



Curriculum Map



Subject: GCSE English Language & Literature

Year group: 10

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
National Curriculum context	<i>Year 10 starts with J.B. Priestley's 'An Inspector Calls', the first GCSE Literature text. Students elevate their reading skills to track multi-layered dramatic stagecraft (lighting shifts, tracking props, structural act breaks). Thematically, they engage with the play as an explicit socialist allegory, establishing an understanding of the tension between capitalism and social responsibility that will echo throughout the year.</i> <i>In Dickens' 'A Christmas Carol', students cross-examine the same ideological conflict between wealth and poverty studied in Autumn, but translate it to the complex, clause-heavy syntax of the Victorian era. They master the conventions of the Gothic, the Bildungsroman, and Christian Allegory, tracking Scrooge's redemptive arc.</i> <i>In the Spring term, students move onto Language with the 'Exploring Fiction' unit: splitting focus 50/50 between analysing language and structural devices, and producing their own creative fiction pieces under timed conditions.</i> <i>The final term moves onto 'Power & Conflict Poetry', grouping poems into thematic clusters to analyse how form and structure visually and aurally manifest power or trauma.</i> <i>We end the year with a focus on Language: 'Non-Fiction & Viewpoints'. Here, students learn to cross-reference text from the 19th, 20th, and 21st centuries, synthesising factual information and analysing how writers manipulate tone to express intense emotions or experiences. They will then draft, refine, and perform an original 5-to-10-minute speech, followed by an unscripted Q&A session to achieve their official GCSE Spoken Language NEA Endorsement.</i>					



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Scheme of Learning Title:	Literature: An Inspector Calls	Literature: A Christmas Carol	Language: Exploring Fiction	Literature: Power & Conflict Poetry	Language: Exploring Non-fiction	Language: The Power of Rhetoric
Content <i>What will students know?</i>	Historical and Political Context: The stark contrast between the play's setting and its publication/performance date. Dramatic Forms: The conventions of the Well-Made Play and the medieval Morality Play. The structural and technical mechanics of drama, including: Lighting shifts: The transition from "pink and intimate" to "brighter and harder." Entrances and Exits: The precise timing of the Inspector's arrivals, or Eric and Sheila's calculated departures. Props: The single, shared photograph; the engagement ring; the decanter of port. Sound effects: The sharp, structural interruption of the "sharp ring of a door bell." Advanced Core Motifs: The concepts of <i>myopia</i>, <i>microcosm</i>, and <i>omniscient intervention</i>.	Victorian Socio-Economic Context: The 1834 Poor Law Amendment Act, the reality of the Union Workhouses, Malthusian theory, and the impact of rapid industrialisation on urban poverty. Poverty & Social Inequality: The stark divide between the wealthy elite and the destitute working class. The Spirit of Christmas: The re-imagining of Christmas as a time of active philanthropy, charity, and domestic warmth. Childhood: The vulnerability of the young in Victorian England, contrasted through the innocence of Tiny Tim and the neglect of Scrooge's past. Victorian Gothic: The use of the uncanny, ghosts, and heavy atmospheres to induce fear and provoke moral awakening. Bildungsroman: The tracking of a protagonist's	How authors select and deploy Tier 3 figurative language devices, including <i>extended metaphors</i>, <i>personification</i>, <i>zoomorphism</i>, <i>oxymorons</i>, and <i>motif integration</i>. The definitions and psychological effects of <i>semantic fields</i>, <i>sensory imagery</i>, <i>sibilance/plosive cacophony</i>, and <i>adjective/verb combinations</i>. Structural devices including <i>Freytag's Pyramid</i>, <i>cyclical narratives</i>, and <i>in media res openings</i>. The technical mechanics of narrative transitions: shifts in <i>focus</i>, <i>time</i>, <i>setting</i>, and <i>perspective</i>.	Form: Dramatic monologues, sonnets, free verse, and regular stanza structures. Structure/Metre: iambic pentameter, blank verse, enjambment, caesura, and cyclical narrative shifts. How the 15 poems interconnect across core themes, identifying which poems serve as the most versatile 'anchor texts' for the exam.	The layout, register, and structural conventions of diverse non-fiction text types. Rhetorical and Linguistic Devices. How changing cultural contexts influence a writer's values and tone. Frameworks designed to guide a reader logically through an opinion piece, including Aristotle's Rhetorical Triangle, and cohesive topic sentence signposting.	The exact exam board parameters required to achieve a Pass, Merit, or Distinction. Advanced Rhetorical Architecture. The explicit physical and vocal variables of performance. Techniques for live, unscripted Q&A sessions.



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		moral, psychological, and spiritual growth over time. Christian Morality & Redemption: The archetypal journey from sin, isolation, and spiritual death to penance, community integration, and salvation. Extended metaphors, anthropomorphism, caricature, and symbolic character design.				
<i>What will students understand?</i>	That the play operates as a socialist allegory; characters are not merely three-dimensional people, but constructs embodying political ideologies. How Priestley uses dramatic irony to instantly dismantle Mr. Birling's authority and credibility in Act 1, aligning the audience with Priestley's own views. AO1: Identifying the specific structural or thematic shift Priestley is highlighting. AO2: Isolating micro-stagecraft choices alongside linguistic analysis. AO3: Directly linking the writer's craft to his 1945	That the novella functions as a secular morality tract and an act of social activism. How Dickens manipulates time and structure to create a sense of urgency to confront the causal relationship between past trauma, present cruelty, and future damnation. AO1: Constructing a conceptualised argument that directly answers the thematic focus of the prompt. AO2: Analysing how Dickens crafts meaning, specifically highlighting how Gothic tropes or structural shifts create symbolic effects.	How authors use language choices to trigger emotional responses and structural shifts to control the reader's pulse rate. How to write analytical responses under timed conditions. That creative writing is an exercise in deliberate authorial intent. How a narrative paragraph must be driven by a thematic topic sentence that establishes an idea.	That poetic form and structure are never accidental. How a comparative argument must be structured conceptually rather than sequentially. AO1: Presenting a comparative thesis that addresses both poems simultaneously. AO2: Evaluating and contrasting the poets' methods, explicitly balancing language choices with formal/structural mechanics. AO3: Pinpointing how differing historical context shapes each poet's distinct ideological	That a 19th-century text is not harder to analyse than a modern text. That high-status opinionated writing relies on mechanical and technical precision to maintain credibility. How to intentionally craft a text with authorial intent.	That public speaking is an amplified act of literacy. <i>What:</i> What is the thesis or core call to action of my presentation? <i>How:</i> Which paralinguistic code or DAMPFORST device will maximise emotional or logical impact? <i>Why:</i> Why must this specific demographic of peers and examiners be swayed by this issue right now? That an unscripted question from an audience is not an obstacle, but an opportunity.



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	authorial intent—evaluating <i>why</i> he sought to influence a post-war electorate. That the play's structural cliffhangers are not just for entertainment, but are calculated mechanisms designed to force the audience into self-reflection.	<i>AO3</i>: Evaluating <i>why</i> Dickens wrote this text in 1843, directly linking his creative choices to his desire to confront and dismantle Malthusian cruelty.		viewpoint on power or conflict.		
<i>What will students be able to do?</i>	Analyse dramatic text through a dual lens, evaluating both the spoken word and the unspoken mechanics of the stage. Track character trajectories across the three acts, explicitly contrasting the generational divide between the static older generation and the repentant younger generation. Synthesise complex socio-political context seamlessly into timed, academic essay responses. Formulate multi-paragraph arguments that respond directly to GCSE-style exam prompts under timed conditions.	Deconstruct 19th-century prose & grammar under exam conditions. Track a theme or character arc across the five staves, pulling together cross-textual evidence. Incorporate contextual factors as a tool for text analysis. Write sustained, academic responses that match the vocabulary and structural demands of the GCSE mark scheme.	Isolate language devices and analyse their implicit connotative layers. Chart an unseen extract's structural trajectory, identifying exactly <i>where</i>, <i>how</i>, and <i>why</i> the writer pivots the narrative focus. Intentionally weave figurative devices and rich vocabulary into descriptive prose to establish tone. Manipulate structure and vary sentence lengths to control reading speed.	Cross-reference and link poems fluidly. Analyse micro-poetic techniques and link them to macro-thematic messages. Construct a balanced, comparative academic essay under timed conditions. Formulate conceptual comparative thesis statements.	Locate, extract, and synthesise explicit and implicit points of connection. Construct a balanced analytical response. Adapt their writing layout to match a requested format. Use advanced topic sentences to anchor paragraphs, ensuring an opinion piece progresses from a dramatic hook to a compelling call to action.	Draft an extended, 5-to-10-minute speech. Command a formal presentation space. Listen critically to audience feedback and inquiries, formulating formal verbal responses on the spot.



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<i>How will they be formally assessed?</i>	Students will sit a formal, GCSE-style essay prompt (e.g., "Explore how Priestley presents ideas about social responsibility in 'An Inspector Calls'." or "Explore how Priestley uses the character of Sheila to show changing attitudes in society.").	Students will answer a GCSE-style prompt. (e.g., "Explore how Dickens presents the transition from isolation to redemption in 'A Christmas Carol'.")	Task A: A GCSE-style response analysing how the writer utilises language and structural devices to construct character or atmosphere. Task B: Write a highly atmospheric description or story opening utilising controlled paragraph transitions and topic sentences.	A GCSE-style comparison essay (e.g., "Compare how poets present ideas about the power of nature in 'Ozymandias' and in one other poem.")	Task A: A written response synthesising the similarities or differences between the two experiences, analysing how both writers use language, tone, and rhetorical devices to convey their emotions and opinions. Task B: A written task driven by an opinionated prompt (e.g., "Technology is isolating humanity rather than connecting it." Write an article for a broadsheet newspaper expressing your viewpoint.).	GCSE Spoken Language Endorsement (Formal NEA) The Task: Deliver a formal, uninterrupted 5-to-10-minute presentation on a pre-approved topic of choice to an audience, followed by a 2-to-3-minute Question and Answer session. The performance is video-recorded for external exam board moderation.
Literacy/Numeracy/Personal Development	Explicitly teaching Tier 2/3 academic vocabulary to elevate analytical writing. Group table-reads of the script to actively listen to shifts in vocal tone, control, and the subtext within character interruptions. Analysing the 33-year gap between the play's setting and writing. Evaluating the play's compressed, real-time narrative duration and how this restriction	Explicitly teaching Tier 3 academic terminology to articulate complex transitions. Mastering academic sentence constructions that evaluate writer intent. Analysing the mathematical reality of Victorian population distributions and wealth inequality. Evaluating the balanced structure of the 5 staves.	Mastering transition vocabulary for essays. Personal Development (SMSC) Building the stamina to confront an unfamiliar text, analyse its mechanics, and produce a creative response.	Explicitly teaching analytical discourse markers. Equipping students with abstract nouns to define variations of power and trauma. Personal Development (SMSC) Engaging with the grim physical and mental realities of conflict, encouraging students to think critically about patriotism, institutional propaganda, and the human cost of political decisions.	Mastering sophisticated discourse markers and academic verbs. Learning how to mathematically frame data to manipulate reader perception. Personal Development (SMSC) Exposure to travel writing, cultural milestones, and historic expeditions challenges provincial thinking. Providing students with the literal tools of rhetoric, empowering	Designing sentences for acoustic power. Mathematically structuring their speech to fit strictly within the 5-to-10-minute window. Students calculate word-count-to-minute ratios. Learning how to synthesise numeric data verbally so it resonates emotionally. Personal Development (SMSC) Giving students the literal voice required to



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	intensifies dramatic tension. Personal Development (SMSC) Students engage with fundamental ethical questions regarding how individual choices impact the wider community. Examining the exploitation of Eva Smith as a working-class woman in Edwardian England, initiating critical modern dialogues surrounding fair wages, trade unions, gender discrimination, and human rights.	Personal Development (SMSC) The text is a vehicle for discussing contemporary issues around wealth disparity, homelessness, and corporate social responsibility. Exploring the psychological roots of Scrooge's behaviour and his capacity for total transformation, highlighting themes of emotional growth.		Exploring how writers across history have used art as a form of peaceful political protest against dictatorship, colonialism, and class oppression, fostering mature civic reflection.	them to formulate clear arguments to advocate for social justice in their own communities.	advocate for themselves and their communities. Confronting the universal fear of public speaking under a camera lens builds psychological resilience, emotional self-control, and long-term personal confidence.
<i>Links to Prior learning</i>	From Year 7 "The Tempest" & Year 8 "Frankenstein": The basic understanding of stagecraft, set design, and character blocking combined with the mastery of <i>proxemics</i> and structural dialogue/stage direction reading are revisited to meet GCSE expectations. From Year 8 "Fictional Villains" & Year 9 "Victorian Crime": Students take their prior knowledge of how traditional crime stories operate and analyse how	From Year 8 "Great Expectations": The students enter this unit already familiar with Dickens's distinct prose style. From Year 8 "Fictional Villains" & Year 9 "Victorian Crime": Connects to character archetypes and settings. From Year 10 "An Inspector Calls": Thematically, students will map the ideological parallels between J.B. Priestley's 1945 message of social responsibility and	From Year 7 "The Curious Incident..." & Year 8 "Great Expectations": Students transition from following Freytag's Pyramid to evaluating how to maximise tension.	From Year 7 "Poetry Through the Ages" & Year 8 "Post-Colonial Voices": The early chronological tracking of the English canon provides the knowledge required to master the GCSE anthology.	From Year 7 "The Giver", Year 8 "Non-Fictional Heroes", & Year 9 "Viewpoints": The foundational DAMPFORST techniques are revisited to meet GCSE criteria. From Year 8 "Great Expectations" & Year 9 "Victorian Crime": Because students have spent multiple prior half-terms actively reading, decoding, and mimicking 19th-century fictional and journalistic prose styles, the 19th-century text barrier	From Year 10 "Exploring Non-Fiction" (Language Paper 2): The written mechanics, DAMPFORST devices, structural models, and vocabulary mastered in the preceding Paper 2 unit are transferred from writing to speaking.



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	Priestley subverts the genre by making <i>everyone</i> collectively guilty of a moral crime. From Year 9 "Romeo & Juliet": The understanding of how a rigid, older patriarch exerts control over youth is mapped directly onto <i>Mr. Birling's</i> treatment of Sheila and Eric, while the mastery of Freytag's Pyramid is applied to the calculated act breaks and reversals of the Well-Made Play structure.	Charles Dickens's 1843 attack on capitalist myopia.			on GCSE Language Paper 2 is removed.	
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