ST EDWARD'S COLLEGE

LIVERPOOL

Team English

Curriculum and Teaching Handbook

2026–2027

Critical thinkers · accomplished writers · thoughtful readers · lifelong learners

Contents

This handbook sets out the intent, design, implementation and impact of the English curriculum at St Edward's College. It should be read alongside the department's Curriculum Map and Learning Journey, the per-year assessment overviews and feedback documents, and the departmental knowledge organisers.

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1. Intent

Our Vision

At St Edward's College, we believe that English is central to academic success and personal development. Through reading, writing, vocabulary and oracy, pupils become critical thinkers, accomplished writers, thoughtful readers and lifelong learners.

The curriculum aims to:

- Develop confident and fluent readers.
- Develop articulate and thoughtful communicators.
- Build a rich academic vocabulary.
- Foster a love of literature and literary heritage.
- Develop analytical and creative writers.
- Prepare pupils for success at Key Stage 4, Key Stage 5 and beyond.

How this handbook is organised

Intent, implementation and impact

This handbook is structured around the three pillars of our curriculum.

Intent (Sections 1–6): our vision, drivers and the design and sequencing of the curriculum.

Implementation (Sections 7–18): how the curriculum is delivered day to day — through our lesson framework, assessment, literacy strategy, reading, feedback and the key-stage curricula.

Impact (Section 19): how we measure the difference the curriculum makes and what success looks like for our pupils.

Curriculum and Learning Journey

This handbook should be read alongside the department's Curriculum Map and Learning Journey. Together they illustrate both the content studied and the progression pupils make from Key Stage 2 through GCSE and A Level.

2. Curriculum Drivers

The curriculum is built around four interconnected drivers. Every lesson, unit and assessment contributes to the development of these drivers, ensuring they are continually revisited and strengthened.

Reading

Developing fluency, comprehension, interpretation and literary appreciation.

Writing

Developing analytical, transactional and creative writing skills.

Vocabulary

Developing disciplinary literacy through explicit vocabulary instruction.

Oracy

Developing confidence in discussion, debate and presentation.

3. Curriculum Overview

This Curriculum Overview sets out what we teach. The rationale for why it is taught in this order follows in Section 4 (Curriculum Design and Sequencing), and how it is taught in Section 7 (Curriculum Implementation).

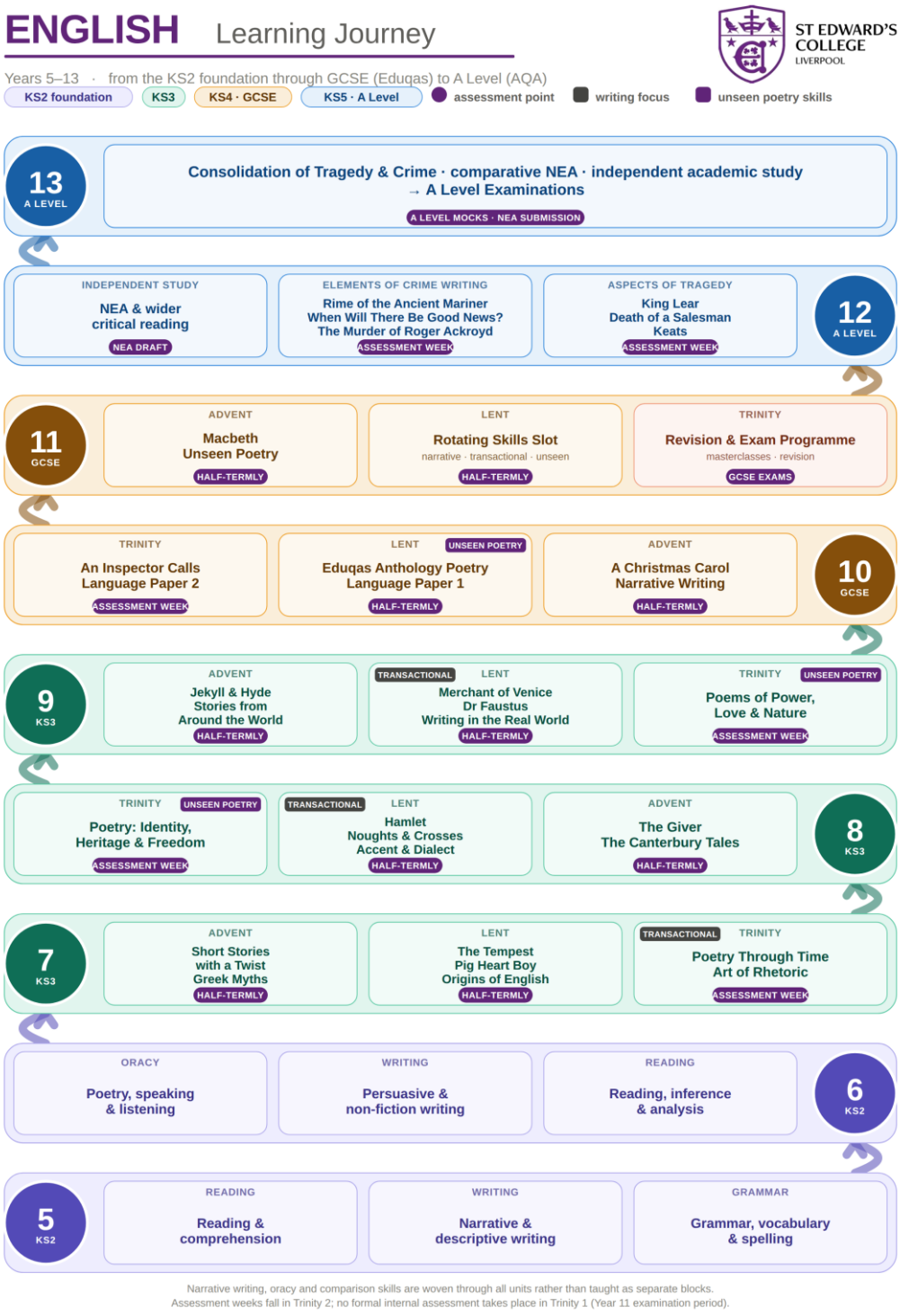
Curriculum Map

Year	Advent	Lent	Trinity
Year 7	Short Stories with a Twist; Greek Myths	The Tempest; Pig Heart Boy; Origins of English	Poetry Through Time; Art of Rhetoric
Year 8	The Giver; The Canterbury Tales	Hamlet; Noughts & Crosses; Accent and Dialect	Poetry: Identity, Heritage and Freedom
Year 9	Jekyll and Hyde; Stories from Around the World	The Merchant of Venice; Dr Faustus; Writing in the Real World	Poems of Power, Love and Nature
Year 10	A Christmas Carol; Narrative Writing	Eduqas Anthology Poetry; Language Paper 1	An Inspector Calls; Language Paper 2
Year 11	Macbeth; Unseen Poetry	Rotating Skills Slot; Targeted Revision Units	Revision Programme → GCSE Examinations

Narrative writing, oracy and comparison skills are embedded throughout all units, allowing pupils to revisit and develop these skills in increasingly complex contexts. Transactional writing is taught through discrete curriculum units that build progressively from rhetoric (Year 7) and viewpoint (Year 8) to real-world communication (Year 9), preparing pupils for the demands of GCSE English Language.

English Learning Journey, Year 5 to Year 13

The visual map below shows the progression pupils make from the Key Stage 2 foundation, through Key Stage 3 and GCSE, to A Level, including the assessment points and writing focuses across the journey.



Our intent is to produce critical thinkers, accomplished writers, thoughtful readers and lifelong learners.

Building from Key Stage 2

Our curriculum builds directly on the National Curriculum programme of study for English at Key Stage 2 (Years 5 and 6). We assume pupils arrive having been taught the upper Key Stage 2 expectations, and Year 7 is deliberately designed to consolidate and extend this prior learning rather than to begin again. By the end of Key Stage 2, the National Curriculum expects pupils to be able to:

- **Reading:** read fluently for pleasure and information across fiction, poetry and non-fiction; retrieve and record information; draw inferences and justify them with evidence; predict; summarise; and discuss how authors use language and structure to create effects.
- **Writing:** plan, draft, revise and edit; write for a range of purposes and audiences; structure narrative and non-narrative writing; and select vocabulary and grammar for effect.
- **Grammar, punctuation and spelling:** use a widening range of sentence structures, punctuation and the terminology set out in the National Curriculum; and spell the Year 5 and 6 statutory word list.
- **Spoken language:** listen and respond; articulate and justify opinions; participate in discussion, presentation, performance and debate; and use Standard English with growing command.

Year 7 units map onto these foundations: storytelling and prose units extend narrative reading and writing; the poetry thread develops the reading and reciting of poetry begun at Key Stage 2; Origins of English builds on prior grammar and vocabulary knowledge; and oracy work continues the spoken language strand. Where pupils arrive below these expectations, reading intervention and the literacy strategy (Section 12) provide targeted support so that gaps are addressed early.

4. Curriculum Design and Sequencing

Why These Texts?

Our curriculum is designed to develop pupils as readers, writers, speakers and critical thinkers. Knowledge and skills are carefully sequenced so that pupils revisit and deepen their understanding throughout Key Stages 3 and 4. Texts and units are deliberately arranged into connected threads, each of which builds in sophistication year on year. These threads ensure that prior learning is revisited, consolidated and extended, so that pupils arrive at GCSE with secure foundations in language, literature, poetry and writing.

Curriculum Threads

Language and Linguistics

Year 7: Origins of English → Year 8: Accent and Dialect → Year 9: Writing in the Real World → Years 10–11: Writers' Viewpoints and Perspectives (GCSE Language). Pupils develop from understanding how language evolves and varies to analysing how writers use language to communicate viewpoints and influence audiences.

Shakespeare

Year 7: The Tempest → Year 8: Hamlet → Year 9: The Merchant of Venice → Year 11: Macbeth. Pupils study Shakespeare's plays as literary texts, building knowledge of dramatic conventions, stagecraft, characterisation and tragedy. Themes of power, ambition, morality and consequence are revisited with increasing sophistication.

Storytelling and Creative Writing

Year 7: Short Stories with a Twist and Greek Myths → Year 8: The Canterbury Tales and storytelling traditions → Year 9: Stories from Around the World → Year 10: Narrative Writing → Year 11: GCSE Creative Writing. Pupils develop an understanding of narrative structure, characterisation, setting and storytelling traditions before applying these skills independently in GCSE creative writing.

Poetry

Year 7: Poetry Through Time → Year 8: Poetry – Identity, Heritage and Freedom → Year 9: Poems of Power, Love and Nature → Years 10–11: Eduqas Anthology Poetry. Pupils develop their understanding of poetic methods, form, structure, voice and theme before progressing to comparative analysis at GCSE.

Identity, Society and Responsibility

Year 7: Pig Heart Boy → Year 8: Noughts and Crosses → Year 10: An Inspector Calls. Pupils explore questions of identity, morality, prejudice, inequality and social responsibility, engaging critically with both literature and the wider world.

Literary Heritage

Year 7: Greek Myths and The Tempest → Year 8: The Canterbury Tales and Hamlet → Year 9: Jekyll and Hyde and Dr Faustus → Year 10: A Christmas Carol → Year 11: Macbeth. Pupils encounter influential texts from different periods and traditions, developing an appreciation of literary heritage and its continuing influence on modern literature and culture.

Progression to Key Stage 5

These threads do not end at GCSE. The Shakespeare and Identity threads lead into A Level Aspects of Tragedy (King Lear, Death of a Salesman, the poems of Keats); the Literary Heritage and gothic strands lead into Elements of Crime Writing (The Murder of Roger Ackroyd, When Will There Be Good News?); and the Poetry thread leads into the study of tragedy and crime in verse (Keats; The Rime of the Ancient Mariner). A full account of Key Stage 5 and its links to prior learning is set out in Section 15.

5. Building Towards GCSE

Reading Progression

Stage	Pupils learn to…
Year 7	Identify ideas and themes; retrieve evidence; make simple inferences.
Year 8	Analyse methods; explore context; compare viewpoints.
Year 9	Develop interpretations; analyse language and structure; engage with GCSE-style texts.
Years 10–11	Construct conceptual responses; evaluate interpretations; analyse independently.

Writing Progression

Stage	Pupils learn to…
Year 7	Explain ideas using evidence.
Year 8	Analyse methods and effects.
Year 9	Develop extended analytical responses.
Year 10	Construct developed arguments.
Year 11	Produce conceptual essays.

Vocabulary and Oracy Progression

Vocabulary: Definition → Application → Analysis → Evaluation.

Oracy: Discussion → Debate → Presentation → Academic Argument.

6. Curriculum Principles

Vocabulary Progression

Vocabulary is taught explicitly through the Vocabulary GEM curriculum. Pupils revisit ambitious academic and disciplinary vocabulary across multiple texts and contexts, supporting increasingly sophisticated reading, discussion and writing.

Analytical Writing

Analytical writing is explicitly taught through a common framework used across Key Stages 3 and 4:

WHO / WHAT → HOW → ZOOM → EXPLAIN → WHY

This framework provides a shared language for analysis and supports progression from supported responses in Year 7 to conceptual essays at GCSE.

Conceptual Thinking

Pupils are encouraged to move beyond literal understanding and develop increasingly conceptual interpretations of texts. Themes such as power, identity, responsibility, conflict, ambition and injustice are revisited throughout the curriculum.

Reading Fluency

Reading is at the heart of the curriculum. Pupils engage with increasingly complex texts and develop fluency, comprehension, inference and interpretation through regular guided reading.

7. Curriculum Implementation

Sections 7 to 18 set out our implementation: how the curriculum described in our intent is delivered consistently, day to day, across the department.

The four drivers in every lesson

Every lesson, unit and assessment contributes to the development of reading, writing, vocabulary and oracy, ensuring that the four curriculum drivers are continually revisited and strengthened.

Common Lesson Framework

- **Do Now**
- **Review Now**
- **GEM (Goal of Essential Mastery)** – a declarative statement of the key information we want pupils to take from the lesson. A GEM states the essential knowledge to be mastered, not the activity or skill to be performed.
- **Vocabulary GEM** – the essential vocabulary knowledge for the lesson, expressed as a declarative statement to be mastered and retained.
- **Powerlines** (when appropriate)
- **Reading** (when appropriate)
- **Model** (when appropriate)
- **Main Task**
- **GEM Check** – a short check at the end of the lesson to confirm pupils have mastered the declarative knowledge stated in the GEM.

Retrieval Practice

Retrieval practice is embedded throughout the curriculum through Do Now activities, Review Now tasks, vocabulary retrieval, low-stakes quizzing and cumulative assessment. This strengthens long-term memory and supports knowledge transfer between units and year groups.

Flashback Fridays

Flashback Fridays are a structured, weekly retrieval routine in Year 11. While new content is taught across the week, every Friday returns to previously studied GCSE material so that knowledge is continually revisited, consolidated and kept exam-ready. This is particularly important across Key Stage 4, where pupils must retain a large body of literature and language knowledge taught in Year 10 right through to their final examinations.

The rota deliberately interleaves the four GCSE components — An Inspector Calls, A Christmas Carol, the Eduqas Poetry Anthology and Macbeth — alongside English Language Papers 1 and 2 and unseen poetry. Spacing each text across the year, rather than blocking revision into a single period, strengthens long-term memory and exposes gaps early, while later weeks become responsive to mock and PPE outcomes.

Year 11 Flashback Friday Calendar

Week	Flashback Focus	Content Revisited
Advent	New teaching: Macbeth	Flashbacks revisit Year 10 GCSE content
1	An Inspector Calls	Responsibility and Inspector Goole
2	Eduqas Poetry Anthology	Love and relationships cluster
3	A Christmas Carol	Scrooge's character and transformation
4	Language Paper 1	Fiction reading: language and structure
5	An Inspector Calls	The Birling family and social class
6	Eduqas Poetry Anthology	Power and conflict cluster
7	A Christmas Carol	Poverty and social responsibility
8	Language Paper 2	Non-fiction reading: comparison
9	Unseen Poetry	Approaching and analysing the unseen poem
10	An Inspector Calls	Sheila, Eric and generational change
11	Eduqas Poetry Anthology	Comparison technique across the anthology
12	A Christmas Carol	Structure and the role of the ghosts
13	Language Paper 1	Creative writing
Lent	Macbeth joins the rotation	All four texts plus language papers
15–18	Macbeth; ACC; Anthology	Guilt; quotation recall; power and conflict
19–22	Language P2; Macbeth; ICA	Transactional writing; kingship; timed essays
23–25	Anthology; ACC; Language P1	Comparison; exam technique; full paper
Trinity	Final run-in	Responsive to mock and PPE outcomes
26–30	All components	Timed essays; responsive revision; final preparation

Week numbers are indicative and should be adjusted to the published school calendar each year. Trinity weeks become increasingly responsive, with the final Fridays shaped by the gaps identified through mock examinations and PPEs. Flashback Fridays run concurrently alongside main unit teaching — they do not replace Macbeth lesson time but sit alongside it as a separate curriculum commitment. The Macbeth Unit Overview is planned across the full Advent term with this in mind. In Advent 2, two weeks are reserved for school mock examinations; these also run concurrently and are accounted for in unit planning.

Guided Reading, Modelling, Practice and Oracy

- **Guided Reading.** Teachers explicitly model fluent reading and support pupils in developing comprehension, inference and interpretation across increasingly challenging texts.
- **Explicit Modelling.** Teachers regularly model expert thinking and writing through live modelling, worked examples and exemplars, so pupils understand both what successful work looks like and how it is constructed.

- **Deliberate Practice.** Knowledge and skills are broken into manageable components and practised regularly, moving pupils from guided practice towards independent application.
- **Oracy.** Oracy is embedded through structured discussion, questioning, debate and presentation, with pupils justifying interpretations using increasingly sophisticated academic language.

The Learning Cycle

Every unit in the department follows a deliberate eight-step learning cycle. This cycle ensures that knowledge, vocabulary and analytical practice are built progressively before pupils write independently, and that assessment is always followed by structured feedback and improvement. The cycle is the same at every key stage; only the complexity of content and the degree of scaffolding change.

- **Knowledge.** GEM declarative statements establish what pupils must know about each text and technique before they write about it. Knowledge comes first.
- **Vocabulary.** Vocabulary GEMs teach the disciplinary language pupils need to read and write analytically. Vocabulary is retrieved every lesson through Do Now tasks and assessed in Section A of every half-term assessment.
- **Guided Practice.** The teacher models expert thinking and writing explicitly. Pupils see what excellent looks like before they attempt it. The WHO/WHAT → HOW → ZOOM → EXPLAIN → WHY framework is modelled as a tool for constructing meaning, not a writing formula.
- **Paragraph Practice.** Pupils write independently using the analytical framework. Scaffolding is deliberately withdrawn across the unit — from planning grid and model, to sentence stems only, to framework label only — so that pupils arrive at the Curriculum Write genuinely ready to work without support.
- **Curriculum Write.** A sustained, purposeful piece of writing completed independently within the scheme of learning, before the formal assessment. See the Curriculum Write section below.
- **Assessment.** Formal, timed, independent. The assessment reveals what the curriculum has achieved — it does not drive what the curriculum teaches. It is the culmination of the learning journey, not the starting point.
- **Reflection and Improvement.** The Assessment Reflection Lesson closes the feedback loop. Pupils receive their scripts and RAG rate their own performance at the start of the lesson. Model responses are then studied and annotated. Examiner commentary identifies what excellence looks like. Deliberate practice tasks are differentiated by RAG band. Pupils improve in purple pen. An Independent Learning Pathway is set.
- **Oracy Endpoint.** Every unit ends with a two-lesson oracy focus in the final two lessons of the half term. Pupils plan and deliver a structured argument on a question drawn from the unit's themes. This is not a separate oracy lesson — it is the unit's knowledge consolidated through talk. Rhetorical moves are planted here and formalised in the Art of Rhetoric unit.

The Curriculum Write

The Curriculum Write is a sustained, purposeful piece of writing — analytical or creative, depending on the unit — completed independently within the scheme of learning, before the formal assessment. It is not an isolated event or an interruption to the curriculum. It is the dress rehearsal: the moment at which pupils demonstrate what they are capable of before they sit the formal assessment.

The Curriculum Write is the department's model for extended writing across all key stages, replacing the Read–Discuss–Compose approach referenced in earlier department documentation. Its defining principle is that sustained independent writing belongs inside the curriculum sequence — growing from the knowledge, vocabulary and modelled practice that precede it — rather than sitting alongside it as a separate scheduled event. Every Curriculum Write is deliberately positioned at the point in a unit at which pupils are ready to write independently. It is purposeful, it is planned, and it is always followed by structured feedback.

The Curriculum Write solves this by positioning extended writing deliberately inside the unit sequence — once pupils have the knowledge, vocabulary and modelled practice to write independently. The writing belongs to the curriculum; it does not interrupt it.

How the Curriculum Write works

- Every unit maps its Curriculum Write explicitly in the Unit Overview. The write type, the task, the scaffold level and the link to the assessment are all visible before teaching begins.
- The Curriculum Write is completed independently and without scaffolding. No model, no stems, no planning grid. Pupils work from the knowledge and practice accumulated across the unit.
- The teacher RAG bands the Curriculum Write outcomes and uses them to plan the Assessment Reflection Lesson and, at KS4, any responsive teaching before the mock. The Curriculum Write is therefore a diagnostic as much as a writing task.

- At KS4, a unit may have two Curriculum Writes: the first positioned at the mid-point of the unit (testing one task type in isolation) and the second at the end of teaching (testing both task types together under full exam conditions). The formal mock sits after both Curriculum Writes. Pupils do not encounter the mock as their first sustained independent attempt.
- The Curriculum Write is not formally marked. The teacher RAG bands scripts, notes the two or three most common gaps across the class, and selects one strong and one developing response as models for the reflection lesson. This keeps the marking burden sustainable while ensuring every Curriculum Write has a direct impact on teaching.

Assessment timing and feedback rhythm

Across all key stages, the assessment rhythm follows the same pattern. The formal assessment sits at the start of a week in Week 5 of the half term, giving the teacher time to mark before the reflection lesson. The Assessment Reflection Lesson is delivered at the end of Week 6 — approximately one week after the assessment. This means feedback is fresh, attendance is strong, and the half term does not end before the feedback loop is closed.

Between the assessment and the reflection lesson, the bridging lesson uses structured retrieval across the whole unit. Pupils do not encounter new content before their feedback is received. The curriculum advances when understanding is secured, not on a calendar schedule.

Pupils receive their scripts and RAG rate their own performance at the start of the reflection lesson, before the whole-class feedback is delivered. This ensures pupils are oriented to their own performance before engaging with the models and commentary that follow. The reflection lesson is where improvement happens; the mark provides the starting context.

Lesson allocation

At KS3, pupils have 7 lessons per fortnight. At KS4, pupils have 9 lessons per fortnight. In a typical half term of 6–7 weeks, this gives approximately 21–25 lessons at KS3 and 27–32 lessons at KS4. Where additional fixed commitments run alongside unit teaching — such as Flashback Fridays or school mock examination fortnights at Year 11 — these are planned concurrently and do not reduce the unit lesson count. Units that span a full term rather than a single half term are planned accordingly. The Unit Overview for each unit sets out the lesson sequence explicitly and should be read alongside this handbook.

8. Assessment

Assessment Principles

Assessment informs teaching, identifies misconceptions and supports long-term retention. Across all key stages, assessment is followed by structured feedback and an independent learning pathway (Recover – Develop – Extend) matched to each pupil's performance, supported by a consistent RAG model. The per-year assessment overviews and feedback documents set out the detail for each year group.

KS3 Assessment

At Key Stage 3, pupils complete one formal assessment per half-term, designed to evaluate both disciplinary literacy and the knowledge and skills developed throughout the unit. Each assessment has two sections:

- **Section A:** Vocabulary and Core Knowledge Assessment (10 marks)
- **Section B:** Application Task (20 marks)

Application tasks may include literary analysis, comparative analysis, creative writing, transactional writing or reading comprehension, depending on the unit.

KS3 assessment cadence and RAG

- Advent and Lent: one assessment per half-term.
- Trinity: a single end-of-year Assessment Week in Trinity 2. There is no formal internal assessment in Trinity 1, owing to the Year 11 examination period.
- Each section is RAG-rated against consistent thresholds (for example, Section A 0–4 / 5–7 / 8–10; Section B 0–8 / 9–14 / 15–20), with pupils directed to a Recover, Develop or Extend pathway.
- An end-of-year synoptic assessment draws together knowledge and skills from across the year (Knowledge Retrieval, Literary Analysis and Creative Writing).

Full per-assessment detail for Years 7, 8 and 9 — including section foci, RAG thresholds and the Review – Revise – Apply – Challenge pathways — is held in the year-group assessment overview and feedback documents.

KS4 Assessment

At Key Stage 4, formal assessment is aligned to the Eduqas assessment objectives, alongside departmental mock examinations and exam-question assessments. Moderation across classes ensures consistency and accuracy.

Year 10 assessment model

- Six assessments across five sitting points: Advent (two), Lent (two) and a Trinity 2 end-of-year point. There is no assessment in Trinity 1, owing to the Year 11 examination period.
- Trinity 2 carries two assessments: an end-of-year Language paper and a Literature mock.
- Bespoke departmental assessments (for example A Christmas Carol and Drummer Hodge poetry) retain a short Section A knowledge or vocabulary task; genuine past papers follow the exam board's own structure with no vocabulary starter.
- Feedback is organised around the assessment objectives. Reading is RAG-rated by skill (retrieval, analysis, evaluation; and, for Component 2, synthesis and comparison), with writing assessed against AO5–AO6.
- RAG uses percentage bands per paper (below 40% / 40–69% / 70%+) with a light indicative grade, rather than mapping a part-paper directly onto whole-qualification grade boundaries. As Trinity 2 papers change year to year, feedback there is weighted towards the assessment objectives and transferable skills.

Full per-assessment detail for Year 10 is held in the Year 10 assessment overview and feedback documents.

Year 11 assessment model

At Year 11, assessment is organised around the Eduqas GCSE examination components and is designed to build pupils' confidence and readiness progressively across the year. The formal mock examination is not the first time pupils encounter extended independent writing — it is the culmination of a deliberate sequence of Curriculum Writes that precede it.

- **Curriculum Writes.** Every Year 11 unit includes at least one Curriculum Write — a sustained, independent piece of writing completed within the scheme of learning before the formal mock. For Macbeth, two Curriculum Writes are mapped across the Advent term: the first at the mid-point of

teaching (essay only, 40 minutes) and the second at the end of teaching (full paper — extract question and essay, under exam conditions). The teacher RAG bands Curriculum Write outcomes and uses them to inform responsive teaching before the mock.

- **Mock examination.** A formal departmental mock examination is sat in Advent 2, during the school mock fortnight. It is a full Eduqas-format paper, marked against the mark scheme, with RAG ratings recorded per assessment objective. Mock outcomes feed directly into the Assessment Reflection Lesson and into the Lent revision programme.
- **Assessment Reflection Lesson.** Delivered approximately one week after the mock, once the teacher has RAG banded scripts and identified the two or three most common gaps. Pupils receive their scripts and self-assess at the start of the lesson. Model responses for each question are studied and annotated. Examiner commentary is shared. Deliberate practice tasks are differentiated by RAG band. Pupils improve in purple pen and an Independent Learning Pathway is set.
- **Lent revision programme.** Mock and Curriculum Write outcomes directly shape the Lent revision programme. The Rotating Skills Slot — cycling across narrative writing, transactional writing and unseen poetry — and targeted revision units are responsive to the gaps identified through assessment evidence rather than following a fixed sequence. Walking-talking mocks and timed practice papers are used throughout Lent to build stamina and exam technique ahead of the final examinations.

RAG uses the same percentage bands as Year 10 (below 40% / 40–69% / 70%+) with a light indicative grade. Full per-assessment detail for Year 11 is held in the Year 11 assessment overview and feedback documents.

Spoken Language Assessment

Oracy is one of the four curriculum drivers and is assessed throughout Key Stages 3 and 4. At Key Stage 4, in line with national practice, pupils complete the separately reported Spoken Language endorsement: a formal presentation on a chosen topic, followed by questions, assessed as Pass, Merit or Distinction. This does not contribute to the GCSE grade but is reported alongside it. At Key Stage 3, spoken language is assessed through structured discussion, debate and presentation within each unit, building progressively from discussion to debate to formal presentation and academic argument.

KS5 Assessment

At Key Stage 5, assessment is aligned to the AQA assessment objectives, alongside essay submissions, timed assessments and mock examinations, plus the comparative Non-Examined Assessment (NEA).

9. Literacy and Vocabulary

Vocabulary GEM Curriculum

Vocabulary is taught explicitly through the Vocabulary GEM curriculum. For each unit, essential academic and disciplinary vocabulary is identified and expressed as a Goal of Essential Mastery: a declarative statement of the word knowledge pupils must secure. Vocabulary is introduced through definition, etymology and modelled use, then revisited through Do Now and Review Now retrieval so that it moves into long-term memory. Pupils encounter the same ambitious vocabulary across multiple texts and contexts, and it is formally assessed each half-term in Section A of the assessment (10 marks).

Literacy Expectations and Codes

As a literacy-rich subject, the department places significant emphasis on accurate written communication. Teachers identify literacy errors using the agreed codes below, prioritising the errors that will have the greatest impact rather than correcting every mistake. Where spelling errors are identified, teachers typically select up to two high-priority words — giving priority to Vocabulary GEMs and tier-two and tier-three vocabulary — model the correct spelling, and pupils write the word correctly three times in purple pen.

Code	Meaning
Sp	Spelling
gr	Grammar
?	Meaning unclear
c	Capital letters
t	Tense

Academic Writing

Pupils are explicitly taught to write in an academic register, developing the disciplinary literacy expected of confident readers, writers and literary critics.

- **Subject terminology.** Accurate use of literary and linguistic terminology, taught and revisited through the Vocabulary GEM curriculum, so that pupils name writers' methods precisely.
- **Sentence fluency.** Controlled, varied sentence structures and an appropriate formal register, developed through explicit modelling and deliberate practice.
- **Analytical precision.** Tight, evidence-led analysis built through the WHO/WHAT–HOW–ZOOM–EXPLAIN–WHY framework, moving pupils from description towards conceptual, thesis-led argument.

10. Feedback

Feedback is planned, purposeful and embedded within everyday teaching rather than used sporadically. Live marking and responsive classroom feedback form the core of everyday practice. Feedback is equitable rather than equal — targeted according to need — and is considered complete only when pupils have acted upon it and teachers have checked that misconceptions have been addressed. The department operates a consistent two-colour model: green pen for teacher feedback, purple pen for pupil response.

- **Green Pen – Teacher Feedback.** Teachers circulate and mark live, addressing misconceptions immediately, checking understanding through questioning, and providing targeted feedback. Green pen is used for live marking, written, verbal and whole-class feedback, teacher conferencing and assessment feedback, always with clear next steps.
- **Purple Pen – Student Response (DIRT).** Pupils respond in purple pen through Dedicated Improvement and Reflection Time, correcting misconceptions, redrafting writing, improving analytical, transactional and creative work, and reflecting on success criteria. The department improvement routine is: tick if correct, fix it if wrong, fill it in if there is a gap or more to add.
- **Whole-Class Feedback.** After assessments and key pieces, teachers identify common strengths and misconceptions across a class and reteach or set targeted improvement tasks.
- **Exemplars and Modelling.** Teachers model writing and analysis explicitly and share exemplar responses, making success criteria concrete so that pupils understand what excellence looks like before attempting it independently.

Closing the feedback loop is evidenced over sequences of learning: purple pen improvement, DIRT activities, retrieval revisiting misconceptions and further green pen feedback where needed ensure pupils move towards the curriculum end points. The department's full expectations, including presentation and book-layout standards, are set out in the English Feedback and Assessment Policy.

11. Reading

Reading sits at the heart of the curriculum. We are committed to developing fluent, confident readers who read widely and for pleasure, and to ensuring that pupils who arrive below age-related expectations are identified and supported quickly.

- **Reading Fluency.** Guided reading and regular exposure to challenging whole texts develop pupils' fluency, stamina and comprehension, with teacher modelling of expert reading built into the common lesson framework.
- **Independent Reading.** Pupils are encouraged to read widely for pleasure, supported by reading time, library access and the promotion of a rich and diverse range of texts.
- **Bedrock.** The Bedrock online vocabulary and reading programme builds pupils' tier-two vocabulary and reading comprehension systematically, complementing the Vocabulary GEM curriculum.
- **Reading Intervention.** Pupils identified through screening as reading below their chronological age receive targeted intervention to close the gap, so that weaker readers can access the full curriculum.
- **Literary Heritage.** Through the literary heritage thread, pupils read influential texts from a range of periods and traditions, building the cultural and literary knowledge that supports confident reading across the curriculum and beyond.

12. Literacy Strategy

Our literacy strategy ties together vocabulary, reading, writing accuracy and targeted intervention into a single, coherent system, so that every pupil — including the weakest readers — can access and succeed in the curriculum.

Disciplinary literacy is treated as a whole-department responsibility rather than a series of separate initiatives. The four strands below work together, and each is described in fuller detail in the section noted.

1. Vocabulary

Explicit vocabulary instruction through the Vocabulary GEM curriculum (Section 9), reinforced by the Bedrock programme (Section 11). Ambitious tier-two and tier-three vocabulary is taught, modelled, revisited through retrieval and assessed every half-term.

2. Reading

Reading fluency, comprehension and reading for pleasure are developed through guided reading and wide independent reading (Section 11). Bedrock systematically builds reading comprehension alongside the taught curriculum.

3. Writing Accuracy

Consistent literacy codes (Section 9) and the green-pen / purple-pen feedback routine (Section 10) ensure that spelling, grammar, punctuation and academic register are addressed in every class, with pupils acting on feedback in purple pen.

4. Identification and Intervention

All pupils are screened on entry and monitored through assessment data. Pupils reading below their chronological age, or with gaps in literacy, are identified early and receive targeted reading intervention (Section 11) so that they can access the full curriculum. Intervention and revision for older pupils are set out in Section 16.

How the strategy answers the key questions

How is literacy intervention organised? Through screening on entry, ongoing data monitoring, and targeted small-group reading intervention.

Where does Bedrock fit? As the online vocabulary and reading-comprehension programme that complements the taught Vocabulary GEM curriculum.

How do weaker readers receive support? They are identified early through screening and supported with reading intervention so that they can access the full curriculum alongside their peers.

13. KS3 Curriculum

This section provides a strategic overview of the Key Stage 3 curriculum: the units studied each term, the core knowledge and skills they develop, and how they are assessed. Detailed unit content is held in the departmental knowledge organisers, and per-assessment detail in the year-group assessment overviews and feedback documents.

Year 7

Term / Unit	Core Knowledge	Key Skills	Assessment
Advent: Short Stories with a Twist; Greek Myths	Narrative structure and the twist; archetypes and morality in myth; foundations of the storytelling and literary heritage threads.	Reading for inference; narrative and creative writing; identifying writers' methods.	Vocabulary GEM (10) + creative writing (20)
Lent: The Tempest; Pig Heart Boy; Origins of English	Shakespeare, dramatic form and themes of power, freedom and forgiveness; modern drama; how English evolved through invasion, morphology and language families.	Analysing language and dramatic methods; tracking theme; decoding word roots; supported analytical writing.	Vocabulary GEM (10) + literary analysis (20)
Trinity: Poetry Through Time; Art of Rhetoric	Poems across periods and places exploring hardship, nature, resilience and freedom; the rhetorical toolkit for transactional writing.	Analysing imagery, metaphor, tone and structure; comparing poems; crafting persuasive transactional writing.	Assessment Week (Trinity 2): Vocabulary GEM (10) + poetry analysis (20)

Year 8

Term / Unit	Core Knowledge	Key Skills	Assessment
Advent: The Giver; The Canterbury Tales	Dystopian fiction and ideas of freedom and conformity; Chaucer, medieval society and pilgrimage; morality, greed, hypocrisy; Middle English and language change.	Analysing characterisation; exploring irony and satire; reading Middle English; analytical writing with evidence.	Vocabulary GEM (10) + reading/analysis (20)
Lent: Hamlet; Noughts and Crosses; Accent and Dialect	Revenge tragedy, the tragic hero and soliloquy; prejudice, justice and systemic injustice; viewpoint (transactional) writing; how accent and dialect carry identity and status.	Analysing dramatic methods; crafting persuasive viewpoint writing; developing analytical paragraphs.	Vocabulary GEM (10) + analysis & transactional writing (20)
Trinity: Poetry – Identity, Heritage and Freedom	Poems on identity, dual heritage, freedom and discrimination, from a Romantic sonnet to contemporary voices.	Analysing form and method; comparing viewpoints; linking poems to context.	Assessment Week (Trinity 2): Vocabulary GEM (10) + comparative poetry (20)

Year 9

Term / Unit	Core Knowledge	Key Skills	Assessment
Advent: Jekyll and Hyde; Stories from Around the World	Gothic fiction, duality and the divided self; global folklore and archetypes; the oral tradition.	Analysing gothic conventions and context; adapting narrative tropes; conceptual analytical writing.	Vocabulary GEM (10) + literary analysis (20)
Lent: The Merchant of Venice; Dr Faustus; Writing in the Real World	Tragicomedy, prejudice and the mercy–justice debate; heritage tragedy, hubris and damnation;	Analysing rhetoric and dramatic method; applying context; writing	Vocabulary GEM (10) + analysis &

Term / Unit	Core Knowledge	Key Skills	Assessment
	transactional writing and real-world journalism.	for audience, purpose and tone.	transactional writing (20)
Trinity: Poems of Power, Love and Nature	Poetry exploring power, love, conflict and the natural world, building secure comparative analysis ahead of GCSE.	Analysing form, structure and voice; sustained comparison; conceptual, thesis-led response.	Assessment Week (Trinity 2): Vocabulary GEM (10) + comparative poetry (20)

Full unit detail, including the complete set of Goals of Essential Mastery, key quotations and vocabulary, is held in the departmental knowledge organisers for each unit. Per-assessment feedback detail for Years 7, 8 and 9 is held in the year-group assessment documents.

14. KS4 Curriculum

At Key Stage 4, pupils follow the Eduqas GCSE specifications in English Language and English Literature. The two years build directly on the knowledge and skills secured at Key Stage 3: pupils move from supported analysis towards conceptual, thesis-led essays, and from structured writing towards confident, controlled creative and transactional pieces.

Year 10

Term / Unit	Core Knowledge	Key Skills	Assessment
Advent: A Christmas Carol; Narrative Writing	Dickens, Victorian context, social responsibility and redemption; the craft of creative prose.	Conceptual analysis of a whole text; integrating context; crafting controlled narrative writing.	Literature essay (vocab + analysis); Language Paper 1 Section A reading
Lent: Eduqas Anthology Poetry; Language Paper 1	The set poetry anthology and comparison; 20th-century fiction reading and creative writing.	Comparing poems; analysing fiction language and structure; evaluation.	Poetry (Drummer Hodge); Language Paper 2 (reading + transactional)
Trinity: An Inspector Calls; End-of-Year Papers	Priestley, social responsibility and the morality play; consolidation across Language and Literature.	Analysing drama and authorial method; comparing non-fiction viewpoints; transactional and creative writing.	Trinity 2 (two papers): end-of-year Language and Literature mock. No assessment in Trinity 1.

Year 10 feedback is organised around the assessment objectives, with reading RAG-rated by skill and percentage-based RAG bands per paper. Full detail is held in the Year 10 assessment overview and feedback documents.

Year 11

Term / Focus	Core Knowledge	Key Skills	Assessment
Advent: Macbeth; Unseen Poetry	Shakespearean tragedy, ambition, guilt and the supernatural; methods for analysing unseen poems.	Extract-to-whole-text analysis; independent reading of an unseen poem; sustained unseen comparison.	Half-termly assessments; mock examinations
Advent–Lent: Rotating Skills Slot	A recurring slot rotating across Narrative Writing, Transactional Writing and Unseen Poetry — the skills that require regular practice.	Timed creative and transactional writing; rapid analysis of unseen poems; redrafting.	Half-termly assessments; timed writing
Lent: Targeted Revision Units	Focused in-class revision across all GCSE components, using the common lesson framework.	Knowledge retrieval; quotation recall; exam technique; planning under timed conditions.	Mock examinations; walking-talking mocks
Trinity: Final Preparation	Responsive revision shaped by mock and PPE outcomes, plus the masterclass programme.	Independent application; addressing individual gaps; exam-day technique and resilience.	GCSE examinations

The KS4 Revision Model

Revision is treated as a taught curriculum in its own right, not an afterthought. It combines four complementary strands:

- **Masterclass lectures.** After-school sessions delivering focused, expert teaching of a single high-value technique or topic.
- **In-class targeted revision units.** Sequences of lessons revising each GCSE component in turn, using the common lesson framework to secure knowledge and exam technique.
- **Practice examinations.** Regular full and part-paper practice under timed conditions, marked against the Eduqas mark schemes with whole-class and individual feedback.
- **Walking-talking mocks.** Teacher-led, modelled exam sittings in which expert thinking, timing and technique are narrated live before pupils sit a paper independently.

15. KS5 Curriculum

The faculty offers two A Levels: English Literature (AQA) and Film Studies (Eduqas). Both develop the critical reading, analytical writing and evaluative skills cultivated across Key Stages 3 and 4, and pupils frequently study both alongside one another.

A Level English Literature (AQA)

At Key Stage 5 we follow the AQA A Level English Literature specification, organised around two genre-based components: Aspects of Tragedy and Elements of Crime Writing. The course is the natural destination of the threads pupils have followed since Year 7.

Component 1: Aspects of Tragedy

Students study tragedy as a literary genre across drama, prose and poetry, examining the tragic hero, hamartia, hubris, fate, the victim, suffering, downfall and catharsis. Key texts:

- King Lear – William Shakespeare
- Death of a Salesman – Arthur Miller
- The Poems of John Keats – the four set narrative poems: 'La Belle Dame Sans Merci', 'Isabella, or the Pot of Basil', 'Lamia' and 'The Eve of St Agnes'

Component 2: Elements of Crime Writing

Students study the conventions of crime writing across poetry, classic detective fiction and the modern crime novel, exploring criminals, victims, detectives, justice, morality and the reader's role. Key texts:

- The Rime of the Ancient Mariner – Samuel Taylor Coleridge
- When Will There Be Good News? – Kate Atkinson
- The Murder of Roger Ackroyd – Agatha Christie

How KS3 and KS4 Feed into KS5

A Level Focus	Prior Learning at KS3 and KS4	Thread
Tragedy: King Lear, Death of a Salesman, Keats	The Tempest, Hamlet and Macbeth establish the tragic hero, hubris and downfall; An Inspector Calls develops the morality play; sustained poetry study prepares students to read Keats through the tragic lens.	Shakespeare / Identity / Poetry
Crime: classic and modern crime fiction	Jekyll and Hyde and Dr Faustus introduce transgression, guilt and moral consequence; gothic conventions prepare students for crime narratives.	Literary Heritage
Tragedy and crime in poetry	Poetry Through Time, Poems of Power, Love and Nature and the Eduqas Anthology build secure analysis of form, structure and narrative voice.	Poetry
Conceptual essay writing and comparison	The WHO/WHAT–HOW–ZOOM–EXPLAIN–WHY framework and GCSE comparative poetry develop thesis-driven argument.	Analytical Writing
Independent reading and critical viewpoints	Reading for pleasure, the literary heritage thread and Language Paper 2 viewpoints cultivate wide reading and the handling of differing interpretations.	Reading / Language

Non-Examined Assessment (NEA) and Wider Study

Students complete a comparative NEA based on two independently chosen texts, supported by wider critical reading, academic referencing and independent study. This builds directly on the independent reading, conceptual essay writing and critical evaluation developed across Key Stages 3 and 4, and prepares students for the demands of undergraduate study.

A Level Film Studies (Eduqas)

Within the faculty we also offer the Eduqas A Level in Film Studies. The course develops pupils as critical, analytical and culturally informed viewers of film, exploring how meaning is constructed through film form, narrative, representation and context.

Pupils study films from different periods, countries, movements and genres, developing an understanding of cinema as both an artistic and cultural medium. The course combines analytical study with creative production, applying pupils' understanding of film language through practical filmmaking.

Component 1: Varieties of Film and Filmmaking

Pupils explore key developments in American and British cinema, analysing how filmmakers use cinematography, mise-en-scène, editing, sound, performance and narrative to create meaning.

Section	Set Films
Hollywood 1930–1990	Vertigo (Hitchcock, 1958); One Flew Over the Cuckoo's Nest (Forman, 1975)
American Film Since 2005	La La Land (Chazelle, 2016); Captain Fantastic (Ross, 2015)
British Film Since 1995	Trainspotting (Boyle, 1996); Shaun of the Dead (Wright, 2004)

Component 2: Global Filmmaking Perspectives

Pupils study film from a global perspective, exploring different cultural viewpoints, cinematic traditions and approaches to storytelling.

Section	Set Films
Global Film	Pan's Labyrinth (del Toro, 2006); Parasite (Bong Joon-ho, 2019)
Documentary Film	Amy (Kapadia, 2015)
Silent Cinema	Buster Keaton shorts (1920–1922)
Experimental Film	Memento (Nolan, 2000)

Assessment

Assessment follows the same rhythm as the rest of the faculty. In Year 12, assessment is based primarily on Eduqas A Level examination questions and film analysis essays.

- Trinity 1 focuses on curriculum delivery and knowledge acquisition.
- Formal end-of-year assessments take place in Trinity 2.
- Assessment focuses on film form, narrative, representation, context and critical interpretation.

In Year 13, assessment continues through timed essays, examination practice and coursework milestones in preparation for the final A Level examinations.

Non-Examined Assessment (NEA)

Pupils complete a practical filmmaking project alongside an evaluative analysis. The NEA accounts for 30% of the final qualification and gives pupils the opportunity to apply their understanding of film language through creative production. Coursework is completed at the end of Year 12 in Trinity 2, with final submission expected in Advent 2 of Year 13.

How English Supports Film Studies

Film Studies draws on many of the same analytical and interpretative skills developed through English.

Film Studies Focus	Prior Learning in English
Narrative and storytelling	The Storytelling and Creative Writing thread, Years 7–11
Representation and identity	Pig Heart Boy, Noughts & Crosses and An Inspector Calls
Critical interpretation	The WHO/WHAT–HOW–ZOOM–EXPLAIN–WHY analytical framework
Context and culture	The Literary Heritage thread, Key Stage 3 to Key Stage 5
Independent analysis	GCSE Literature and A Level English essay writing

Pupils therefore apply the same critical reading, analytical writing and evaluative skills across both the study of literature and the study of film.

16. Intervention and Revision

Intervention and revision are planned and targeted, using assessment and mock data to identify pupils who need additional support or challenge. They complement the KS4 revision model described in Section 14 and the literacy strategy in Section 12.

- **Grade 3–5 Intervention.** Targeted small-group and in-class support for pupils working at the grade 3–5 borderline, focused on securing the knowledge and exam skills needed to move into a strong pass.
- **High Attainer Programme.** Stretch and challenge for the most able, developing the conceptual, thesis-led analysis and wider reading that secure the top grades.
- **Masterclasses.** After-school sessions delivering focused, expert teaching of a single high-value technique or topic.
- **Revision Lectures.** Larger-group lectures revisiting whole components ahead of the examinations, modelling exam technique.
- **Parent Communication.** Parents are kept informed of intervention, revision opportunities and how to support revision at home.

17. Careers and Cultural Capital

The department enriches the curriculum with competitions, public speaking and cultural experiences that build cultural capital, develop oracy and bring the study of English to life beyond the classroom.

Cultural and literary capital

Through exposure to Shakespeare, Chaucer, Greek mythology, Victorian literature, Romantic poetry and contemporary voices, pupils develop the cultural and literary knowledge required to participate confidently in academic, cultural and civic life.

Competitions

- Young Writers “I Have a Dream” poetry competition — entered by Key Stage 3 and Year 10.
- University of Liverpool short story competition.

Public Speaking

- Catenians public speaking competition — entered at local level, with scope to progress to national rounds.
- Archdiocese speaking competition for Key Stage 3 — to be entered from 2026–2027.

These competitions reinforce the oracy curriculum driver, giving pupils authentic, high-stakes opportunities to plan, rehearse and deliver formal spoken presentations to external audiences.

Theatre Visits and Live Performance

- Year 11 visit to the Shakespeare North Playhouse, Prescot, to see Macbeth (September), supporting Literature Component 1 study.
- Year 13 visit to the Royal Exchange Theatre, Manchester, to see King Lear (October), supporting A Level Aspects of Tragedy study.
- Touring solo theatre-in-education performances brought into school for Year 10 and Year 11 productions of A Christmas Carol and An Inspector Calls.

The Brilliant Club

The Scholars Programme, delivered through The Brilliant Club, gives high-attaining pupils — prioritising those who are Pupil Premium, SEND or Looked-After Children — the opportunity to work with a PhD researcher and complete a university-style module, submitting a final assignment marked against undergraduate criteria. The programme raises aspiration, develops academic writing and independent study, and gives pupils first-hand experience of university-level work.

Impact (2025/26): of the cohort submitting final assignments, 8 pupils achieved a 1st, 3 achieved a 2:1 and 1 achieved a 2:2 against undergraduate marking criteria.

University Links and Transferable Skills

Links with the University of Liverpool raise aspiration and give pupils a sense of English as a subject studied beyond school. Across the curriculum, the study of English develops the transferable skills valued in further study and employment: clear written and spoken communication, critical analysis, the construction of argument, empathy and the confident handling of complex ideas.

18. Digital Resources

The department uses a range of digital platforms to support teaching, independent study, retrieval and revision.

- **Pupil Hub.** The central point of access for curriculum resources, knowledge organisers, assessment pathways, model responses, exemplar answers, independent learning materials and revision resources.
- **Teams.** Used to set and collect work, share resources and maintain continuity of learning, including for absent pupils.
- **Bedrock.** Online vocabulary and reading programme that builds tier-two vocabulary and comprehension systematically.
- **Educake.** Retrieval-practice platform used to set low-stakes quizzing on knowledge and vocabulary, reinforcing long-term retention.
- **Digital Theatre.** Streamed professional productions of set plays, giving pupils access to live performance interpretations.
- **Massolit.** Library of university-style video lectures on set texts and literary topics, used to stretch high attainers and support KS5 wider reading.

19. Impact

Our impact is the difference the curriculum makes: that pupils know more, remember more and can do more, and that they leave us as confident readers, writers and communicators prepared for the next stage of their education.

How We Measure Impact

Impact is judged through a combination of formative and summative evidence, triangulated rather than relying on any single measure:

- **Assessment and RAG.** Half-termly KS3 assessments and GCSE-style KS4 assessments are RAG-rated by section or skill, showing precisely where pupils are secure and where they need support (Section 8).
- **The closed feedback loop.** Impact is evidenced not by marking alone but by pupils acting on feedback: green-pen feedback followed by purple-pen DIRT, with misconceptions revisited through retrieval until they are secure (Section 10).
- **Mock examinations and PPEs.** At Key Stage 4, departmental mocks and walking-talking mocks, marked against Eduqas mark schemes, track progress towards GCSE and make Trinity revision responsive to identified gaps.
- **Retrieval and knowledge checks.** Do Now, Review Now, GEM checks and Flashback Fridays continually test whether knowledge has been retained over time, not just encountered.
- **Moderation.** Assessment is moderated across classes to ensure consistency and accuracy of judgements.
- **Work scrutiny and pupil voice.** Book looks and conversations with pupils check that the intended curriculum is the curriculum pupils experience and remember.

What Success Looks Like

Key Stage 3

Pupils build secure foundations across the curriculum threads, moving from identifying ideas and making simple inferences in Year 7 to developing interpretations and analysing language and structure by the end of Year 9. They retain and reuse ambitious vocabulary, write with increasing accuracy and fluency, and speak with growing confidence — arriving at GCSE ready for conceptual study.

Key Stage 4

Pupils construct conceptual, thesis-led responses, analyse and evaluate independently, and write controlled creative and transactional pieces. They retain a large body of literature and language knowledge across two years, supported by the revision model and Flashback Fridays, and complete the Spoken Language endorsement as confident, articulate presenters.

Key Stage 5

Students read tragedy and crime writing as genres, sustain comparative and conceptual argument, complete an independent comparative NEA supported by wider critical reading, and develop the academic habits required for undergraduate study.

Progression and Destinations

Impact is also seen beyond results: in the proportion of pupils choosing to continue English at Key Stage 5, in their readiness for the demands of A Level and undergraduate study, and in the transferable skills — clear communication, critical analysis, the construction of argument and empathy — that serve pupils across all subjects and into employment. The department's participation in The Brilliant Club Scholars Programme is one measure of this aspiration in action, with pupils succeeding against undergraduate-level criteria.

Review and Response

The department reviews impact data after each assessment point and examination series, identifying strengths and gaps at cohort, class and pupil level. Findings feed directly back into teaching: into responsive revision, targeted intervention (Section 16), refinement of schemes of learning, and the literacy strategy (Section 12). Impact review is therefore part of a continuous cycle of improvement rather than an end-of-year event.

Examination Outcomes 2025/26

GCSE English Language and English Literature and A Level English Literature outcomes for 2025/26 will be published here following the summer 2026 examination series.

Outcomes will be reviewed against national averages and prior-attainment measures (including Progress 8-style value-added comparisons) to evaluate the impact of the curriculum and to inform departmental improvement priorities for the following year.