

Intent:

Our curriculum enables students to read a range of texts fluently, accurately and evaluatively; it teaches and encourages students to write accurately and confidently for a range of purposes and audiences; it supports them to communicate effectively in Standard English on a range of topics.

Our curriculum is informed by a desire to develop students' cultural knowledge to develop an appreciation of societies, people and histories that inspire literature and influence our language. The depth and range of our curriculum is ambitious, challenging and engaging for all students and it aims to give them access to the rest of the curriculum and lead to educational success. The design of the circular curriculum allows students to master life-long transferable skills which will enable all students to be successful and confident both in their personal and professional lives, and if students choose to continue reading English at university, they will be prepared for all the demands of academic study and rigour.

Implementation:

Year 7				
Autumn I	Autumn II	Spring I	Spring II	Summer I + Summer II
<u>Memories and Moments</u>	<u>Crime writing</u>	<u>Introduction to Poetry</u>	<u>Conflict</u>	<u>Shakespearean Villains and Heroes</u>
Autobiographies	Detective fiction	Poetry	'Private Peaceful'	Reading/writing/drama
Writing	Writing	Reading	Reading	
<p>This unit focuses on organising ideas into paragraphs and writing with clarity and accuracy on familiar topics and events.</p> <p>Students revisit (from KS2) different sentence types, tenses, paragraphing, varying use of vocabulary, basic spellings and accurate use of discourse markers.</p> <p>Students engage with a range of autobiographical extracts which in turn model styles for students to develop their own autobiographical accounts of memories and moments.</p> <p>Students are able to write careful, thoughtful and developed descriptions about their own experiences.</p>	<p>This unit develops on the skills practised in the first half term and allows students to develop their planning and writing into a narrative form. This is a requirement for GCSE Language.</p> <p>Students will plan and write their own detective stories. There will be a focus on how to use language to create tension.</p> <p>Students develop their writing by using sentence form and punctuation for effect.</p>	<p>This unit revises knowledge of poetic devices from the KS2 curriculum. Students are taught how to read the poems and select useful evidence. Students are introduced to the acronym 'PEA' to help structure responses to texts and to organise their ideas in a relevant, clear and analytical way. There will be focus on how to comment on the effects of poetic devices to develop analytical skills.</p> <p>Students are presented with a range of poems about nature, relationships and conflict which ringfence the themes explored in the GCSE literature poetry and also A-level poetry.</p>	<p>This unit develops evaluation skills which are required for GCSE language paper 1 (fiction) and A-level. Students will draw upon their analytical skills developed in poetry and apply these skills to evaluate statements for their prose text.</p> <p>Students revisit using the 'PEA' acronym to support their writing.</p> <p>The text will be explored through extracts which focus on the themes of childhood, love and conflict. Students will be able to respond to thematic questions with a confident voice and using relevant methods to develop their evaluative skills.</p>	<p>In this unit, students revisit the writing, analysis and evaluative skills they have learnt over the year and are introduced to an extract-based question for the first time that are used for the English Literature pre-19th century questions.</p> <p>Students typically will have been exposed to some Shakespeare in primary school, in Year 7 students develop their appreciation of the playwright's craft and we introduce students to the conventions of the comic genre.</p> <p>The unit thematically will revolve around themes of villainy and heroism which is later studied in depth at GCSE (Macbeth) A-level literature (Othello).</p>

Year 8				
<u>Autumn I</u>	<u>Autumn II</u>	<u>Spring I</u>	<u>Spring II</u>	<u>Summer I + Summer II</u>
<u>Duty and Protest</u>	<u>Rebellion</u>	<u>Adventures and Discoveries</u>	<u>The Gothic</u>	<u>Shakespeare</u>
Poetry	Prose: 'Animal Farm'	Non-fiction extracts	Prose: 19 th Century extracts	Drama: 'The Tempest'
Reading	Reading	Writing	Writing	Reading/writing/drama
<p>Students revise knowledge of poetic devices taught in Year 7 and will deepen their understanding of how writers use language, structure, form and methods for effect.</p> <p>Students will be able to apply and practise their analysis to a wider range of poetry again using the PEACRL form. They will continue to develop confidence reading and understanding ideas and themes from a wider variety of poets and voices than in Year 7. This wider range of voices exposes students to a wider range of contexts in which they can consider the poems. Students are encouraged to select judicious evidence to support their ideas and to develop a strong voice when critiquing the poetry.</p> <p>The thematic unit of 'duty and protest' links to the power and conflict themes taught in the GCSE Literature poetry unit.</p>	<p>Linking from the previous poetry unit, students apply their contextual knowledge to the allegorical novella, <i>Animal Farm</i>. This knowledge informs their analysis and creates consistently developed responses. In line with the national curriculum, this is the second text that is studied in depth.</p> <p>This unit prepares students to practise and aim for proficiency in their ability to create developed points and write analytically and fluently on themes and characters across an entire text.</p> <p>The allegorical form prepares students for the allegorical and social precepts of Dicken's 'A Christmas Carol' and the social injustices and exploitation of power explored in the text will prepare students with many of the concepts and vocabulary that will be useful for all their GCSE Literature texts.</p>	<p>This unit provides the space to develop students' aptitude to write clearly for a variety of purposes and in a variety of forms. This unit puts a spotlight on SPAG to revise and secure a strong command of sentence forms and punctuation. Like the autobiographical writing in Year 7, students use the non-fiction gobbets on travelling, adventure and discoveries to inspire and shape their own writing.</p> <p>This unit looks towards the criteria needed for a successful English Language GCSE Paper 2 (non-fiction) written response and puts an onus on using increasingly sophisticated vocabulary with coherent paragraph sequencing supported with integrated discourse markers. The most successful students will be able to use their rhetorical skills for effect to produce convincing delightful written responses.</p>	<p>After the intensive spotlight on grammar and sentences of the last unit, this writing unit shifts the purpose from non-fiction writing to fictive writing with a focus on creating vivid settings and convincing character descriptions using the tropes and conventions of the gothic genre.</p> <p>Students are given the opportunity to write creatively using a range of punctuation with accuracy and with an awareness of using language, sentences and form to create an effect. They can refer to the detective fiction writing covered in Year 7 which links to this unit, but at this point students' vocabulary should be more sophisticated and their exposure to a range of texts should allow students to be more creative with their exploration of form and application of method.</p>	<p>Similar to Year 7, the end of the Year 8 finishes with a multi-disciplinary study of the canonical playwright Shakespeare satisfying the expectations of the national curriculum.</p> <p>Students will revise writing, reading, analytical and evaluative skills throughout this unit. To deepen the challenge, using the knowledge established from the previous Shakespeare play in studied in Year 7, students consider how the play straddles both the comic and the tragic genre. Genre is important to our KS4/KS5 literature curriculum.</p> <p>Similar to previous literary texts studied in KS3, the unit considers themes of power and relationships and students will analyse how characters are presented and developed.</p> <p>This unit will prepare students for their transition to KS4.</p>

Year 9 – Early Entry		
Autumn Term	Spring Term	Summer Term
Priestley's <i>An Inspector Calls</i>	Dickens' <i>A Christmas Carol</i>	Shakespeare's <i>Macbeth</i>
<p>This is the first compulsory text students study for their GCSE literature examination. Students are taught to understand, playwright's craft (which links to the play form studied at the end of year 8), themes and social and historical content in which the play was produced.</p> <p>This knowledge-base allows students to respond carefully to the thematic and character questions set in the GCSE examinations. Students have used PEARCL shape to develop their ideas carefully within a paragraph. At this stage students practise and apply their developed points to create a shaped essay in order to provide a conceptualised response to the question and in KS4 using QWERC.</p> <p>Themes of social justice have been explored in KS3 and students will be familiar with active reading and annotating texts.</p>	<p>Having studied allegory novella in Year 8, students will be familiar with this form and the significance of symbolism to make a wider political and social commentary.</p> <p>Dickens text also shares common themes with Priestley's text on social injustice, abusive hierarchical systems, privilege and responsibility hence the reason for studying this text after 'An Inspector Calls'. Similar to the previous unit, students read the text to establish a knowledge- base of authorial craft and methodology, themes.</p> <p>Students continue to apply the QWERC shape to their responses to ensure that they are satisfying all the Assessment Objectives of the exam criteria and there continues to be an intensive focus on answer the question and making developed points with judicious evidence.</p> <p>Students also deepen their 19th century contextual knowledge including the suffering of the poor in the Victorian era, Malthusian and precepts, the Industrial Revolution and its impact and Dickens' own autobiographical reference points.</p>	<p>Students will have studied two Shakespeare plays and will be familiar with the dense rhetoric of Shakespearean English and layers of plot that Shakespeare employs. Students will also be au fais with exploring themes (particularly how magic is used for evil), characters and relationships between the characters from KS3.</p> <p>Students will revisit the Elizabeth and Jacobean context, building on their prior knowledge of the role of women in a patriarchal society and how the character of Lady Macbeth transgresses these gender roles. Students will also be taught the conventions of Shakespearean tragedy so that they understand Macbeth's role as the tragic hero and can begin to develop their own interpretations of Macbeth's culpability in his downfall.</p> <p>Using the skills developed from <i>The Christmas Carol</i> and <i>An Inspector Calls</i> units, students continue to practise and master their QWERC paragraphs in preparation for the timed conditions of the GCSE Literature in Year 10. Students will need to be able to write complete, relevant essays with developed and well substantiated ideas within 45 minutes.</p>

Year 9				
Autumn	Spring Term I	Spring Term II	Summer Term I	Summer Term II
<u>Lord of The Flies</u>	<u>Nature poetry</u>	<u>The Importance of Being Earnest</u>	<u>Introducing Tragedy</u>	<u>Romeo and Juliet</u>
Novel	Poetry	Play	Oracy Project	Play
Reading/Writing	Reading	Reading	Writing/Oracy	Reading
<p>Linking from the prior study of <i>Private Peaceful</i> and <i>Animal Farm</i>, students deepen their understanding of how writers use allegory, characterisation and context to explore themes of power, control and identity.</p> <p>Building on their knowledge of how Morpurgo and Orwell use individual</p>	<p>In Year 9, students revisit and refine their understanding of poetic devices introduced earlier in KS3, while deepening their analysis of how poets use language, form and structure to create meaning.</p> <p>This unit focuses on nature poetry, encouraging students to explore how different poets represent the natural</p>	<p><i>The Importance of Being Earnest</i> as a satirical critique of Victorian society, developing their understanding of how writers use form, structure and dramatic irony to challenge social conventions.</p> <p>Having previously examined the abuse of power in allegorical and dystopian texts, students are now</p>	<p>In this oracy-focused unit, students are introduced to the concept of tragedy through a range of fiction and non-fiction texts, exploring how real and imagined experiences are shaped by conflict, loss, and human flaws.</p> <p>Through discussion and debate, they examine how tragic narratives</p>	<p>Building on their earlier study of Shakespeare through <i>A Midsummer Night's Dream</i> and <i>The Tempest</i>, students now approach <i>Romeo and Juliet</i> with a deeper understanding of Shakespearean language, dramatic form, and character archetypes. With a foundation in tragic structure from the oracy project, students are well-equipped to explore the conventions</p>

<p>characters to reflect broader societal issues, students now engage with Golding's <i>Lord of the Flies</i> as a modern allegory that interrogates the fragility of civilisation and the darker aspects of human nature.</p> <p>The unit encourages students to track the evolution of characters like Ralph, Jack and Piggy, drawing parallels with figures such as Napoleon and Boxer in <i>Animal Farm</i>, and Charlie and Tommo in <i>Private Peaceful</i>. This intertextual approach reinforces core thematic links, which students will study in Year 10 particularly around the abuse of power, moral responsibility, and the search for identity. This unit equips students with the conceptual vocabulary and analytical frameworks needed for success across all their GCSE Literature texts, consolidating a rich thematic understanding that will inform their future study of character, context and theme.</p>	<p>world in diverse and thought-provoking ways. Through close reading and discussion, students will practise using the PEACL (Point, Evidence, Analysis, Context, Link) structure to develop thoughtful and detailed responses to a broader range of poetry.</p> <p>Building on prior knowledge, students are introduced to a wider variety of poetic voices and cultural perspectives, helping them consider how historical and social contexts shape poetic expression.</p> <p>The thematic focus on nature serves as a foundation for the Power and Conflict anthology studied in Year 10 for the English Literature Paper 2 exam. By examining how nature can reflect beauty, power, struggle, and human emotion, students begin to draw connections between poems studied now and those they will encounter later.</p>	<p>encouraged to interpret how Wilde uses comedy and wit to expose the hypocrisy and superficiality of the upper classes, reinforcing key themes such as wealth, class divide, and social expectations.</p> <p>This unit builds students' confidence with dialogue, subtext, and performance conventions, while also enabling them to refine their analytical writing by exploring how playwrights convey meaning through dramatic methods. Students examine how Wilde satirises the rigid social codes of the Victorian era around gender roles, marriage, and reputation—and begin to question how identity can be constructed.</p> <p>Ultimately, this unit gives students a rich understanding of how playwrights use theatre to critique societal norms. It introduces key dramatic concepts they will continue to apply in Year 10 when they study <i>An Inspector Calls</i>, where the class divide, gender expectations and critiques of the upper class remain central concerns.</p>	<p>provoke empathy and challenge perspectives, while also building their own voice and confidence in expressing complex ideas. This unit supports students' understanding of structure, tone, and persuasive techniques all of which should be reflected in the planning, writing and performance of a persuasive speech linked to tragedy.</p> <p>This project not only develops their ability to speak fluently and with purpose, but also introduces key rhetorical devices and structural techniques they will revisit in their Year 10 NEA. By engaging with tragic themes, students are familiar with the tragic genre prior to their GCSE studies in which they will study <i>An Inspector Calls</i> and <i>Macbeth</i>, where tragedy, power, and personal responsibility are central.</p>	<p>of tragedy in a more sustained and complex way.</p> <p>This unit focuses on the links between fate, impulsivity, conflict and identity, encouraging students to analyse how Shakespeare uses structure, dialogue and symbolism to build tension and evoke sympathy. Key themes such as family loyalty, love, and social expectation are explored alongside the consequences of impulsive action, laying the foundations for their later study of <i>Macbeth</i>, where ambition and fate again play central roles in a tragic downfall.</p> <p>By tracking character arcs and key scenes, students further develop their ability to write fluently and analytically across a full text. This study not only prepares them for Shakespeare at GCSE but also refines their ability to interpret complex motivations and societal pressures.</p>
--	---	---	--	--

Year 10 – AQA English Literature GCSE		
Autumn Term	Spring Term	Summer Term
Poetry - Power and Conflict and Unseen	Revision <i>Macbeth</i> , <i>A Christmas Carol</i> & <i>An Inspector Calls</i>	Revision and Spoken Language
<p>Students study 15 poems from the power and conflict anthology. Poems are taught in clusters by themes (war/conflict, power/nature, and identity) in order to allow pupils to develop their ability to compare the poems based on ideas, feelings and themes.</p> <p>We begin by looking at poems linking to war (a theme encountered previously in Year 7) and build towards the more conceptual theme of identity. Students learn about the context</p>	<p>At this point in the course, students have studied the main texts and begin revisiting key themes/characters/contexts of the texts encountered thus far. Students practice writing full analytical essays on a weekly basis and are provided with feedback regularly to enable them to develop their writing skills. Feedback allows pupils to develop their analytical skills and push for perceptive and assured responses. Students will be writing with confidence and conviction.</p>	<p>Once the literature examination is over, students work towards delivering a speech/presentation on a selected topic. This oral presentation is given a pass, merit or distinction in line with the speaking and listening assessment.</p>

<p>of the poems to support their understanding and, by the end of the unit, students are familiar with making thoughtful and developed comparisons.</p> <p>Following their study of the power and conflict anthology and building on exposure to a range of different poetic voices in KS3, students are then exposed to the unseen poetry component of the specification. Students study a range of different poetic forms which empowers pupils to approach the unseen poetry component. As a result of studying these different forms, students become increasingly familiar with poetic conventions and methods previously encountered through their study of the power and conflict anthology.</p> <p>By the end of this unit, students will feel confident approaching, annotating and responding to unseen poems and will produce perceptive essays.</p>		
---	--	--

Year 10 – AQA English Literature / English Language GCSE			
Autumn	Spring Term I	Spring Term II	Summer Term
Poetry - Power and Conflict and Unseen. Section A Paper 1/Paper 2	English Language Paper 1 Section B/AIC	English Language Paper 2 Section B/Macbeth A Christmas Carol	Creative writing (paper 1 Q5) Spoken Language (NEA)
<p>Students study 15 poems from the power and conflict anthology. Poems are taught in clusters by themes (war/conflict, power/nature, and identity) in order to allow pupils to develop their ability to compare the poems based on ideas, feelings and themes.</p> <p>We begin by looking at poems linking to war (a theme encountered previously in Year 7) and build towards the more conceptual theme of identity. Students learn about the context of the poems to support their understanding and, by the end of the unit, students are familiar with making thoughtful and developed comparisons.</p> <p>Following their study of the power and conflict anthology and building on exposure to a range of different poetic voices in KS3, students are then exposed to the unseen</p>	<p>Students also develop their fiction writing skills (both descriptive and narrative) through active reading of different prose. Students will hone their narrative voice by focusing on judicious choice of content, language crafting and organisation. Students can draw on their knowledge of sentence types, effective punctuation and effective vocabulary from KS3</p> <p>At this stage in the course, students have explored the core texts and are now revisiting key themes, characters, and contexts they've encountered so far. This term, the focus shifts to deepening their analytical skills and writing with clarity, confidence, and conviction in relation to <i>An Inspector Calls</i>. Weekly essay writing practice supports the National Curriculum aim for students to write clearly, accurately, and coherently, adapting their language and style for a range of</p>	<p>Students continue to practise and develop their writing skills but this time for a formal form and with the purpose to develop a strong voice/response on a topical issue and draw from their academic journey of planning and clear expression.</p> <p>This links directly to National Curriculum objectives for imaginative writing, including writing well-structured, effective, and engaging texts. Selecting vocabulary and grammatical structures that reflect purpose, audience and context. Controlling tone and narrative voice.</p> <p>Alongside this, students will revisit Macbeth and A Christmas Carol and work on deepening their analytical skills and writing with clarity, confidence, and conviction.</p>	<p>After completing their literature examination, students focus on developing their oracy skills through the delivery of a structured speech or presentation on a selected topic. This task is designed to consolidate their understanding, encourage independent research, and hone their public speaking abilities. The presentation forms part of their Non-Exam Assessment (NEA) and is assessed using a tiered grading system of Pass, Merit, or Distinction.</p> <p>In line with National Curriculum expectations for spoken English, students also undertake the Spoken Language Non-Exam Assessment (NEA). This involves planning, drafting, and delivering a structured speech or presentation on a chosen topic. Through this, students:</p> <ul style="list-style-type: none"> Develop oracy skills and confidence in formal speech

<p>poetry component of the specification. Students study a range of different poetic forms which empowers pupils to approach the unseen poetry component. As a result of studying these different forms, students become increasingly familiar with poetic conventions and methods previously encountered through their study of the power and conflict anthology.</p> <p>By the end of this unit, students will feel confident approaching, annotating and responding to unseen poems and will produce perceptive essays.</p> <p>For the Language focus of the curriculum, students read across a range of unseen fiction texts to build on their independent comprehension, analytical and evaluative skills.</p>	<p>purposes and audiences. Targeted feedback helps pupils move towards perceptive, assured responses, fostering confidence and fluency in written expression.</p>		<ul style="list-style-type: none"> • Use spoken Standard English effectively in different contexts • Reflect on and refine their ideas through rehearsal and feedback <p>This component helps consolidate their broader communication skills and contributes to the National Curriculum aim for students to be effective, articulate communicators across modes of expression.</p>
---	---	--	--

Year 11 – AQA English Language GCSE		
Autumn Term	Spring Term	Summer Term
Language Paper 1	Language Paper 2	Revision
<p>Students read across a range of unseen fiction texts to build on their independent comprehension, analytical and evaluative skills.</p> <p>Students also develop their fiction writing skills (both descriptive and narrative) through active reading of different prose. Students will hone their narrative voice by focusing on judicious choice of content, language crafting and organisation. Students can draw on their knowledge of sentence types, effective punctuation and effective vocabulary from KS3</p>	<p>In this unit, students continue to apply their independent comprehension and analytical skills this time in preparation for Paper 2, the texts are non-fiction texts. Students will also have to make relevant comparisons for this paper as two unseen texts on a common topic are presented to the students.</p> <p>Students continue to practise and develop their writing skills but this time for a formal form and with the purpose to develop a strong voice/response on a topical issue and draw from their academic journey of planning and clear expression.</p>	<p>At this point in the course, students have studied the main skills required for both sections of Paper 1 and Paper 2 and revised the all the context for the language specification.</p> <p>The priority for this term is examination practice in timed conditions with timely feedback.</p>

Year 12

AQA English Literature A: Love through the ages

Our chosen A-level specification approaches literature through the lens of historicism, encouraging the independent study of texts with a shared context. In this way students are prepared for the academic discipline needed to read any humanities subject at university.

Autumn Term	Spring Term	Summer Term
Love through the Ages (Paper 1 AS+ Paper A2)	Love through the Ages (Paper 2)	Revision for AS examination Non-Exam Assessed (coursework) preparation
<p>The historicist method of studying texts diachronically is at the centre of the KS5 approach as no text exists in isolation but is a product of the time and culture in which it was produced. In <i>Love through the Ages</i>, the theme of love is explored across time and students are invited to investigate texts drawing out patterns of similarity and differences.</p> <p>We begin with Shakespeare's <i>Othello</i> as students will be familiar with the tragic genre, the role of women and the significance of context and therefore will have a good foundation on which they can understand and develop interpretations of a text (AO4). This is a set text for both the AS and the A level.</p> <p>In Autumn 2, students study the set poems from their anthology of love poetry that spans across the ages, broadening their knowledge of different poetic forms, linguistic features and structural devices. This anthology is again a text that is examined for both AS and A2.</p>	<p>Student studies focus on prose during this term. They study <i>Atonement</i> and <i>The Great Gatsby</i>. These texts are read and taught in tandem to elicit more thoughtful, detailed comparisons. This approach is mirrored in year 13, Autumn 1 for the A2 comparative examination.</p> <p>Having studied the set prose comparative texts, students have a good foundation to practise and master their analysis of unseen prose texts.</p>	<p>Students will revise and practice for essays in timed conditions for their AS examinations which all students must sit.</p> <p>Once the examination season is complete, students begin their preparations for their Non-Exam Assessed (NEA), formally known as coursework. Students compare two texts: one of which is taught (Ibsen's <i>A Doll's House</i>) and the second is a text of literary merit that must be studied independently. Students agree a comparative question with their teacher based on their chosen texts and from there, students work independently on a comparative 2500 word essay. This NEA is worth 20% of the final A level.</p>

Year 13

AQA A-Level English Literature A

Love Through the Ages and Modern times: literature from 1945 to the present day.

Autumn Term	Spring Term	Summer Term 1	Summer Term 2
<i>The Handmaid's Tale</i> and <i>A Streetcar Named Desire</i> (Paper 2)	Poetry collection: <i>Skirrid Hill</i> (Paper 2) + <i>unseen comparative poetry</i> (Paper 1)	Unseen Prose (Paper 2)	Revision for A2 examinations
<p>We start year 13 by focusing on Paper 2. The aim of this paper is to encourage students to explore aspects of literature connected through a period of time. Students have been mastering their comparative skills since Spring 1 in year 12. Using</p>	<p>Student studies focus on poetry during this term. They study a collection of Sheers' poetry (from <i>Skirrid Hill</i>) and continue to apply their comparative analysis.</p>	<p>This unit requires students to their analytical and perceptive reading to an unseen prose extract. Students consolidate their understanding of the different methods that writers use as well as the contexts that have</p>	<p>Each of the five Assessment Objectives (AOs) is practised in every unit across year 12 and 13. Students at this point are confident in their application of the AOs.</p>

<p>the same approach as Spring 1 year 12, <i>The Handmaid's Tale</i> and <i>Streetcar</i> are read and taught in tandem.</p> <p>The NEA will be completed by the end of Autumn 1.</p>	<p>Having studied the set of comparative poems, students have a good foundation to practise and master their analysis of unseen poetry texts.</p>	<p>influenced the writing to guide their responses which links to the skills practised in the poetry analysis in the previous unit. At this point, students are expected to be writing perceptively and assuredly.</p>	<p>Prior to the examination students revise <i>Othello</i> (Paper 1); <i>The Great Gatsby</i> comparison with Love through the Ages poetry (Paper 1) and continue with their recall of the recent texts studies in year 13 in preparation for their examinations.</p>
---	---	--	---

Enrichment Opportunities:

Wider Reading

All students in Years 7, 8, and 9 are provided with wider reading lists and develop reading skills in tutor time. This programme aids students in developing their literacy skills, which in turn benefits them in all of their school subject. Additionally, research carried out for The Reading Agency has found reading for pleasure can increase empathy, improve relationships with others, reduce the symptoms of depression and the risk of dementia, and improve wellbeing throughout life.

Creative Writing Anthology

We offer creative writing enrichment to our students to foster students' creativity, literacy, and writing talent, whilst also developing participants' confidence and cultural capital. The programme culminates with a book, with students reading their work from an anthology.

Debate Mate

Debate Mate is a world-renowned debating programme that hosts several end of year debating tournaments for young people. Students benefit from an increased speaking and listening attainment, while also improving a range of higher-order thinking skills and non-cognitive abilities such as confidence, teamwork, and leadership.

LAMDA

LAMDA is a world-class drama school in London that offers exams resulting in qualifications in both Speech and Drama. Students can try their hand at Public Speaking, Acting, Verse and Prose and Reading for Performance. LAMDA helps to increase self-confidence and improve presentation and communication skills. It allows for opportunities to perform to a public audience, and students develop creativity and the opportunity to explore a range of texts throughout the course. LAMDA also counts towards valuable UCAS points at grade 6 and above.