



Curriculum Map



Subject: GCSE English Language & Literature

Year group: 11

	Autumn	Spring 1	Spring & Summer
National Curriculum context	<i>Year 11 opens with Shakespeare's 'Macbeth'. This provides academic intensity. Students deconstruct the play, analysing how Macbeth's hamartia and hubris trigger a catastrophic disruption of the Great Chain of Being. By tracking complex structural motifs across five acts, students refine the memory recall and conceptual writing skills required for GCSE Literature.</i> <i>Students then move onto 'Unseen Poetry' in the Spring term. Students are equipped with the departmental SALSA framework, making poetry logical rather than unpredictable. Students learn to embrace ambiguity, analyse how structural choices alter emotional pacing, and construct comparative essays.</i> <i>The GCSE Revision Countdown Calendar strips away initial learning scaffolds, shifting students into a rigorous, interleaved weekly routine.</i> <i>Students will alternate between the linguistic mechanics of Language Papers 1 and 2 and the thematic demands of the Literature texts.</i>		



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Scheme of Learning Title:	Literature: Macbeth	Literature: Unseen Poetry	Revision Countdown Calendar & Exams
Content <i>What will students know?</i>	Jacobean Context: The King James I succession crisis, the Gunpowder Plot of 1605, the <i>Daemonologie</i> text, the Divine Right of Kings, the Great Chain of Being, and the psychological realities of the Jacobean gender dynamic. The Tragic Genre: The mechanics of an Aristotelian tragedy, including Hubris, Hamartia, Peripeteia, and Catharsis. The five-act structure of Freytag's Pyramid applied to drama. The distinct thematic intersections of: Ambition & Guilt: The psychological transition from desire to visceral madness. Appearance vs. Reality: Equivocation, deceit, and false facades. The Supernatural & Fate: The destabilisation of free will via demonic intervention. Kingship vs. Tyranny: A legitimate monarch ruling by divine mandate vs. a usurper ruling through fear.	SALSA: The explicit components of the analytical tool: Subject: <i>What literal story or situation is occurring on the surface?</i> Attitude: <i>What is the speaker's tone, and how does the poet feel about the subject?</i> Language: <i>Which semantic fields, imagery clusters, and phonetic devices (sibilance, assonance, plosives) are deployed?</i> Structure: <i>How do stanzas, line lengths, enjambment, caesura, and shifts in volta shape the physical pace and visual layout?</i> Ambiguity: <i>What are the alternative interpretations, hidden subtexts, or shifts in meaning?</i> The layout and rubric of the GCSE Unseen Poetry section.	The precise structural layouts, question point-allocations, assessment objective (AO) distributions, and recommended time-management budgets for all four GCSE papers. A heavily curated, memorised index of at least 10 structurally versatile, multi-thematic quotations per Literature text (the mathematical "anchor quotes" that can answer multiple potential exam questions). Total mastery of all DAMPFORST rhetorical devices, SALSA unseen poetry parameters, and Language Paper 1 language/structural shift indicators. The explicit discriminators between a "clear" response (Grade 5) and an "exceptional, conceptualised" masterclass response (Grades 8/9).
<i>What will students understand?</i>	That the play acts as a piece of pro-monarchical propaganda and a profound moral warning. How the Tragic Hero Downfall functions. AO1: Articulating a conceptual argument detailing how a character or theme manifests a wider philosophical idea. AO2: Analysing micro-linguistic choices alongside macro-structural motifs. AO3: Explicitly linking Shakespeare's dramatic choices to his Jacobean authorial intent—evaluating <i>why</i> he	That an unseen poem is accessible; it does not require prior historical knowledge. That poetic structure <i>is</i> meaning. AO1: Identifying a shared human experience or emotional shift between two unfamiliar poems. AO2 & AO4: Contrasting how Poet A uses a specific linguistic device while Poet B uses a structural choice to achieve a similar impact.	That the final revision phase is an exercise in cognitive retrieval and muscle memory, not re-reading. That the "What? How? Why?" departmental tool functions identically, whether applied to a single line in <i>Macbeth</i>, a visual code in an unseen text, or a comparative link between anthology poems. That GCSE exams are a game of strategy and tactical economy—understanding exactly when to skim, when to deep-dive analyse, and how to allocate minutes proportionally to maximise marks. How to identify cross-specification structural links (e.g., recognising that the transactional writing skills required for Language Paper 2 are driven



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	sought to validate King James I's authority and terrify potential traitors.	AO1 & AO2: Evaluating the universal human truth both poets are trying to illuminate. That confidence is born from embracing ambiguity.	by the exact same ideological arguments studied in <i>An Inspector Calls</i> and <i>A Christmas Carol</i>).
<i>What will students be able to do?</i>	Decode complex, multi-layered Jacobean blank verse and prose, tracking shifting subtext and implicit motivations. Isolate and analyse motifs across the span of the entire text to support a singular thesis. Synthesise context into linguistic analysis, using history to explain <i>why</i> a specific metaphor was chosen. Construct a multi-paragraph academic essay under timed conditions.	Annotate an entirely unfamiliar poem in under 5 minutes using the SALSA framework. Isolate form, language, and structure simultaneously. Formulate a clear comparison that maps methods and structural devices across two poems sharing a common theme. Write multi-paragraph analytical essays.	Code-switch between the unique essay frameworks required for different papers. Execute rapid 5-minute planning for complex long-form questions, ensuring essay architecture is secure before writing. Produce high-scoring analytical and creative prose under strict, unassisted, timed exam conditions. Self-diagnose and live-edit their own timed work using examiner mark schemes to upgrade loose analysis or missing structural signposts.
How will they be formally assessed?	Students will sit a timed assessment based on a two-part GCSE prompt: a printed extract from a critical turning point in the play (e.g., the Act 1, Scene 7 soliloquy, or the Act 2, Scene 2 murder aftermath), followed by a whole-play conceptual question. <i>Example Prompt:</i> "Explore how Shakespeare presents the relationship between ambition and guilt in 'Macbeth'. Write about your response to the extract provided and the play as a whole."	Part 1: Single Poem Analysis Students face a single analytical prompt focused on Poem 1. <i>E.g.:</i> "In 'The Fish pond', how does the poet present the speaker's feelings about growing older?" Part 2: Comparative Method Analysis Students face a rapid-fire comparative prompt linking Poem 1 and Poem 2. <i>E.g.:</i> "What are the similarities and/or differences between the methods used to present feelings about growing older in 'The Fish pond' and 'Autumn Leaves'?"	The Mock Exam Series & Timed Flash Assessments Students undergo a series of full-length PPEs alongside weekly, high-impact Flash Assessments administered in class. The Flash Assessment Format: Students enter the room, are immediately handed a blind exam prompt (e.g., <i>Macbeth Paper 1 Extract</i>, or <i>Language Paper 1 Question 3/4</i>), and are given a countdown timer (e.g., 20 or 45 minutes) to produce a blind, independent response.
Literacy/ Numeracy/ Personal Development	Explicitly teaching Tier 3 academic terminology to articulate complex moral states. Mastering advanced sentence stems that evaluate theatrical design.	Explicitly teaching modal verbs and adverbs to handle ambiguity. Vocabulary of sound to articulate structural music.	



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	Mapping out the architecture of Freytag’s Pyramid visually—graphing how Act 3, Scene 3 sits as the mathematical pivot point. Personal Development (SMSC) The play offers a psychological case study into the destructive nature of guilt, betrayal, and unbridled hubris. Examining the difference between a leader and an autocrat, initiating modern dialogues about the ethics of leadership, political accountability, and the nature of healthy governance.	Evaluating the numerical distribution of stanzas and line counts. Personal Development (SMSC) Engaging with these texts expands students' emotional vocabulary and capacity for introspective self-regulation. Moving students away from teacher-led interpretation builds academic confidence, self-reliance, and problem-solving.	
Links to Prior learning	From Year 7 "The Tempest" & Year 9 "Romeo & Juliet": The foundational understanding of verse vs. prose from Year 7, and the mastery of Aristotelian Tragedy, structural pacing, patriarchal control, and Freytag's Pyramid from Year 9, are brought up to GCSE level. From Year 10 "An Inspector Calls" & "A Christmas Carol": Thematically, students will map the ideological parallels between Scrooge’s misanthropic isolation and Macbeth’s spiritual desolation.	From All Key Stage 3 Poetry Units (Y7 "Ages", Y8 "Post-Colonial", Y9 "War Poetry"): The rhythmic decoding of iambic pentameter from Year 7, the engagement with non-standard syntax and free verse from Year 8, and the prose-to-poetry image conversion from Year 9 are all consolidated. From Year 10 "Power & Conflict Poetry Anthology": This unit represents the direct application of the comparative mechanics learned in Year 10.	<i>Macbeth</i> and <i>Unseen Poetry</i> from Year 11 Autumn/Spring are kept alive through constant retrieval loops. <i>An Inspector Calls</i>, <i>A Christmas Carol</i>, <i>Power & Conflict Poetry</i>, and <i>Language Paper 1/2</i> from Year 10 are revisited, stripped of their initial KS4 scaffolds, and polished to a GCSE-ready finish. The foundational narrative structural shapes (<i>Freytag's Pyramid</i>) from Year 7, the transactional structures (<i>DAMPFOREST</i>) from Year 8 and 9, and the <i>What? How? Why?</i> analytical tool that has driven every single unit since day one of Year 7. Students sit their final exams recognising that they have been training for these exact moments for five years.