

## Swindon Academy English Curriculum Map

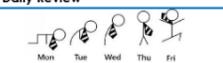
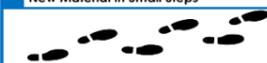
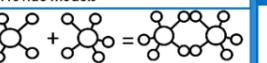
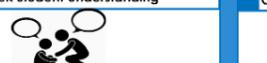
### Intent

The English Curriculum aims to empower students with the ability to craft language by exposing them to the beauty and truth found in great literature. Through exploration of a wide range of prose, plays and poetry, students will gain the knowledge to become critical and analytical thinkers, and to communicate with clarity, accuracy and precision. The chosen texts inspire students to transcend their immediate context and increase their cultural capital by expanding their knowledge of the world around them.

Content is carefully sequenced following the principles of a mastery curriculum so that students have a full understanding of the knowledge taught. Grammar, vocabulary, literary concepts and historical and social contexts are organised in a systematic way so that students can deepen and build upon their understanding as they progress through the curriculum. An intensive focus on developing a high level of written accuracy and the learning of tier two vocabulary in KS3, enable students to develop effective literacy skills, in both written and verbal communication, allowing them to access resources and lessons across the curriculum as well as clearly respond to tasks when expressing their ideas. For some students who have additional literacy needs, Direct Instruction is used so that students make rapid progress so that they can develop the reading and writing skills needed to access the curriculum.

Learning in lessons is enhanced by a varied enrichment curriculum. 'Reading for pleasure' lessons in KS3 promote a love of literature and encourage students to read widely. Use of Accelerated Reader and department designed reading lists further support our aim to develop students' reading habits as many of our students come from backgrounds where reading for pleasure is not yet a habit. A full range of enrichment activities such as Debating Club, Script Writing, Elite Reading, and Film Club develops students' experiences of English beyond the classroom. There are also opportunities for students to see theatre performances, experience author visits and even attend academic lectures. Experiences such as the cross-curricular residential to the Belgium Battlefields encourages students to fully immerse themselves the wider contextual knowledge of the texts they read and broadens their knowledge of the wider world and their own place in it.

### Implementation – Rosenshine principles of instruction

Daily Review	New Material in Small Steps	Ask Questions	Provide Models	Guide Student Practice	Check Student Understanding	Obtain High Success Rate	Scaffolds for Difficult Tasks	Independent Practice	Weekly and Monthly Review
 Daily review is an important component of instruction. It helps strengthen the connections of the material learned. Automatic recall frees working memory for problem solving and creativity.	 Our working memory is small, only handling a few bits of information at once. Avoid its overload—present new material in small steps and proceed only when first steps are mastered.	 The most successful teachers spend more than half the class time lecturing, demonstrating and asking questions. Questions allow the teacher to determine how well the material is learned.	 Students need cognitive support to help them learn how to solve problems. Modelling, worked examples and teacher thinking out loud, help to clarify the specific steps involved.	 Students need additional time to rephrase, elaborate and summarise new material in order to store it in their long-term memory. More successful teachers build in more time for this.	 Less successful teachers merely ask "Are there any questions?" no questions are taken to mean no problems. False. By contrast, more successful teachers check on all students.	 A success rate of around 80% has been found to be optimal, showing students are learning and also being challenged. Better teachers taught in small steps followed by practice.	 Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.	 Independent practice produces "overlearning"—a necessary process for new material to be recalled automatically. This ensures no overloading of students' working memory.	 The effort involved in recalling recently-learned material embeds it in long-term memory. And the more this happens, the easier it is to connect new material to such prior knowledge.
<ul style="list-style-type: none"> <li>Every unit of work has a series of quiz questions to help students recall key knowledge. These are used in lessons and for prep work.</li> </ul>	<ul style="list-style-type: none"> <li>Teachers define and chunk the steps for students to follow when learning new material. These steps are agreed across the department.</li> </ul>	<ul style="list-style-type: none"> <li>Teachers use cold calling, pair share and stretch it TLAC strategies to check for mastery. Questions are pre-planned.</li> </ul>	<ul style="list-style-type: none"> <li>The visualiser is used across the department. Teachers will 'live' model to demonstrate how to construct analytical and creative texts.</li> </ul>	<ul style="list-style-type: none"> <li>Tasks and activities have been designed so that automaticity can be achieved. Repetition and revision is built into tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Specific mastery checks are embedded into SOLS so that teachers can check for mastery.</li> </ul>	<ul style="list-style-type: none"> <li>We use I do, We do, You do to build students retention of key procedural knowledge and support automaticity.</li> </ul>	<ul style="list-style-type: none"> <li>Scaffolds are pre-planned so that there is consistency across the department. Testing includes memorisation of scaffolds.</li> </ul>	<ul style="list-style-type: none"> <li>Students repeat activities and tasks at spaced intervals to support learning of key procedural knowledge as well as knowledge.</li> </ul>	<ul style="list-style-type: none"> <li>We map our quiz questions so that we can test core learning throughout the year. All SOLS have defined 'retention' knowledge.</li> </ul>

### Key Stage 3

At the end of KS3 a Swindon Academy student will have a firm foundation of grammatical and literacy knowledge and be able to articulate a strong personal response to texts that they read. They will have a throughout understanding of grammar and be increasingly confident and ambitious with their ability to write their own texts.

Term	1	2	3	3	4	5	6	6
<b>Year 7 Topic and assessment</b>	<b>1. Oliver Twist</b> What kind of character is Bill Sikes?		<b>2. A Midsummer Night's Dream</b>		Is the love potion good or bad?	<b>3. Poetry Anthology</b> How does the poet describe the tom cat?		
<b>Key knowledge</b>	Life in Victorian London; Victorian crime; the form of a novel; Bill Sikes, Fagin, the Artful Dodger, Oliver; morality		Life in Elizabethan England; life in ancient Athens	<b>Assessment 1</b>	Shakespeare's life; the four lovers; Elizabethan family relationships; the form of a play	Structure and use of metaphor; poetic form; 'The Tyger'; 'The Eagle'; lives of Black and Tennyson		<b>Assessment 2</b>
<b>Vocabulary Instruction</b>	Villains and victims; vulnerable; corrupt; naïve; orphan; moral		Soliloquy, severe, conflict		Unrequited love, to mock, chaos	Metaphor, literal language, metaphorical language, tenor, vehicle, ground		
<b>Grammar and writing</b>	Composing a topic sentence; the subject; subject/verb agreement; the past simple tense		Using evidence; pronoun ambiguity		Prepositional phrases; run on sentences; punctuating speech	Writing about unseen texts; temporal clauses; paragraphing; avoiding fragments; extended narrative writing		
<b>Support</b>	Foundation mastery pathway, Expressive Writing 1 and Direct Instruction-Decoding and Comprehension							
<b>Extend</b>	In every mastery scheme, students will be given further opportunities to expand their contextual knowledge through non-fiction texts, which will enable them to apply context to their analytical responses. Debating will be taught to explore independent responses to text and develop oracy. Every student will have a reading for pleasure lesson and read additional fiction and non-fiction in addition to the curriculum texts.							

Term	1	2	3	3	4	5	6	6		
<b>Year 8</b> Topic and assessment	<b>4. The Adventures of Sherlock Holmes</b> What kind of character is Sherlock Holmes?		<b>5. The Tempest</b>	<b>Assessment 1</b>	<b>Review and reteach</b>	How is Caliban presented in the extract and in the rest of the play?	<b>6. Animal Farm</b> How and why does the farm fail in the farm?		<b>Assessment 2</b>	<b>Review and reteach</b>
<b>Key knowledge</b>	Scientific developments in the Victorian era; class and society in Victorian England; the detective genre; duality; periodicals		The Elizabethan age of exploration; colonialism			Nature/nurture; the form of a comedy; subplots; soliloquy and monologue; Italian city-states	Allegory; Orwell's life and times; the Russian Revolution; recurring imagery; irony and corruption			
<b>Vocabulary Instruction</b>	To enlighten, deduction, scandal, periodical, introspective, dual nature, observation		Colonialism, to usurp, tempest			Treason, callous, pathos, nurture, tragicomedy	Allegory, tyrant, rebellion, harvest, propaganda, cult of personality, treacherous; authorial intent			
<b>Grammar and writing</b>	Discourse markers, linking paragraphs; complex sentences; correcting fragments; independent clauses		Closed book analysis			Composing a balanced argument; subordinate clauses; correcting comma splices	Creative writing; extended writing; extended metaphor; writing character; describing settings			
<b>Support</b>	Foundation mastery pathway, Expressive Writing 2 and Direct Instruction - Comprehension									
<b>Extend</b>	In every mastery scheme, students will further develop their contextual knowledge which they will use to form conceptualised responses to texts in a range of forms. Every student will have a reading for pleasure lesson and read additional fiction and non-fiction in addition to the curriculum texts.									

Term	1	2	3	3	4	5	6	6		
<b>Year 9</b> Topic and assessment	<b>7. Jane Eyre</b> Explore the way Bronte presents Jane's childhood experiences		<b>8. Romeo and Juliet</b>	<b>Assessment 1</b>	<b>Review and reteach</b>	How does Shakespeare present Juliet as a tragic hero?	<b>9. Poetry anthology</b> Compare the ways poets present a theme in two poems		<b>Assessment 2</b>	<b>Review and reteach</b>
<b>Key knowledge</b>	Victorian attitudes to children and childhood; rural isolation; Christianity; Victorian sickness; juxtaposition in <i>Jane Eyre</i>		The Prologue; foreshadowing in Romeo and Juliet			The form of a tragedy; AC Bradley's lectures on Shakespearean character; the sonnet form	Extended metaphors; 'Paradise Lost', 'The Road Not Taken', 'Night Mail', 'The Canterbury Tales'; lives of Milton, Chaucer, Auden			
<b>Vocabulary Instruction</b>	Dependent, to oppress, juxtaposition, these, to humiliate, hypocrite, comeuppance		Tragic, prologue, sonnet, feud, status quo, obstacle			Hyperbole, tragic flaw, exile, foreshadow, catastrophe	Extended metaphor, epic poetry, procrastinate			
<b>Grammar and writing</b>	Sustaining a these; apostrophe of omission; avoiding present tense; apostrophe errors		Commenting in literary theory			Avoiding contradictions; apostrophe of possession; apostrophes for words ending in -s; it's and its	Comparing texts; chronological and on chronological composition; first and third person narratives			
<b>Support</b>	Re-integration into the mastery English curriculum foundation units									
<b>Extend</b>	Through students will begin to explore critical theory to enable them to critique text and form sustained and interesting arguments. Specifically, students will explore the conventions of the gothic genre to inform their knowledge of Christmas Carol.									

## Key Stage 4

At the end of KS4, an English Swindon Academy student will have the confidence to effectively communicate their response to others' ideas as well as create their own assured and convincing responses. They will be developing a critical view of the world around them and will understand how others, and themselves, are influenced by life experiences enabling them to have a perceptive understanding of how this may affect interpretations of texts. Students will develop the ability to work independently and be able to clearly explain, justify and support their ideas. When studying a text, students will understand how to take an analytical approach with a whole text overview at the forefront of their responses in order to create thoughtful and accurate work.

Term	1	2	3	3	4	5	6	6
<b>Year 10 Literature Key knowledge</b>	<b>10. Macbeth William Shakespeare and Elements of narrative</b>		<b>11. A Christmas Carol Charles Dickens</b>	<b>Assessment 1</b>	<b>11. A Christmas Carol Charles Dickens</b>	<b>12. An Inspector Calls by J.B Priestley</b>		<b>Assessment 2</b>
<b>Vocabulary Instruction</b>	Form of a tragedy, natural order, kingship, gender roles, regicide, divine right of kings, Jacobean life and times		Taught across T3 and T4		Religion; redemption; charity; sin; social responsibility; Malthus's theory of population, Victorian poor laws	Capitalism; socialism; Edwardian life and times; suffragettes movements; World War 1; World War 2; worker's strikes; class system; social responsibility		
<b>Language</b>	Tyrant, treachery, equivocation, metaphysical, morality, conflict				Redemption, sinner, penitence, salvation, condemned, avarice	Proletariat, morality, socialism, capitalism, inequality, responsibility		
<b>Poetry Instruction</b>	Narrative structure, time, manner and place, echoes, reiterations, repetitions, recurring uses of images and motifs, shifts in focus, cinematic techniques				Narrative perspective, flashback, flash forward, external actions and internal thoughts	Dialogue, chronological, non-chronological, juxtaposition, structural stability, instability		
<b>Writing</b>	Ozymandias, My Last Duchess, Charge of the Light Brigade, War Photographer, Remains				London, Emigree, Checkin out my History, Storm on the Island	Bayonet Charge, Exposure, Poppies, Kamikaze		
<b>Essays and questions</b>	Sentence strategies: fragments, sentences and correct fragments, use of 4 sentence types, because, but, so, subordinating conjunction starts, appositives and noun phrases Single paragraph outline: keywords, phrases, abbreviations and symbol, scaffolding, constructing shared SPOs				Sentence combining, sentence expansion, SPOs, improve topic and concluding sentences by using one of the sentence types, using an appositive, and beginning with a subordinating conjunction	Revision and editing for mechanics: capitalisation, spelling, grammar, internal and ending punctuation summarising three ways: using a summary sentence, create an SPO, combined outline, multi-paragraph outline: general, specific and thesis statements		
	Macbeth, Witches, Banquo, Malcolm, Paper 1 Q2, Paper 1 Q5, speeches				Lady Macbeth, Scrooge, GOCP, Fezziwig, Fred, The Cratchits, Paper 1 Q3, articles	Belle, GOCPre, Duncan, Macbeth, Mr Birling, Sheila, The Inspector, Paper 1 Q4, letters		

Term	1	2	3	4	5
<b>Year 11</b>	<b>13. 19<sup>th</sup> Century Text and Shakespeare re-reading</b>	<b>14. An Inspector Calls re-reading</b>	Revision of GCSE Language and Literature. Interleaving of all texts, skills and strategies		<b>Revision and past paper practice to embed knowledge and apply skills</b>
<b>Language</b>	Rhetorical question, list, irony, bias, use of pronouns				
<b>Poetry Instruction</b>	Tissue, The Prelude, Unseen poetry	Unseen poetry			
<b>Writing/ Essays</b>	Macbeth: violence, deception, guilt, supernatural ACC: poverty, redemption, supernatural AIC: class divide, Eva Students will revise and cover writing elements specified in Year 10 that are not yet fluent/mastered or automatic	AIC: social responsibility, generation, equality, role of women			
<b>Support</b>	Literature: Students will read the entire literature texts and using different formats of the key texts to strengthen and deepen knowledge of character, events and theme. Through use of high-quality graphic novels, graphic organisers and frequent revision, students will read and respond to key literary knowledge in a systematic way.  Language: Students will focus on reading a challenging range of literary fiction and non-fiction and focus on increasing reading accuracy, fluency and comprehension. Writing will be systematically improved through explicit instruction of key writing strategies				
<b>Extend</b>	Literature: Students will read additional 19 <sup>th</sup> century novels to develop knowledge and familiarity with 19 <sup>th</sup> century language. Students will be taught to pre-read literature texts and taught to create a conceptualised response to the text. A wide range of literary fiction and non-fiction reading will support and deepen students understanding of key texts.  Language: students will be taught at skill level to extend and enhance their writing using specific taught strategies to develop clear, accurate and precise writing.				

## Key Stage 5

At the end of KS5 an English Swindon Academy student will have a thorough understanding of societies, in the UK and globally, and will show empathy for others. They will develop an inquisitive approach to their studies and will possess a genuine desire to research the world around them; being equipped with the confidence and knowledge to challenge and critique existing theories and those who are experts in their field. Their abilities academically will include exposure to, and knowledge of, a wide variety of texts; being able to discuss a variety of interpretations texts using a synthesised approach that considers contextual factors of both production and reception; and write extended academic responses that are perceptive, accurate and assured.

Literature									
Term	1	2	3	3	4	4	5	6	6
<b>Year 12 Literature Paper 1</b>	Introduction to A Level English literature comedy genre	'Taming of the Shrew' context and start reading the play	'Taming of the Shrew' complete reading the play Focus on comedy aspect of marriage and happy endings		'Taming of the Shrew' – induction, main plot and sub-plots		'Taming of the Shrew' final aspects and revision	Paper 1 Sections A and B revision Non-Examination Assessment – focus on coursework.	
<b>Key knowledge and terminology</b>	Focus on 'Aspects of Comedy', comedy origins and history of comedy from Renaissance to modern	16 <sup>th</sup> Century society including gender roles, class, marriage and theatre Relevant context relating to Shakespeare and 16 <sup>th</sup> Century 'Shrew' literature	Aspects of comedy – journey to self-knowledge, empowerment of women and ambiguous message		Aspects of comedy – bawdiness and drunkenness, lives of ordinary people, disguise and deceit, comedic villains, slapstick humour, comedic flaws, human weakness and wickedness		Aspects of comedy - role reversal and changes of fortune	Critical theories – eco, feminist, post-colonialism, Marxism, narrative and the value of the Canon	
<b>Paper 2</b>	Introduction to political and Social Protest writing and elements.	Political and social protest writing timeline	'The Kite Runner' context and reading of the text		'The Kite Runner' focus on power		'The Kite Runner' focus on characterisation, structure and settings. Paper 2 Sections A and B revision	Paper 2 Sections A and B revision Non-Examination Assessment – focus on coursework.	
<b>Key knowledge and terminology</b>	Elements of political and social protest Section A 'unseen' extract	Elements and origins of political and social protest writing from Ancient Greece to modern day Focus on plays, prose and poetry	Afghanistan – facts, conflict, ethnic inequalities, the Taliban and women in Afghanistan. USA – 1980s politics, culture and society		Power of nations and organised religion, Ethnicity – Pashtun and Hazara, Authority figures, hypocrisy and connection of the smaller world to the larger world Patriarchy and the position of women, Power of the spoken and written word, censorship and propaganda		Courage of individuals Bildungsroman genre Contrasting idealised worlds	Critical theories – eco, feminist, post-colonialism, Marxism, narrative and the value of the Canon	
	<b>Assessment 1</b>	<b>Assessment 2</b>	<b>Assessment 3</b>		<b>Assessment 4</b>		<b>Assessment 5</b>	<b>Assessment 6</b>	
	<b>Review and reteach</b>	<b>Review and reteach</b>	<b>Review and reteach</b>		<b>Review and reteach</b>		<b>Review and reteach</b>	<b>Review and reteach</b>	

Term	1	2	3	4	5	Revision and past paper practice to embed knowledge and apply skills	
<b>Year 13 Literature Paper 1</b>	'The Importance of Being Earnest' context and reading the play	'The Importance of Being Earnest'	Aspects of Comedy AQA poetry anthology	Aspects of Comedy AQA poetry anthology	Paper 1 revision		
<b>Key knowledge and terminology</b>	Victorian society and Oscar Wilde			'Taming of the Shrew' revision.			
<b>Paper 2</b>	'The Handmaid's Tale' context and reading the text Non-Examination Assessment – focus on coursework	'The Handmaid's Tale' - power Non-Examination Assessment – focus on coursework	'The Handmaid's Tale' – characterisation, structure and setting 'Songs of Innocence and of Experience' context	'Songs of Innocence and of Experience' – elements of political and social protest in the collection	Paper 2 revision		
<b>Key knowledge and terminology</b>	1980s USA politics, environmental concerns, Chernobyl disaster and the outbreak of AIDS, 3 waves of feminism, Patriarchy in the Old Testament Puritans of New England, Political regimes and totalitarian rule, Christian fundamentalism, Orwellian surveillance	Power and control, Oppression and the oppressed, Authority figures and patriarchy, Punishment, Isolationism Censorship and propaganda, Unquestioning group mentality, Hypocrisy, Power of the spoken and written word	Courage of individuals, Rebellion Challenge to authority, Contrasting idealised worlds, Dystopian genre Ambiguous endings William Blake and life in 1800s Britain. Focus on the monarchy, church, education and working conditions	Freedom of the individual, Oppression, Ruling class or group, Power of the church, Radical notions of freedom, Punishment, Corruption, Challenge to authority, Powerlessness, Unfairness of the law, Intimidation, Contrasting idealised worlds, Connection of the smaller world to the larger world			
<b>Support and Extend</b>	Support Read texts in class Quotation and key terminology banks created in class Quiz questions used in class and prep to help recall knowledge Use of scaffolding to chunk the steps for summative responses and ensure consistency across department Visualiser used to model annotation and analytical responses to build repetition of key procedures and support automaticity Summative responses routinely set in class and for prep to support automaticity and revision			Extend Independent quotation banks Identification of writers' methods including language, structure, characterisation and dramatic Insightful incorporation of context relevant to past and present audiences Further reading of literary texts and critical theory Academic essay writing			

Language																
Term	1		2		2	3		3	4		4	5	6		6	
<b>Year 12 Language Paper 1</b>	Introduction to A Level English language – focus on representation	<b>Assessment 1</b>	Structure of the English language	<b>Review and reteach</b>	<b>Assessment 2</b>	Creating meaning Language and representations	<b>Review and reteach</b>	<b>Assessment 3</b>	<b>Review and reteach</b>	<b>Assessment 4</b>	<b>Review and reteach</b>	Language and power.	Non-Examination Assessment – focus on coursework	<b>Assessment 5</b>	<b>Review and reteach</b>	
<b>Key knowledge and terminology</b>	Text analysis – mode, genre, purpose, discourse, register, metalanguage, form, function, graphology, methods Text producer Text receiver and audience positioning		Phonetics and phonology Grammar Categories of words Building sentences – phrases and clauses Phonetics Speech act and transcripts Felicity conditions Face theory, conversational maxims and accommodation theory			Semantics and pragmatics Metaphor and modality Context of production and reception Intertextuality Social groups, gender and sexuality Gender theorists – dominance and difference approaches Polari language						Age and occupation	The media, politics and law Critical Discourse Analysis Synthetic personalisation			Original piece – writing to entertain, inform or persuade
<b>Paper 2</b>	Language change – a history of the English language		Language change – semantics, orthography and attitudes to change			Language change – factors of change and spread of change (World Englishes)						English as a global language and a Lingua Franca Common language discourses	Paper 2 revision			Non-Examination Assessment – focus on coursework.
<b>Key knowledge and terminology</b>	Old English, Middle English, Early Modern English, Late Modern English, Present Day English Introduction to common language discourses and metaphors Sociocultural model Identity and language Metaphor mapping Lexical change – borrowing and word formation		Semantic change – broadening, narrowing, amelioration, pejoration, metaphor and euphemisms Phonological changes Grammar and morphological change Critical discourse analysis Prescriptivism and descriptivism Standardisation Aitchison's metaphors Crystal's tidal flow			Change from above and change from below Internal and external factors of language change Linguistic purism Kachru's 3 circles model McArthur's circle of World Englishes Schneider's dynamic model Covert and overt prestige					Continuum of speech forms Language contact Pidgins and creoles Discourses – disease, invasion, decay, morality, correctness, conflict, control, intelligibility			Section A evaluative essay Section B comparative response Section C creative opinion piece	Original piece – writing to entertain, inform or persuade	

Term	1		2		3		4		5	
<b>Year 13 Language Paper 1</b>	Child Language Acquisition – spoken Non-Examination Assessment – focus on coursework	<b>Mock 1</b>	Child Language Acquisition – written Non-Examination Assessment – focus on coursework	<b>Mock 2</b>	Child Language Acquisition – reading Non-Examination Assessment – focus on coursework	<b>Mock 3</b>	Paper 1 section A revision	<b>Mock 4</b>	Paper 1 section B revision	<b>Revision and past paper practice to embed knowledge and apply skills</b>
<b>Paper 2</b>	Language and diversity – gender and sexuality Non-Examination Assessment – focus on coursework		Language and diversity – social groups, accent, dialect and age Non-Examination Assessment – focus on coursework		Language and diversity – occupation, power and politeness Non-Examination Assessment – focus on coursework		Language change revision Paper 2 revision		Paper 2 revision	
<b>Support and Extend</b>	Support Quiz questions used in class and prep to help recall knowledge Discourse markers, key phrases and terminology banks created in class Exposure to a variety of texts in class and prep from 17th Century to modern day Visualiser used to model annotation, analytical and creative responses to build repetition of key procedures and support automaticity Summative responses routinely set in class and for prep to support automaticity and revision Use of mnemonics and scaffolds to chunk the steps for summative responses and ensure consistency across department					Extend Critical reference to theories and ideas related to language study Further reading Academic essay writing Insightful identification and discussion of writers' methods, tone and contextual considerations in relation to production and reception				

**Impact**  
To ensure that all students successfully master the key knowledge and use of a broad and wide-ranging bank of ambitious vocabulary, methods, terms and concepts, formative assessment will take place for KS3 in the form of mastery quizzes. Assessment data is used to judge the success of the curriculum and progress towards mastery, with teaching time allocated to the re-teaching of specific knowledge. At the end of KS4 progress in English is 0.4. Average progress across Language and Literature for A Level is 0.25. English students at Swindon Academy are developing the ambition, stamina, resilience and confidence needed to be excellent English scholars. The impact of the curriculum is a journey not a destination and it will be continually redefined, shaped and honed to ensure that all students are able to succeed.