

CLF English KS3 Curriculum Rope 2024-2025

Each unit to be experienced and expressed through modalities of reading, writing, and spoken language.

Each unit is 12 weeks in duration to enable opportunities for assessment, feedback, re-teach/improvement work alongside 12 teaching weeks.

Year	Modern Play	Sci Fi	Shakespeare – choice of...
Year 9	<p><b>A View From the Bridge</b></p> <p><b>Poetry:</b> <i>The New Colossus</i> Emma Lazarus <i>Harlem</i> Langston Hughes</p> <p><b>Extracts:</b> Prose: <i>The Bell Jar</i> (extract) by Sylvia Plath Autobiography: <i>Becoming</i> (extract) by Michelle Obama <i>Semi-autobiographical: The Yellow Wallpaper</i> (extract / whole) by Charlotte Perkins Gillman</p> <ol style="list-style-type: none"> <li><b>Context</b> – New York, 1950's</li> <li><b>Characters</b> – Lovers, fathers, and mothers</li> <li><b>Big Ideas</b> – Power, love (familial love, fraternal and platonic love, romantic love), conflict, rights and respect, influence of place/setting, class, nationality, dreams</li> <li><b>Language</b> – Playscript and features of form, accent, dialect, standard and non-standard English.</li> <li><b>Performance</b> – Modern/20<sup>th</sup> Century tragedy, 20<sup>th</sup> Century staging, film</li> <li><b>Wider significance</b> – Immigration, identity, belonging, honour, gender, law</li> </ol>	<p><b>C19th Text: War of the Worlds by HG Wells (extracts)</b></p> <p><b>Poetry:</b> <i>An Address to Potential Aliens</i> John Hegley <i>A Vision</i> Simon Armitage <i>Stars and Planets</i> Norman MacCaig</p> <p><b>Short Story: <i>Sound of Thunder</i> by Ray Bradbury and/or <i>All Summer in a Day</i> by Ray Bradbury</b></p> <p><b>Non-fiction: Unit linked CLF resources</b></p> <ol style="list-style-type: none"> <li><b>Context</b> – C19th technological advances, Victorian life, religion and politics space and science</li> <li><b>Characters</b> – Villains, victims</li> <li><b>Big Ideas</b> – Power, control, conflict, war</li> <li><b>Language</b> – C19th text, imagery, figurative language, structure, rhetoric</li> <li><b>Literary Heritage</b> – The start of sci-fi writing, the significance of late Victorian writers</li> <li><b>Wider Significance</b> – Colonialism and empire, imperialism, alien and otherness, humanity, space exploration and technology</li> </ol>	<p>Either, <i>The Merchant of Venice</i> <b>Poetry:</b> <i>Money</i> by Philip Larkin <i>Promises Like Pie-crust</i> by Christina Rossetti <i>The Poison Tree</i> William Blake <i>Still I Rise</i> Maya Angelou <i>Invictus</i> by William Ernest Henley</p> <ol style="list-style-type: none"> <li><b>Shakespeare's World</b> – Faith, European wealth and trade, imperialism, women in Shakespeare</li> <li><b>Characters</b> – Villains, victims</li> <li><b>Big Ideas</b> – Power, love, conflict, justice, mercy, faith</li> <li><b>Language</b> - Symbolism and motif, poetic form, script</li> <li><b>Performance</b> – Shakespearean comedy, representations of Shylock over time, film adaptation</li> <li><b>Wider Significance</b> – Prejudice, antisemitism, gender, law</li> </ol> <p>Or, <i>A Midsummer Night's Dream</i> <b>Poetry:</b> <i>The Poison Tree</i> William Blake <i>Still I Rise</i> Maya Angelou <i>The Magic of the Mind</i> by Clive Webster <i>Do you carrot All for Me?</i> Anon</p> <ol style="list-style-type: none"> <li><b>Shakespeare's World</b> – Societal constructs for governance and power, women in Shakespeare, magic and supernatural</li> <li><b>Characters</b> – Comedic, magical, lovers</li> <li><b>Big Ideas</b> – Power, love, conflict, jealousy, magic</li> <li><b>Language</b> - Symbolism and motif, imagery, humour</li> <li><b>Performance</b> – Shakespearean comedy, play within a play, physical theatre, representations of characters over time, film adaptation</li> <li><b>Wider Significance</b> – gender, feminism</li> </ol> <p>Or, <i>Romeo and Juliet</i> <b>Poetry:</b> <i>Invisible Kisses</i> by Lemn Sissay <i>Valentine</i> Carol Ann Duffy <i>Come. And be my Baby</i> – Maya Angelou <i>The Poison Tree</i> William Blake</p> <ol style="list-style-type: none"> <li><b>Shakespeare's World</b> – Gender roles and representation</li> <li><b>Characters</b> – Lovers, fathers and mothers</li> <li><b>Big Ideas</b> – Power, love (familial love, fraternal and platonic love, romantic love), conflict, honour</li> <li><b>Language</b> – Biblical allusions and motif, meter and rhyme, sonnet, script</li> <li><b>Performance</b> – Tragedy, prologue and chorus, representations of characters over time, audience response over time, film adaptation</li> <li><b>Wider significance</b> – Gender and sexuality</li> </ol>
Year 8	<p><b>Animal Farm by George Orwell</b></p> <p><b>Poetry:</b> <i>I Dream a World</i> – Langston Hughes <i>The Lake</i> by Roger McGough <i>Everything Changes</i> by Cecily Herbert</p> <p><b>Non-Fiction: Unit linked CLF resources</b></p> <ol style="list-style-type: none"> <li><b>Context</b> – Political allegory, Russian Revolution.</li> <li><b>Characters</b> – Authority figures, leaders.</li> <li><b>Big Ideas</b>– Power, control, resistance, conflict, equity, truth.</li> <li><b>Language</b> – Rhetoric, argument, persuasion, perspective, viewpoint.</li> <li><b>Story</b> – Allegory and fable.</li> <li><b>Literary Heritage</b> – Dystopian fiction, writers as social and political commentators.</li> <li><b>Wider significance</b> – Propaganda, fake news, media, representation.</li> </ol>	<p><b>Gothic Anthology:</b> <i>The Woman in Black</i> by Susan Hill (extract) <i>The Tell-Tale Heart</i> Edgar Allan Poe <i>Frankenstein</i> by Mary Shelley (extract) <i>The Red Room</i> by HG Wells <i>The Werewolf</i> Angela Carter <i>Click Clack the Rattle Bag</i> by Neil Gaiman</p> <p><b>Poetry:</b> <i>The Cold Earth Slept Below</i> Percy Bysshe Shelley <i>Spellbound</i> Emily Bronte</p> <ol style="list-style-type: none"> <li><b>Context</b> – Victorian, science and technology.</li> <li><b>Characters</b> – Monsters, supernatural, outsiders, archetypes.</li> <li><b>Big Ideas</b> – Supernatural, power, control, fear.</li> <li><b>Language</b> – Figurative, symbolism, C19th and modern.</li> <li><b>Story</b> – Structure, character, setting.</li> <li><b>Literary Heritage</b> – Gothic tradition, Romanticism</li> <li><b>Wider significance</b> – Literary canon and heritage, representation, mental illness and disability.</li> </ol>	<p><b>Face: The Play</b> <b>Poetry:</b> <i>Invictus</i> William Ernest Henley <i>Still I Rise</i> by Maya Angelou</p> <p><b>Non-fiction: Unit linked CLF resources</b> <b>Benjamin Zephaniah: Unit linked CLF resources</b> Selected poems and non-fiction</p> <ol style="list-style-type: none"> <li><b>Context:</b> Modern, school setting, teenage experience</li> <li><b>Writer:</b> Stage adaptation of Benjamin Zephaniah's novel 'Face'.</li> <li><b>Characters:</b> Teenagers, parents, friends, teachers, girlfriends, boyfriends</li> <li><b>Big Ideas:</b> Identity, prejudice, responsibility, trauma, appearances, beauty, image, friendship, relationships, freewill, self-determination, resilience</li> <li><b>Language:</b> Playscript: narrators, chorus (street voices), prologue, epilogue (written in verse) stage directions, setting, direct address to the audience (4<sup>th</sup> wall) Characterisation, rhetoric, poetics.</li> <li><b>Wider significance:</b> representation, EDI</li> <li><b>Literary tradition/heritage:</b> Benjamin Zephaniah is an important black British writer, modern drama.</li> </ol>
Year 7	<p><b>Telling Tales - Modern Novel</b></p> <p><b>CLF Telling Tales Anthology – a range of poetry and non-fiction</b></p> <p><b>Some Places More Than Others by Renee Watson</b></p> <ol style="list-style-type: none"> <li><b>Contexts</b> – modern, urban and more rural, America</li> <li><b>Story</b> – first person, setting and place</li> <li><b>Big Ideas</b> – Identity, belonging, childhood, family, friendships, relationships, truth, apology, youth vs age (youth culture), fathers and daughters, aspiration, consumerism</li> <li><b>Form and Genre</b> – poetry, autobiography, article, novel.</li> <li><b>Language</b> – creative, figurative, descriptive, rhetoric, opinion and argument</li> <li><b>Significance</b> - The power of writers, texts, and authorial voice. Harlem Renaissance.</li> </ol>	<p><b>Dickens</b></p> <p><b>Great Expectations by Charles Dickens (extracts)</b></p> <p><b>Poetry:</b> <i>Havisham</i> Carol Ann Duffy <i>A Red, Red Rose</i> Robert Burns <i>One Art</i> – Elizabeth Bishop</p> <p><b>Non-fiction: Unit linked CLF resources</b></p> <ol style="list-style-type: none"> <li><b>Context</b> – Victorian England.</li> <li><b>Characters</b> – Female characters and constructs, villains and victims, adults and children.</li> <li><b>Story</b> – Bildungsroman, adventure.</li> <li><b>Big Ideas</b> – Power, love, conflict, class, charity, belonging, education</li> <li><b>Language</b> – C19th language, symbolism, description, imagery.</li> <li><b>Literary Heritage</b> – Novels, Victorian novels, Dickens as social commentator, significance of context and place.</li> </ol>	<p><b>Shakespeare</b></p> <p><b>The Tempest</b></p> <p><b>Poetry:</b> <i>Listen Mr Oxford Don</i> John Agard <i>Hollow</i> Vanessa Kissule <i>To My Coral Bones</i> Grace Nicholls</p> <ol style="list-style-type: none"> <li><b>Shakespeare's World</b> – Shakespeare's theatre, The New World, magic and the supernatural.</li> <li><b>Characters</b> – Fathers, kings and leaders, mystical creatures: sprites and monsters</li> <li><b>Big Ideas</b> – Power, control, conflict, supernatural, place, family, love</li> <li><b>Language</b> – Motif and symbolism, imagery, rhetoric, metre and rhyme, script.</li> <li><b>Performance</b> – Shakespearean comedy, costume, drama.</li> <li><b>Wider Significance</b> – Colonialism and representation.</li> </ol>