery writing, students examine how writers select detail, organise information and construct a distinctive voice. They consider how rhetorical choices influence an audience and how register changes according to purpose. Students write across a range of non-fiction forms, developing increasingly secure sentence structures, punctuation, vocabulary, paragraph sequencing and discourse markers. The emphasis shifts from technical	Students move from non-fiction rhetoric to fictive craft, using the Gothic to explore how writers create fear, uncertainty and atmosphere. They analyse how setting, characterisation, narrative perspective, imagery, sentence structure and withheld information work together to shape reader response. They revisit the narrative control established through detective fiction in Year 7, but now apply it to a wider range of genres and more sophisticated stylistic choices. Students craft Gothic descriptions and narratives, making deliberate	Students build on their experience of Shakespearean villains by studying tragedy and exploring how Shakespeare uses the genre to construct characters whose actions challenge moral, social and political expectations. They consider how villainy is shaped by power, ambition, identity, morality and perspective, examining how Shakespeare uses dialogue, dramatic irony, characterisation, contrast and stagecraft to position audiences towards complex and contested characters. Students consider how motivations, relationships and social expectations influence the choices

increasingly developing an independent critical voice. The conceptual territory introduced here (power, injustice, resistance and responsibility) provides a foundation for the later study of texts including Animal Farm, A Christmas Carol, An Inspector Calls and Power and Conflict poetry.	evidence and analysing language, structure, characterisation and allegory. The unit strengthens their ability to read texts as vehicles for wider commentary on society. Hot-seating and discussion require students to inhabit competing perspectives and articulate interpretations in real time, developing both conceptual understanding and spoken articulation of complex ideas.	accuracy alone towards deliberate control: students learn that effective non-fiction depends on the choices a writer makes about voice, tone, structure and persuasion. Exhibition-style presentations and speeches transfer these principles into live communication.	choices about form, vocabulary, punctuation and sentence length to control pace and atmosphere. The unit culminates in a podcast inspired by the Gothic genre or a mysterious fictional incident. Students script, perform and record, transferring their understanding of atmosphere and narrative voice into spoken form.	characters make. The unit deepens students' analytical writing by increasing their ability to develop and sustain interpretations across a whole play. Students connect ideas about power, identity, conflict, responsibility and morality to the conceptual threads established in Year 7, while recognising that literary characters and actions can be interpreted from multiple perspectives.

Year 9		
Autumn Term	**Spring Term**	**Summer Term**
Responsibility & Inequality **'A Christmas Carol'** Reading	***Society, Power & Responsibility*** **'An Inspector Calls'** Reading / Drama	***Ambition, Power & Consequence*** **Shakespeare: 'Macbeth'** Reading
Students deepen their understanding of the novella form through Dickens' sustained exploration of inequality, responsibility, poverty, transformation and social conscience. Building on their study of Animal Farm, students consider how a writer can use a fictional narrative as a vehicle for wider social criticism, exploring how characters, settings, symbolism and narrative structure can communicate ideas about society. They develop their contextual knowledge of Victorian society, the Industrial Revolution and Dickens' autobiographical influences, considering how these contexts shape the writer's presentation of poverty, class and social responsibility. Students also begin to use critical perspectives, including Malthus and Darwin, to test, challenge and enrich their interpretations of the text. Students track the development of characters, themes and ideas across the whole novella, making connections between individual transformation and wider social change. They compare contrasting presentations of wealth, poverty, responsibility and human nature, while building on their understanding of allegory, symbolism and social commentary from Animal Farm. Students revisit and consolidate analytical skills developed across KS3 but are increasingly expected to construct sustained, conceptual arguments, integrating precise textual evidence with relevant contextual knowledge. They develop their ability to evaluate not only how Dickens crafts	Students revisit the dramatic form, building on their study of Shakespearean villains in Year 7 and developing their understanding of how writers use drama to explore power, morality, responsibility and social expectations. Through Priestley's modern morality play, students examine how characters can embody competing attitudes towards society, inequality and individual responsibility. They draw on their developing understanding of power and perspective to consider how social structures shape behaviour and how writers challenge audiences to question accepted values. Students deepen their understanding of identity, power, relationships and society by exploring how responsibility is distributed between individuals and across different social groups. They build on their developing ability to use context to deepen and evaluate interpretations, rather than treating context as separate knowledge. They explore two distinct contexts: Edwardian Britain, in which the play is set, and the post-war 1945 audience, for whom Priestley wrote. Students consider how these contexts shape the presentation of identity, power, class, gender, relationships and responsibility, and how the contrast between the two contexts strengthens Priestley's social message.	Students move into a more conceptually demanding exploration of tragedy, ambition, power, violence, gender, fate and consequence. Building on their Year 7 study of morally complex Shakespearean villains, they examine how Macbeth and Lady Macbeth are shaped by desire, relationships and Jacobean expectations. They deepen ideas about power, morality, identity and manipulation, while building on Year 8 work on responsibility, relationships and social expectations to consider how individual choices affect both characters and the wider social order. Students revisit Jacobean context and develop their understanding of tragic protagonists, agency and the influence of gender, supernatural forces and political structures. Students track the development of characters, relationships and ideas across the whole play, analysing how Shakespeare uses language, structure, dramatic form, symbolism and stagecraft to construct complexity and shape an audience's response. They build on their developing ability to use context as part of interpretation, applying knowledge of Jacobean beliefs, gender roles, political structures and attitudes towards the supernatural to illuminate Shakespeare's choices and intentions. Students make connections across the curriculum's wider conceptual threads: power and responsibility from their study of Animal Farm and An Inspector Calls; identity and social expectations from their Shakespearean and literary studies; conflict and

meaning through language, structure and characterisation, but why he makes these choices and how effectively they communicate his social and moral purposes.	They analyse how dialogue, stagecraft, structure and characterisation construct competing perspectives and communicate a wider social argument, developing the GCSE-ready habit of interpreting a text as a vehicle for ideas beyond its immediate narrative. Discussion and debate require students to defend, challenge and refine interpretations, strengthening their ability to develop a sustained critical response.	resistance from poetry and prose; relationships and morality from their study of drama; and transformation and consequence from their developing understanding of character and narrative. They increasingly evaluate how these ideas interact, recognising that texts can explore competing perspectives rather than presenting simple moral positions.

Year 10 – AQA English Literature GCSE				
Autumn I	**Autumn II**	**Spring I**	**Spring II**	**Summer I + Summer II**
Responsibility & Social Justice **'A Christmas Carol'** Prose	***Society, Power & Responsibility*** **'An Inspector Calls'** Drama	***Power, Conflict & Identity*** **Power and Conflict poetry** Poetry	***Voice & Perspective*** Unseen Poetry	***Communication*** **Consolidation of content and Spoken Language (NEA)** Revision / Oracy
Students revisit Dickens with the greater independence expected at GCSE, using their KS3 knowledge of inequality, Victorian society and allegory as a foundation for more precise literary argument. The conceptual focus is responsibility: students explore how Dickens represents poverty, social obligation, transformation and the relationship between individual choices and wider society. Students track themes and characters across the whole novella and develop exam-ready responses that integrate methods, context and interpretation. They refine the ability to move from a textual detail to a wider argument about Dickens' construction of meaning, while comparing characters and ideas to develop conceptual rather than chronological essays.	Students return to Priestley's morality play with a sharper focus on how drama becomes a vehicle for social argument. They explore class, gender, responsibility, generational conflict and power, considering how Priestley constructs a society in which individual behaviour has collective consequences. Earlier work on Victorian inequality and changing social attitudes provides a conceptual foundation for evaluating Priestley's message. Students analyse dialogue, stagecraft, structure and characterisation with increasing precision and independence. They develop evaluative arguments that connect methods to context and writer's intentions, while comparing interpretations of characters and social responsibility. The aim is to move beyond explaining what a character represents towards evaluating how Priestley deliberately constructs that representation.	Students study the 15 poems through thematic clusters, developing the ability to compare writers' ideas, perspectives and methods across texts. The sequence moves from more concrete experiences of war and conflict towards increasingly conceptual questions of power, identity, memory, nature and human experience. This deliberately reconnects with poetry studied in KS3 while increasing the complexity and independence of interpretation. Students refine comparative reading: selecting judicious evidence, identifying meaningful connections and distinctions, and evaluating how language, structure and form shape ideas. Context is used to illuminate interpretation rather than replace it. The unit makes the identity and power threads of the curriculum explicit, while preparing students to move confidently between individual poems and the wider conceptual concerns of the anthology.	Following sustained work on poetic comparison, students transfer their knowledge to unfamiliar texts. They encounter a range of poetic forms and voices and learn to approach an unseen poem through disciplined first reading, annotation, pattern-spotting and interpretation. The focus is on independence: students must use their accumulated knowledge of poetic conventions rather than rely on a previously taught interpretation. Students practise constructing perceptive essays that sustain an argument about a poem as a whole. They draw on their understanding of language, structure and form to explain how meaning develops and how readers are positioned. The unit strengthens the wider curriculum thread of voice and perspective while developing the resilience and flexibility required for unseen examination texts.	After completing the literature examination content, students consolidate the knowledge and skills developed across KS3 and KS4. Revision is organised around recurring concepts, methods, characters, themes and comparative links rather than isolated quotations, enabling students to retrieve and apply knowledge flexibly. Students then develop their public speaking through a structured speech or presentation. They research independently, shape an argument for a real audience and make deliberate choices about rhetoric, tone, pace, structure and physical delivery. This provides a culminating opportunity to apply the curriculum's recurring thread of voice: students must not only have something worthwhile to say, but communicate it purposefully.

Year 11		
Autumn Term	**Spring Term**	**Summer Term**
Voice & Identity **Language Paper 1 + Literature Paper 1: Macbeth / A Christmas Carol** Language / Literature	***Society, Argument & Perspective*** **Language Paper 2 + Literature Paper 2: Poetry / An Inspector Calls / Unseen** Language / Literature	**Synthesis, Independence & Exam Readiness** **Revision** Language / Literature
Students apply their accumulated knowledge of narrative, characterisation, writer's craft and interpretation as they move towards independent examination responses. In unseen fiction, they draw on their understanding of narrative voice, perspective, structure and language to make increasingly precise inferences and evaluate how writers construct meaning. They are expected to recognise patterns across unfamiliar texts and transfer analytical strategies developed across the curriculum rather than relying on rehearsed responses. In creative fiction writing, students retrieve and refine the craft knowledge developed through autobiographical, detective and Gothic writing, making increasingly deliberate choices about voice, vocabulary, sentence structures, punctuation, paragraphing and overall organisation to shape a reader's response. Literature revision brings together learning from across KS3 and KS4, with students tracking how characters, themes and ideas develop across Macbeth and A Christmas Carol. They retrieve and connect the conceptual threads of identity, power, responsibility, ambition, transformation and social justice, using these connections to construct sustained, conceptual arguments. The focus is increasingly on independent synthesis, precise textual evidence and the ability to adapt knowledge to different questions, preparing students for the demands of GCSE examinations.	Students synthesise their knowledge of voice, perspective, rhetoric and writer's craft as they engage independently with non-fiction texts from the 19th, 20th and 21st centuries. They compare how writers present attitudes and viewpoints on shared issues, evaluating how language, structure and rhetorical choices shape meaning and influence the reader. Drawing on their prior work with non-fiction forms, contextual knowledge and the conceptual threads of society, justice, power and responsibility, students increasingly transfer their analytical approach to unfamiliar material. In creative non-fiction writing, students develop their ability to construct sustained, purposeful arguments for different audiences, drawing on their accumulated knowledge of rhetoric, register, tone, audience and purpose. They make increasingly deliberate choices about structure, vocabulary and rhetorical devices to communicate a clear viewpoint and influence their reader. Literature revision brings together poetry, An Inspector Calls and unseen poetry, requiring students to make connections across different forms, periods and perspectives. They retrieve and synthesise the conceptual threads of voice, power, conflict, identity, society, justice and responsibility, using these to construct conceptual arguments and adapt their knowledge to unseen questions. Through comparison and retrieval, students strengthen their ability to recognise patterns, make connections and apply their knowledge flexibly, rather than treating each text as an isolated unit.	At this point, students have encountered the principal knowledge and skills required across both GCSE English Language papers and English Literature. The focus shifts from acquiring new content to retrieval, selection, application and refinement. Revision therefore makes the curriculum's spiral structure explicit: students revisit earlier concepts, texts, methods and skills, but apply them with increasing independence, precision and sophistication. Students practise under timed conditions and use feedback diagnostically to identify and close specific gaps. The emphasis is on flexible application rather than formulaic response: students select relevant knowledge, make purposeful connections across the curriculum, construct clear conceptual arguments and control their expression for purpose and audience. Revision continually returns students to the curriculum's conceptual threads, enabling them to see relationships between texts and ideas across different years and forms. By the end of Year 11, students should be able to draw on the full curriculum as a coherent body of knowledge, selecting and adapting what they know in response to unfamiliar questions and texts rather than treating their learning as a collection of separate units.

Year 12		
Autumn Term	**Spring Term**	**Summer Term**
Love Through the Ages **'Othello' and Poetry**	***Love Through the Ages*** **Prose – 'Atonement' and 'The Great Gatsby'**	***Love Through the Ages*** **Consolidation of AS content** **Transition to independent study**
Students begin the A Level by developing the historicist approach that underpins the KS5 curriculum: texts are understood as products of the cultural, social and intellectual contexts in which they are produced, while also being connected to the literary traditions that precede and follow them. Through Othello, students explore love alongside the related concepts of jealousy, identity, power, race, gender, manipulation and conflict. They develop AO2 analysis of language, form and structure alongside AO3 contextual understanding and AO4 connections across texts. Students then broaden their understanding of the representation of love through a diverse anthology of poetry spanning different periods. They explore how poets use language, form, structure and poetic conventions to represent different experiences and ideas about love. Students develop a diachronic approach by identifying patterns of similarity, difference and development across the poems, considering how representations of love are shaped by changing social, cultural and literary contexts. They increasingly move beyond analysis of individual poems towards making conceptual connections across the anthology, developing the comparative thinking required for A Level.	Students focus on prose during this term, studying Atonement and The Great Gatsby in tandem to develop increasingly sophisticated comparative reading. Rather than treating the novels as separate units, students continually place the texts in dialogue with one another, exploring how different writers and contexts shape representations of love, desire, relationships, identity, class, power and social expectation. This approach enables students to identify both patterns of continuity across the texts and significant differences in how writers respond to their cultural and historical contexts. Through sustained study of both novels, students deepen their understanding of prose methods, including narrative perspective, characterisation, symbolism, setting and structure. They also build on the analytical and contextual skills developed through their study of Othello and the poetry anthology; students use contextual knowledge to develop and evaluate interpretations, considering how changing attitudes towards relationships, gender, class and society influence the representation of love. The paired study also strengthens AO4 skills by requiring students to make precise, purposeful connections between texts rather than adding comparison retrospectively. This provides a strong foundation for the Year 13 comparative examination, where students are expected to synthesise their knowledge and construct more independent arguments across the set prose texts. Having developed secure knowledge of the writers' methods, contexts and representations, students then apply these skills to unseen prose, drawing on their understanding of narrative form and the wider conceptual threads of Love Through the Ages to formulate and sustain independent interpretations.	Students consolidate the knowledge and skills developed across the Love Through the Ages course in preparation for their AS examinations. They revisit the conceptual threads connecting Othello, the poetry anthology and the prose texts, practising timed responses and developing their ability to construct sustained, comparative arguments which integrate textual analysis, context and connections between texts. Following the examination period, students begin preparation for the Non-Examined Assessment. Through the study of Ibsen's A Doll's House alongside a second text selected independently, students develop the skills required for independent literary scholarship. They formulate a comparative line of enquiry, research and refine their interpretations, and begin to consider how different critical and contextual perspectives can enrich their understanding. The NEA provides an important transition from teacher-directed study towards genuine independence: students select and justify their own comparative focus, apply the methods of literary analysis developed across KS5 and produce a sustained 2,500-word comparative essay. Worth 20% of the final A Level, the coursework develops students' ability to manage an extended argument, select evidence judiciously, engage critically with literary texts and take increasing ownership of their academic thinking.

Year 13		
Autumn Term	**Spring Term**	**Summer Term**
Texts in shared contexts: Modern times: Literature from 1945 to the present day **'The Handmaid's Tale' and 'A Streetcar Named Desire'**	***Texts in shared contexts: Modern times: Literature from 1945 to the present day*** **Poetry: 'Skirrid Hill' and Unseen Comparative Poetry**	**Consolidation of content**
The Handmaid's Tale and A Streetcar Named Desire are read and taught in tandem, enabling students to explore how writers from different contexts use prose and drama to examine shared conceptual concerns. Students explore the relationships between identity, power, gender, sexuality, control, freedom and social expectation, considering how these ideas are shaped by the contexts in which the texts were produced. The comparative study presents greater intellectual challenge as students move beyond identifying similarities and differences towards developing nuanced arguments about why writers construct similar ideas in different ways. Students draw on their understanding of historicist reading to consider how changing attitudes towards gender, power, relationships and individual freedom influence the texts, while analysing how form, structure, language, characterisation and dramatic methods shape meaning. They are increasingly expected to synthesise AO2, AO3 and AO4, using precise textual evidence and contextual knowledge to test competing interpretations. The unit also draws together the wider conceptual threads established across KS5, particularly identity, power and responsibility, relationships, gender, control and resistance. Students consider how individuals negotiate or resist the expectations imposed upon them, creating opportunities to make connections across their wider literary study. The NEA is completed by the end of Autumn 1, allowing students to demonstrate their growing independence as literary scholars before applying and refining these comparative skills for the A Level examination.	Students focus on poetry during this term, studying a collection of Owen Sheers' poems from Skirrid Hill. Students explore how Sheers uses language, form, structure and poetic voice to examine concepts of identity, memory, relationships, place, conflict, loss and belonging. The collection provides opportunities for students to trace conceptual connections across individual poems while considering how different poetic forms and perspectives shape meaning. Students build on their Year 12 study of poetry by moving towards increasingly independent and nuanced interpretations, making purposeful connections between poems and considering patterns of continuity and difference. They draw together the wider conceptual threads of the course, particularly identity, relationships, memory, conflict and transformation, while applying their understanding of context to evaluate how poetic representations are shaped by personal, social and historical circumstances. Alongside the set collection, students develop their ability to respond to unseen poetry. Having established a secure understanding of poetic methods and comparative analysis through their study of the anthology and Skirrid Hill, they apply these skills to unfamiliar texts, identifying patterns, forming independent interpretations and comparing how poets construct meaning. The emphasis is on flexibility and transfer: students use their accumulated knowledge of language, form, structure and poetic convention to approach unfamiliar poetry confidently and develop perceptive comparative arguments under examination conditions.	Students consolidate and synthesise the knowledge and skills developed across Years 12 and 13 in preparation for their A Level examinations. Revision revisits all set texts, poetry and unseen components, with a particular focus on the conceptual threads that connect the course: love, identity, power, gender, relationships, responsibility, conflict, memory, belonging and social expectation. Students revisit texts comparatively and diachronically, identifying patterns of continuity and change across different periods, forms and contexts. They refine their ability to integrate AO2, AO3 and AO4, using precise textual evidence, contextual knowledge and connections between texts to develop sophisticated, sustained interpretations. Revision also provides opportunities to revisit alternative and critical perspectives, testing and challenging established readings rather than simply recalling previously learned material. Students practise a range of examination questions in increasingly demanding timed conditions, applying their knowledge flexibly to both familiar and unseen material. Particular emphasis is placed on planning, argument, synthesis, comparison and the precise integration of language, form, structure and context. The final stage of the course aims to ensure students can independently draw together their learning from across KS5 and respond confidently to unfamiliar questions while maintaining a clear, conceptual argument.

ENGLISH CURRICULUM: ENRICHMENT & IMPACT

We are passionate about extending English beyond the classroom so that reading, writing and oracy become part of students' wider cultural, academic and personal development.

Enrichment Opportunities:

- **Library and reading culture**
  The library is used as an active part of the English curriculum, supporting independent reading, reading for pleasure, wider reading and student choice. Students are encouraged to discover authors and genres beyond set texts through library collections, recommendations, reading lists, book clubs and reading events.
- **Jack Petchey's Speak Out Challenge**
  Students develop confidence, rhetoric and presentation skills through the Jack Petchey Speak Out Challenge, applying the oracy skills developed through the curriculum to a real audience and authentic purpose.
- **Wider literary experiences**
  Students are given opportunities to encounter literature beyond the classroom through Poetry by Heart, World Book Day, author and literary events, creative writing opportunities and celebrations of a wide range of voices and traditions.
- **Student leadership and participation**
  Students are encouraged to take active roles as readers, writers and speakers: recommending books, contributing to literary events, sharing writing, participating in competitions and representing the school in public-facing opportunities.

Impact:

The impact of the English curriculum is seen not only in examination performance, but in students' developing independence, confidence and engagement with language and literature.

- **Reading engagement**
  Increasing participation in independent reading, library use, reading events and wider reading, with student voice used to evaluate reading habits, enjoyment and confidence.
- **Oracy and confidence**
  Students increasingly articulate ideas clearly, adapt language for different audiences and communicate with greater confidence through speeches, presentations, debate and competition opportunities.
- **Writing outcomes**
  Students build portfolios of increasingly ambitious writing and develop greater control of voice, vocabulary, structure and craft, with authentic publication and performance opportunities providing meaningful audiences.
- **Academic progress**
  The curriculum's spiral structure supports secure retrieval, increasingly independent analysis and stronger transfer to unfamiliar texts and questions. Impact is evaluated through assessment, work scrutiny and progress data across KS3, GCSE and A Level.
- **Cultural capital and breadth**
  Students encounter a wide range of writers, genres, periods and perspectives, developing the knowledge, vocabulary and cultural confidence to participate in literary and wider academic life.
- **Equity and access**
  Enrichment is designed to widen access to books, authors, cultural experiences and public-speaking opportunities so that all students, including those who may have fewer opportunities outside school, can participate.
- **Student voice and agency**
  Student voice, participation data, reading surveys, library engagement and the quality of students' work are used to evaluate whether students are becoming more independent, curious and confident readers, writers and speakers.

By the end of Year 13, students should be able to use English not simply as an examination subject, but as a means of reading the world, expressing ideas, participating in culture and communicating with confidence.