

Intent We aim to encourage students to be **thoughtful, reflective learners and critical thinkers** through **studying English**. We foster an appreciation of **reading** and its importance as preparation for the outside world whilst providing a stimulating and varied learning environment that sparks a **lifelong love of literature**. We aim to deliver creative, engaging and varied lessons alongside building the necessary skills for success. The expectation is that all students will study and ultimately sit exams in both **Language and Literature GCSE**. The Functional Skills qualification has been used as an alternative for certain individuals but this is reviewed on a yearly basis. The Key Stage 3 curriculum **covers drama, prose, poetry and non-fiction texts**. Students develop their **speaking and listening, reading and writing skills** linked to the key assessment focus objectives in line with GCSE. Progress is regularly checked through assessment pieces linked to reading and writing. Over the course of the Key Stage, skills focus on preparing students for the demands of the GCSE courses, which is started towards the end of Year 9. Wider reading is actively encouraged in English through the routine of reading at the start of lessons and close links with the library. Written literacy builds on the work done at primary level through regular testing of spelling and SPaG activities on a weekly basis. Students are taught as forms in Year 7 and then are organised into **mixed ability groups** from Year 8 onwards. We have a principle of balance over rigid setting which works well for our students and reflects the lack of tiers at GCSE.

YEAR 7: THE POWER OF WORDS

	UNIT 1: WHAT MAKES WORDS STAND STAND THE TEST OF TIME?	UNIT 2: HOW CAN WORDS CAPTURE THE POWER OF NATURE?	UNIT 3: HOW DO WORDS CREATE FEAR?
7	<p>This unit aims to explore the words and language we use in different forms and learn about where words have originated and how they have developed over time. It starts by dipping into some myths, then Chaucer, then moves on to Shakespeare, including lessons on how his words convert to the stage and a consideration of the longevity of our literary heritage.</p> <p>The unit begins with a focus on letters as a written tradition which has changed and adapted but is still an important means of non-fiction communication.</p> <p>Letter to my teacher – baseline writing assessment - structured autobiographical writing.</p> <p>We use letter as a means to get to know students in Year 7 classes- it allows them to introduce themselves through personal/informative writing. Teaching focuses on structure of a letter and engaging the given audience through appropriate register, devices, and sentence structure.</p> <p>Classic stories from the past / oral tradition</p> <p>This part of the unit focuses on classical myths traditionally passed on orally. We invite a storyteller into school to work with the students for this part of the unit. We also dip into Chaucer and his characterisation. Word-level work on origin of words and introduction to etymology.</p> <p>Traditional African folktales have also been integrated into this unit to widen students' understanding of other cultures and the importance of sharing stories with moral strands within communities.</p> <p>Shakespeare</p> <p>The unit then introduces students to extracts from a variety of Shakespeare's plays and sonnets. Students will also develop research skills when exploring the contextual background of Elizabethan theatre and Shakespeare's life. They create their own Globe Theatre and present it formally to the class, explaining how they made it and the significance of it in terms of English theatre.</p>	<p>In this unit, students will be exposed to a wealth of poetry and prose that explores the theme of nature, enhancing their understanding of how writers capture the power and beauty of animals and landscapes around the world. They will also have opportunities to try to capture elements of nature in their own environments as well as considering their own views on the welfare and captivity of wildlife.</p> <p>Descriptive writing</p> <p>The unit begins with a focus on rich description of natural landscapes and creatures. Students will be taught descriptive devices and how to use them more effectively by looking at examples and then using the natural world around us locally to develop their own descriptions. (<i>The Secret Garden, Running Wild, Animals of Farthing Wood</i>).</p> <p>Prose: The Wolf Wilder by Katherine Rundell</p> <p>Running throughout this unit, the class will read this heartwarming and thrilling story about a Russian girl known as a wolf wilder who shares her life with a pack of wolves.</p> <p>Poetry</p> <p>Students will explore a range of poetry and poetic techniques within this big question (such as The Eagle, Hurricane Hits England, The Hyena, Peregrine by Lacon's own Eva Muggleton). They will have the opportunity to respond creatively as well as starting to consider a more analytical response by continuing to develop the extended PEE paragraph structure. They will also start to build the skills of making comparisons between texts and evaluate writers' ideas and methods.</p> <p>Viewpoint writing / non-fiction writing</p> <p>Alongside the poetry, we will also consider the long running debate about animals in captivity. Students will be taught how to structure an argument and strengthen their expression of their opinion through using rhetorical devices. We will also focus on the language used by writers in nature articles and programmes and how messages about our environment are conveyed to audiences.</p>	<p>This question aims to explore the gothic horror genre and its conventions with a focus on how writers use words and language to create tension and fear in their readers. Students will read and explore extracts from a variety of gothic texts (e.g. <i>Dracula, Twilight, Coraline, The Listeners</i> etc) but will focus largely on Pullman's adaptation of Mary Shelley's <i>Frankenstein</i>.</p> <p>Gothic play - Frankenstein</p> <p>Students focus on exploring the conventions of script and the context of the gothic genre. Students will be given the opportunity to perform, discuss and work collaboratively on group activities as well as working on more formal analytical writing.</p> <p>Creative writing</p> <p>Students will develop the skills of using language devices and sentence structures for creative effect. Students will learn strategies for planning and structuring writing and skills relating to technical accuracy. This will be assessed in their end of year exam based on an image related to the gothic theme.</p> <p>Mid-term assessment: READING PEE analysis how fear and tension created in an extract.</p> <p>SPEAKING task: delivering lines from script</p> <p>End of unit assessment: WRITING Response to a picture in exam conditions</p> <p>Literacy focus: continued focus on variety and completion of own reading choices, strategies for spelling and wider vocabulary word bank. Developing understanding of gothic conventions and devices.</p> <p>Key words: gothic horror, conventions, ominous tone, foreboding, stage directions, characterisation, dramatic irony.</p>

<p>The focus is on having fun with Shakespeare’s words and characters and students should learn to appreciate his significance in the development of our language today.</p> <p>Mid-term assessment: READING PEE paragraphs based on an extract from one of Shakespeare’s plays.</p> <p>End of unit assessment: SPEAKING presentation of the Globe theatre</p> <p>Literacy focus: Establishing routines regarding private reading and spellings to learn each week. Conventions of drama, reciting Shakespeare Key words: etymology, structure, audience, communication, oral tradition, mythology, characterisation, literary heritage.</p>	<p>Mid-term assessment: WRITING viewpoint writing about zoos SPEAKING task: debate on zoos End of unit assessment: READING Comparison of two animal poems</p> <p>Literacy focus: literary devices and key terms for poetry Devices needed for viewpoint writing such as use of connectives and building an argument (imagine, because, because, but, so)</p> <p>Key words: simile, metaphor, imagery, opinion, captivity, environment, conservation.</p>	
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YEAR 8: PAST, PRESENT, FUTURE

<p>8 Unit 1: How did people solve mysteries and crimes of the past?</p> <p>This unit gives the opportunity for learners to get creative with their thinking when making inferences about imaginary crime scenes and devising their own crime scenes and clues. In role as detectives, students investigate evidence and interview witnesses and suspects involved these imaginary crimes.</p> <p>Classic crime and mystery short stories They will also explore the conventions of the detective genre across 19th and 20th century texts, including Dahl’s ‘Lamb to the Slaughter’ and Conan Doyle’s Holmes stories.</p> <p>Students explore the structure of the short story genre and techniques such as foreshadowing, withholding information, building tension and suspense. The development and revelation of characters is also a focus of study, exploring the presentation of villainous characters.</p> <p>Creative writing – crime/detective fiction Learners will also have the opportunity to learn the conventions of murder mystery games and develop their own characters and settings.</p> <p>Mid-term assessment: READING PEE paragraph response to presentation of villainous character or structural conventions of mystery story (teacher’s discretion) SPEAKING task: In role as characters from own murder mystery game/ or character from story End of unit assessment: WRITING Create the opening chapter of a detective novel using the conventions and devices learned throughout the unit.</p> <p>Literacy focus: wider class reading and discussion of various short stories, terms linked to structure, using a range of critical verbs e.g.,</p>	<p>Unit 2: Does our past determine our future?</p> <p>This unit aims to explore the ideas of fate, family, love and rivalry through our main text ‘Romeo and Juliet’. This is supported by a range of extracts that explore wider themes about how identity is forged. Students will reflect on how there are factors both in our control and outside our control that determine our future.</p> <p>What is fate? Students consider philosophical ideas about fate and destiny.</p> <p>Shakespeare’s Romeo and Juliet</p> <p>Key scenes and speeches from the play are explored in some depth, using film versions to support understanding of the whole plot. In particular, the scenes reflecting themes of family, fate and rivalry: the opening scene, Act 1 scene 5, Act 3, Scene 1 and the scene between Juliet and Lord Capulet. The theme of love and presentation of Romeo as a character are also taken as a focus through exploring the language and imagery of key speeches e.g., oxymoron speech, meeting sonnet, balcony, and last soliloquy. Creative experiences, such as designing character masks for the ball and group performance of key scenes, are integrated into the study of the play.</p> <p>Non-fiction gang culture Links between play and contemporary gang warfare. Newspaper article summarising rivalry and crime in Birmingham. Students write an article based on events of Act 3 scene 1.</p> <p>Identity poetry Poems such as <i>Island Man</i> and <i>Where I’m from</i> help students to consider what makes us who we are. Students write their own identity poems which are showcased in the newsletter.</p> <p>Extracts from classic novels on the theme of forbidden love</p>	<p>Unit 3: What does the future look like?</p> <p>This unit follow on from the two previous units by looking ahead to the future and encouraging students to consider what lies ahead. There is a mixture of both fiction and non-fiction elements and this big question, in particular, requires independent research and imagination.</p> <p>A product for the future The opening lessons allow students to get creative in groups and design a product for the future. They are taught about effective presentation skills and given the devices that enhance persuasive speech.</p> <p>Short stories and extracts from classic dystopian fiction We consider writers’ ideas of the future by reading short stories such as <i>The Pedestrian</i> and look at extracts from Orwell’s <i>1984</i> with a focus on following structure and comprehension skills.</p> <p>Modern dystopian fiction This is followed by a focus on the concepts and characters from popular dystopian fiction such as ‘The Hunger Games’ and ‘Divergent’. We will be reading the 2023 Carnegie winner ‘The Blue Book of Nebo’ alongside this unit to promote reading for pleasure and the enjoyment of shared reading.</p> <p>Mid-term assessment: WRITING Year 8 exam – writing a persuasive speech using a range of rhetorical features based on their opinion on the future. SPEAKING task: group presentation of their product End of unit assessment: READING evaluation question based on character ‘How far do you agree...’</p> <p>Literacy focus: rhetorical devices and structuring an argument; sentence starters. Conventions of dystopian fiction</p> <p>Key words: futuristic, dystopian, utopian, structure, dictator, corruption.</p>
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<p>presents, suggests, evokes, depicts, portrays, infers. Writing in a specific genre, using structural devices.</p> <p>Key words: Inference, structure, deduction, suspense, evidence, tension, investigate, villain</p>	<p>Modern classics such as ‘Daz for Zoe’, ‘The Outsiders’ and ‘Noughts and Crosses’ are used to support this theme in our main text ‘Romeo and Juliet’. Students create a script for a scene from their own story of forbidden love.</p> <p>Mid-term assessment: WRITING own identity poem. SPEAKING task: delivering lines from script / prologue End of unit assessment: READING exploration on how fate / family / rivalry presented in ‘Romeo and Juliet’.</p> <p>Literacy focus: patterns of imagery and key terms e.g., oxymoron, sonnet, soliloquy</p> <p>Key words: fate, destiny, prediction, rivalry, feud, free will, predetermined. Love, desire.</p>	<p>Key devices: rhetorical question, statistics, opinion, exaggeration, tricolon.</p>
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YEAR 9: PREJUDICE, POWER AND PEOPLE IN WAR.

<p>9 Unit 1: Will Society be free from prejudice?</p> <p>Our thematic approach that includes ‘Of Mice and Men’ as central text but incorporates a wider range of texts to enrich learning experiences/culture capital. The text also lends itself to thought-provoking discussion and exploration of key issues particular to its historical and cultural context such as prejudice, inequality and racism which we explore up to modern day.</p> <p>Introductory lessons: Establish understanding of key terms including prejudice / marginalisation / outcasts. Resources include non-fiction (The Undateables / P.T Barnum, excerpts from The Greatest Showman / Elephant man.) We then move onto prejudice in literature looking at examples of poetry (e.g. ‘My Parents’, ‘Clown Punk’ and ‘Hunchback in the Park’)</p> <p>‘Of Mice and Men’ and wider contextual literature Throughout the study of the text students are developing skills relating to looking at the writer’s methods and intentions. In particular, the skill of close annotation is taught in relation to language and structural effects.</p> <p>Racism The episodic nature of the text lends itself well to short breaks away from the text to explore other learning opportunities relating to the wider context of the novella and prejudice across time e.g. Rosa Parks’ experience, Martin Luther King Jr.’s speech, extracts from ‘To Kill a Mockingbird’, Central Park 5 and ideas linked to the BLM movement.</p> <p>Sexism When we study Curley’s Wife we weave in lessons on perceptions of women in Disney, Malala’s biography and women we admire. Once we finish the novella, we look at examples of prejudice in war time e.g the Holocaust (‘Anne Frank’s dairy’, ‘The Book Thief’, ‘Vultures’).</p> <p>Viewpoint writing</p>	<p>Unit 2: Does power corrupt?</p> <p>This unit starts with a look at the concept of power and corruption with some exploration of key world leaders (past and present) and their traits and values. It then leads into extracts from ‘Animal Farm’, starting with Old Major’s speech, focusing on the use of rhetoric and his qualities as a leader.</p> <p>‘Macbeth’ This then leads into an introduction and overview of the play ‘Macbeth’ focusing on context and plot, main characters and themes, with some specific extracts and speeches that help to address the big question of power and corruption. Primarily, a sound grounding in contextual knowledge of Jacobean times to give a background to the play is established.</p> <p>The timeline of events and plot as well as key characters are established through studying a combination of extracts, summary and film. Key extracts for closer consideration and class performance/ reading include: the witches scenes, Macbeth’s soliloquies, scenes between Macbeth and Lady Macbeth e.g. after the murder, the banquet, the change in Macbeth and Lady Macbeth at the end of the play. In relation to language, students will also explore how patterns of imagery are used in Shakespeare’s plays, e.g. recurring reference to real and imagined blood.</p> <p>Power and corruption in other texts Throughout the scheme, stand-alone lessons based on other example of power and corruption are explored such as Shakespeare’s ‘Richard III’ and real life, current examples such as Shamima Begum.</p> <p>Mid-term assessment: WRITING in role as a character SPEAKING task: Learn and deliver an extract from the play End of unit assessment: Pre-studied extract/whole play – Starting with this extract... Explore the ways Shakespeare presents Macbeth as a powerful and corrupt leader.</p>	<p>Unit 3: What is it like to live through war?</p> <p>This unit introduces learners to GCSE poetry and covers 6 war poems from across history that appear in the current Power and Conflict Anthology.</p> <p>GCSE War poetry The poems include, in chronological order: ‘Charge of the Light Brigade’, ‘Bayonet Charge’, ‘Exposure’, ‘Kamikaze’, ‘War Photographer’, ‘Remains’.</p> <p>Students cover the context, explore writers’ ideas and analyse methods and effects primarily through close annotation and discussion.</p> <p>Independent wider reading around the poems and context for writing is also encouraged, utilizing the extensive range of resources now available on exam texts.</p> <p>Other resources linked to war To supplement this unit, and continue to approach the texts more broadly, the scheme includes lessons on other war poems from Owen and Sassoon, war literature such as ‘Private Peaceful’ or ‘War Horse’, and moving images from films such as ‘1917’. There is also an opportunity for learners to look at war photography.</p> <p>The focus of this unit is the experience of war, so opportunities for personal/family accounts of war and stories relevant in current headlines may be included.</p> <p>Descriptive writing Using a range of stimuli, learners will create their own descriptive writing based on the experience of a persona</p>
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<p>The unit is ended with a focus on viewpoint writing. We teach the INDAFOREST devices and the plan-for-the-hand structure and ask students to write a speech answering the big question asked at the start of the unit: Will society ever be free from prejudice?</p> <p>Mid-term assessment: READING practice PEE paragraph on presentation of a character SPEAKING task: biography of female role model End of unit assessment: READING Response to 'Of Mice and Men' how Steinbeck presents marginalised characters</p> <p>Year 9 exam (January) WRITING viewpoint writing Write a speech answering the big question asked at the start of the unit: Will society ever be free from prejudice?</p> <p>Students are expected to draw from their knowledge they have gained and examples from across the unit.</p> <p>Literacy focus: spelling new key words for unit, wider reading, articulating ideas and building an argument, emotive vocabulary bank.</p> <p>Key words: prejudice, society, marginalised, outcasts, ostracise, equality, empathy.</p>	<p>Literacy focus: Developed PEE paragraph structure / specific terms used in the study of a play: tragedy, soliloquy, dramatic irony, climax, entrances and exits.</p> <p>Key words: power, corruption, dictatorship, avarice, ambition, prophecy, supernatural.</p>	<p>they assume. This will encourage them towards greater independence with structuring a descriptive piece and employing a range of sentence structures and literary devices.</p> <p>Mid-term assessment: WRITING description of warzone SPEAKING task: exploration of a poem in groups End of unit assessment: Comparison between two poems.</p> <p>Literacy Focus: key poetic terms / devices Descriptive vocabulary banks Sentence and punctuation variety</p> <p>Key words: experience, warzone, no man's land, soldier, sacrifice, narrative perspective.</p>			
<p>10 Poetry from the Anthology plus Unseen English Literature AO1, AO2, AO3 Continuing from the end of Year 9 students cover the remaining 9 poems from the Anthology, moving on to the poems focused on the theme of power. Increasingly a comparative approach is adopted when exploring and analysing the poems. Strategies for learning, revising and teacher modelling of structuring writing to develop analytical paragraphs in a formal style.</p> <p>Vocabulary focus: key terms and critical verbs Mid-term assessment: Worked comparison in class Revision poster End of unit assessment: Question in hall under exam conditions</p> <p>Private reading lesson starter: one session a fortnight on reading and annotating an unseen poem.</p> <p>One lesson a fortnight based on Language skills Prose Paper 1, teacher modelling, completion of questions, peer assessment</p> <p>Week 1/2 Active reading in an exam situation and annotation, completion of q2 Paper 1 Week 3/4 q3 Paper 1 whole text structure</p>	<p>Language Paper 1 Covering AO1, AO2, AO4 AO5/A06 Students cover a range of prose texts to build confidence with approaching the reading section of Paper 1. The steps for approaching the questions in section A are further embedded through use of the structure strips. Leading on from this, students focus on creating writing with a clear structure and increasingly a wider range of devices, vocabulary, and sentences.</p> <p>Mid-term assessment: Focus on completing questions 3 and 4 in class, peer assessment End of unit assessment: Past paper in hall</p> <p>Vocabulary focus: building vocabulary range – adjectives and verbs Use of literacy skills and writing booklet to support learning. Reading skills: speed reading for information, independent annotation</p> <p>Further skills lessons Technical accuracy</p>	<p>Play Inspector Calls or Blood Brothers English Literature Paper 2 AO1, AO2, AO3, AO4 Students read the play for Literature Paper 2 from a choice of Blood Brothers or An Inspector Calls. Initially there is a strong focus on contextual background and the viewpoint of the writer. Own copies are annotated for methods and writer's ideas.</p> <p>Mid-term assessment: knowledge organiser quiz, collaborated group essay response on character or theme in class End of unit assessment: Question in hall end of Feb</p> <p>Vocabulary and reading focus: dramatic techniques, memorising key speeches</p> <p>Unseen poetry (based on the timing of Year 10 exams) Skills in unseen poetry revised and assessed during the exam period.</p>	<p>Speaking presentations and building a viewpoint AO1, AO2 Students work on structuring talk and building an argument through organised class debate stimulated through a range of non-fiction material and social issues. This then leads on to their own choice of topic for their individual presentation.</p> <p>Vocabulary focus: rhetorical devices and connective phrases Private reading – non-fiction issue-based material</p> <p>Mid-term assessment: debate or alternative viewpoint practice End of unit assessment: Videoed presentations</p> <p>Skills sessions: Weeks 1 / 2 Speaking and stage presence Weeks 3 / 4 Rhetorical features and use of connectives</p>	<p>Viewpoint writing/ English Language AO5, AO6 Following on from presentations and non-fiction focus students complete a piece of viewpoint writing.</p> <p>YEAR 10 EXAMS</p> <p>LIT: Unseen poetry section LANG: Viewpoint writing</p>	<p>Jekyll and Hyde or A Christmas Carol Literature Paper 1 AO1,AO2.AO3</p> <p>This term focuses on reading and understanding the 19th century prose text. Students have their own copies to annotate, context is explored in some depth and a range of strategies are used to make the teaching engaging and text accessible.</p> <p>Mid-term assessment: Context page and knowledge organiser quiz End of unit assessment Extract to whole text focus, on key character</p>

	<p>Week 5/6 q4 Paper 1 evaluation of writer's intentions</p>	<p>Week 1/2 spelling: common patterns and review of rules Week 3 / 4 proof reading and identifying personal errors, setting personal targets Week 5/6 sentence types and punctuation range</p> <p>Language Paper 1 Sessions:</p> <p>Week 7/8 review of reading section and key skills, using the structure strips to build responses. Week 9/10 reading and writing at speed under exam conditions Week 11/12 planning writing and text structure</p>		<p>Weeks 3 / 4 Teacher modelling, students practising performance and peer assessment</p>		
11	<p>Jekyll and Hyde Literature Paper 1 AO1, AO2, AO3 Language Paper 2 – all AOs Following the reading of the text last term we now focus specifically on exam response questions. Key extracts from the novel are explored in greater depth and connections made between passages so students are confident with the extract/whole text approach to answering the question. The in house and published revision guides are used to support study. Minor characters and themes also discussed in greater depth. Higher groups consider the idea of writer's concepts, so they can build a more focused analysis. Alongside this, at least one lesson per week is given to Language Paper 2. Structure strips and teacher modelling/ group scaffolded answers build confidence with the comparative questions 2 and 4. Mid-term assessment: Jekyll and Hyde question in hall End of term assessment: Paper 2 in hall (half term)</p>	<p>Macbeth English Literature Paper 1 AO1, AO2, AO3, AO4 Recap on knowledge from Year 9. Close reading and analysis of whole CGP copy of the text, use of revision guides and further support materials. Group performance and creative activities to engage interest.</p> <p>Mid-term assessment: Viewpoint writing based on a challenging question/ quotation linked perhaps to the text e.g., 'power corrupts, absolute power corrupts absolutely' This should show progress following feedback from the Paper 2 mock at half term</p> <p>End of unit assessment: Extract to whole assessment based on Macbeth</p>	<p>Revision for Lang Paper 1, Paper 2 Language and Lit Paper 1 texts leading up to mocks In particular, revisiting scaffolding paragraphs and building the extract / whole text response for Jekyll and Hyde and Macbeth. Learning quotations/ quotation explosions. Building analytical vocabulary. For Language Paper 1 taking a particular focus on: Q3 structure Q4 evaluation Q5 planning writing – content and organisation</p> <p>Assessment: Mock exams in January</p> <p>Following mocks move to poetry revision/ unseen poetry.</p>	<p>Revision for Literature Paper 2/ Language Paper 2 all assessment objectives Revisiting all poems but with a focus on 6-8 targeted ones depending on the previous year's question. Revisiting the play and the essay structure / methods specific to this question Focus on unseen poetry and comparison of unseen poems, particularly during private reading time. Building responses to unseen poems. Mock Lit Paper 2 Poetry Inspector Calls Unseen</p> <p>Moving onto Paper 2 Language revision, in particular, questions 2 and 4, technical accuracy and personal literacy targets.</p>	<p>Targeted Revision Paper 1 & 2 revision Practice questions and papers Revision quizzes Use of exemplars and revision guides.</p> <p>Language revision/ skills one lesson per week.</p>	<p>Exams</p>

Impact: At KS3 progress is measured through pathways that make broad links to GCSE numerical grades. Assessment booklets enable us to easily track progress over the year against assessment criteria. Reading tests monitor progress with reading and highlight the need for further intervention, such as targeted TA support, the reading buddies programme and reading intervention in Year 11. At KS4 progress is measured through regular GCSE exam questions. Students complete regular assessment pieces under exam conditions during which knowledge, understanding and skills are assessed and progress tracked. The outcomes will be used to inform teaching and revision, with the aim of moving students toward achieving their target grade or exceeding it. Grades achieved in English Literature and Language are usually students' highest grades at Lacon Childe. The more able are encouraged to build wider contextual understanding of literary texts and read some critical essays independently, in preparation for A level. Levels of engagement with English Literature and Language can be gauged by numbers of students choosing to continue studying it at A-Level. Over recent years English has been a popular choice for further study at post 16. Students will also use skills they develop in English to engage with the wider school community in student leadership positions, particularly through the ability to communicate and present successfully both orally and in writing. The Mock Trials experience, run within the department, develops these skills further. Those with a love of reading benefit from the opportunity of attending book clubs at KS3 and 4, a hobby that they will be able to continue to pursue as adults. Extra-curricular experiences such as trips to the theatre, film and quiz nights, competitions and guests all encourage a greater passion for English and feed the buzz that we want to foster around the subject.