



## Armthorpe Academy Communications Faculty

### Vocabulary Teaching Overview 2020-2021



At both Key Stage 3 and Key Stage 4, the National Curriculum for English emphasises the importance of pupils acquiring and expanding their own vocabulary. When considering reading, pupils being able to comprehend and analyse challenging texts relies on “an increasingly wide knowledge of vocabulary and grammar”. For writing, pupils should be “applying their growing knowledge of vocabulary... to their writing and selecting appropriate forms”. The criteria for oracy suggests that pupils are expected to have a sophisticated and ambitious knowledge of words and phrases to draw upon. The National Curriculum recommends that when teachers are teaching new vocabulary, they should “relat[e] it explicitly to known vocabulary” and use dictionaries and contexts to secure pupil understanding of the new word or phrase. At Armthorpe, this explicit approach is at the heart of our teaching of vocabulary.

The explicit approach to teaching vocabulary, and its importance for pupil learning, has been well supported by educational research. E. D. Hirsch Jr finds that “Vocabulary size is a convenient proxy for a whole range of educational attainments and abilities – not just skill in reading, writing, listening and speaking, but also general knowledge of science, history and the arts”. For Hirsch, having a wide vocabulary enables success across a range of academic fields, indicating that the teaching of vocabulary should not just be important to English teachers but all educationalists. Alex Quigley in “Closing the Vocabulary Gap” supports this position with statistics: you need to know 95% of words in a text in order to ensure comprehension of that text, regardless of the academic subject. And yet, teaching vocabulary “is too often left implicit” and “something that is caught not taught”. At Armthorpe, we ensure that vocabulary is not left implicit through our whole-school approach to long-term planning, where each subject leader clearly outlines on the shared Long Term Planning document the Tier 2 and Tier 3 words that will be taught in each half-termly unit.

The English Department have taken this approach to vocabulary further, using Alex Quigley’s vocabulary teaching strategies across our lessons including “pre-teaching vocabulary, discussing the meaning of words, grouping words, comparing words and finding precise definitions”. For each half-termly unit, our Medium Term Plan is supported by a Vocabulary Tracker of the Tier 2 and Tier 3 words identified in the Long Term Planning document. This Vocabulary tracker shows instantly in which lessons the selected words are explicitly taught, and where they are re-taught in order to ensure pupil learning. As Quigley states, students will forget words that they are exposed to only once – they need a minimum of three repetitions. We therefore ensure at Armthorpe that each word is taught at least three times in a half-termly unit, with pupils being expected to actively engage with and use the vocabulary in each instance. Then in Key Stage 4, much of the essential vocabulary learnt in Key Stage 3 is revisited due to the cumulative nature of the curriculum: for example, in Year 11, pupils return to the comparative connectives they learnt in their study of how to compare poems from the Eduqas Literature Anthology when they are studying the non-fiction reading skills.

The vocabulary trackers for each unit are included below, beginning with Year 7 and progressing to Year 11 units. Tier 2 words are highlighted in green, and Tier 3 in blue.

## Year 7

### HT1: The Man With The Yellow Face

|                     |    |    |     |     |
|---------------------|----|----|-----|-----|
| Impressions         | L3 | L4 | L8  | L11 |
| Evidence            | L3 | L4 | L6  | L7  |
| Re-read             | L2 | L9 | L11 | L12 |
| Infer               | L3 | L4 | L10 | L11 |
| Information         | L2 | L4 | L11 | L12 |
| Relevant            | L2 | L4 | L7  | L8  |
| Suggests            | L2 | L3 | L4  | L7  |
| Skimming            | L1 | L2 | L11 | L12 |
| Scanning            | L1 | L2 | L11 | L12 |
| Close reading       | L1 | L2 | L7  | L11 |
| Climax              | L5 | L6 | L8  |     |
| Sentence structure  | L5 | L6 | L8  | L11 |
| Narrative structure | L5 | L6 | L11 | L12 |
| Emotive language    | L8 | L9 | L11 | L12 |
| Narrator            | L3 | L4 | L6  | L10 |
| Onomatopoeia        | L7 | L8 | L9  |     |

### HT2: A Christmas Carol by Charles Dickens

|                  |     |     |     |     |
|------------------|-----|-----|-----|-----|
| Solitary         | L2  | L16 | L17 |     |
| Representation   | L5  | L9  | L16 |     |
| Remorse          | L9  | L10 | L17 |     |
| Suffering        | L9  | L10 | L17 |     |
| Regret           | L6  | L10 | L17 |     |
| Society          | L1  | L10 | L17 |     |
| Victorian        | L1  | L5  | L9  | L14 |
| Spectre          | L4  | L10 | L17 |     |
| Phantom          | L4  | L10 | L12 | L17 |
| Stave            | L2  | L4  | L7  | L16 |
| Simile           | L2  | L13 | L14 | L15 |
| Synonym          | L2  | L13 | L15 |     |
| Tension          | L3  | L4  | L14 |     |
| Atmosphere       | L10 | L14 | L15 | L17 |
| Annotate         | L1  | L4  | L7  | L14 |
| Chronological    | L7  | L16 | L17 |     |
| Summarise        | L1  | L3  | L9  | L15 |
| Justify          | L5  | L13 | L17 |     |
| Pathetic fallacy | L3  | L14 | L15 |     |

### HT3: Animals in Captivity: Non-fiction reading and writing

|              |     |     |     |     |
|--------------|-----|-----|-----|-----|
| Bias         | L2  | L9  | L13 | L16 |
| Cruelly      | L2  | L6  | L8  | L10 |
| Endangered   | L2  | L8  | L10 | L15 |
| Humane       | L2  | L8  | L10 | L12 |
| Mystical     | L8  | L13 | L10 | L12 |
| Unnatural    | L3  | L8  | L13 | L15 |
| Domesticated | L8  | L13 | L12 | L15 |
| Unnecessary  | L6  | L8  | L13 | L15 |
| Mistreatment | L3  | L12 | L13 | L15 |
| Enraptured   | L12 | L13 | L15 |     |
| Unanimous    | L3  | L6  | L13 | L15 |
| Hostile      | L3  | L12 | L13 | L15 |
| Captivity    | L2  | L9  | L12 | L15 |
| Audience     | L2  | L8  | L10 | L16 |
| Retrieval    | L1  | L3  | L14 |     |
| Comparison   | L7  | L8  | L9  |     |
| Synthesis    | L1  | L7  | L9  |     |
| Identify     | L1  | L4  | L9  |     |
| Annotate     | L1  | L10 | L11 | L13 |
| Persuasive   | L1  | L13 | L17 |     |
| Purpose      | L1  | L13 | L16 |     |
| Introduction | L1  | L5  | L13 | L17 |
| Conclusion   | L1  | L9  | L13 |     |

HT4: Culture and Identity: Poetry

|                                 |     |     |     |     |
|---------------------------------|-----|-----|-----|-----|
| Foreign                         | L1  | L2  | L7  |     |
| Adventurous                     | L2  | L3  | L7  |     |
| Continent                       | L2  | L5  | L7  |     |
| Diverse                         | L1  | L2  | L7  |     |
| Chaotic                         | L2  | L4  | L6  | L7  |
| Claustrophobic                  | L3  | L4  | L7  | L14 |
| Harmonious                      | L6  | L11 | L14 |     |
| Patriotic                       | L1  | L3  | L4  |     |
| Distinct                        | L1  | L4  | L9  | L14 |
| Culture                         | L1  | L4  | L7  | L14 |
| Caribbean                       | L2  | L3  | L4  | L7  |
| Identity                        | L1  | L4  | L8  | L12 |
| Poetic devices                  | L2  | L4  | L6  |     |
| Language                        | L2  | L4  | L8  | L12 |
| Form                            | L4  | L11 | L12 | L13 |
| Structure                       | L7  | L8  | L14 | L15 |
| Tone                            | L3  | L4  | L5  | L13 |
| Dialect                         | L7  | L8  | L13 |     |
| Standard / Non-standard English | L7  | L8  |     |     |
| Repetition                      | L4  | L7  | L8  | L14 |
| Monologue                       | L7  | L12 | L14 | L17 |
| Informal Letter                 | L13 | L14 | L15 | L17 |

HT5: Dystopian Fiction: The Giver by Lois Lowry

|                  |    |     |     |     |
|------------------|----|-----|-----|-----|
| Dystopia         | L1 | L2  | L7  | L17 |
| Utopia           | L1 | L2  | L7  | L17 |
| Nightmare        | L1 | L9  | L15 |     |
| Ceremony         | L3 | L4  | L7  | L13 |
| Volunteer        | L2 | L3  | L4  | L5  |
| Spouse           | L3 | L4  |     |     |
| Empathy          | L1 | L3  | L4  | L15 |
| Bland            | L2 | L7  | L9  |     |
| Precision        | L2 | L7  | L14 |     |
| Elders           | L2 | L3  | L7  |     |
| Restrictive      | L3 | L7  | L13 | L15 |
| Authoritarian    | L3 | L7  | L13 | L14 |
| Detached         | L5 | L13 | L14 |     |
| Humanity         | L5 | L13 | L14 |     |
| Ambiguity        | L2 | L9  | L13 | L14 |
| Impressions      | L2 | L4  | L15 |     |
| Meaning          | L2 | L5  | L9  | L11 |
| Personal account | L3 | L9  | L10 | L15 |
| Character        | L1 | L2  | L6  | L14 |
| Profile          | L1 | L7  | L13 |     |
| Debate           | L3 | L9  | L16 |     |
| Review           | L1 | L3  | L17 |     |

HT6: The Tempest by William Shakespeare

|                  |    |     |     |     |
|------------------|----|-----|-----|-----|
| Insult           | L1 | L2  | L6  | L10 |
| Elizabethan      | L2 | L7  | L14 |     |
| Humour           | L1 | L3  | L10 | L11 |
| Repentant        | L7 | L10 | L12 | L13 |
| Vengeance        | L3 | L4  | L6  | L10 |
| Shipwreck        | L2 | L3  | L5  | L7  |
| Civilised        | L2 | L4  | L7  |     |
| Cannibal         | L2 | L3  | L6  | L7  |
| Marriage         | L2 | L4  | L7  | L12 |
| Stereotypical    | L2 | L4  | L6  | L7  |
| Patriarchal      | L2 | L3  | L7  |     |
| Subservient      | L6 | L7  | L12 | L13 |
| Imprisoned       | L3 | L6  | L7  | L13 |
| Scheming         | L3 | L4  | L7  | L13 |
| Reconcile        | L7 | L12 | L13 |     |
| Genre            | L1 | L2  | L3  |     |
| Plot             | L3 | L5  | L6  | L13 |
| Descriptive      | L5 | L8  | L11 | L13 |
| Comprehension    | L1 | L6  | L12 |     |
| Opinions         | L4 | L6  | L8  |     |
| Diary            | L8 | L9  |     |     |
| Perspective      | L8 | L9  | L10 |     |
| Stage directions | L5 | L6  | L10 | L11 |
| Asides           | L5 | L6  | L10 | L11 |

## Year 8

### HT1: The Poetry of War

|                        |     |     |     |     |
|------------------------|-----|-----|-----|-----|
| Propaganda             | L3  | L5  | L7  | L9  |
| Enemy                  | L1  | L5  | L15 | L16 |
| Trenches               | L1  | L2  | L3  | L9  |
| Conflict               | L1  | L9  | L10 | L16 |
| Pointless              | L15 | L16 | L21 |     |
| Haunting               | L15 | L16 | L21 |     |
| Recruitment            | L5  | L6  | L7  |     |
| Exposure               | L9  | L10 | L11 |     |
| Guilt                  | L3  | L5  | L9  |     |
| Coward                 | L1  | L3  | L9  |     |
| Disillusioned          | L9  | L10 | L16 |     |
| Patriotic              | L7  | L9  | L10 | L16 |
| Trauma                 | L9  | L16 | L19 |     |
| Context                | L1  | L2  | L7  | L15 |
| Sensory language       | L1  | L2  | L3  |     |
| First-person narration | L2  | L3  | L4  | L20 |
| Imagery                | L3  | L4  | L7  | L19 |
| Evaluation             | L6  | L20 |     |     |
| Writer's intention     | L6  | L13 | L14 | L16 |
| Metaphor               | L3  | L4  | L9  | L20 |
| Personification        | L4  | L10 | L20 |     |
| Rhyme                  | L13 | L14 | L15 |     |
| Stanza                 | L9  | L10 | L13 | L19 |

### HT2: Gothic Narratives

|              |     |     |     |     |
|--------------|-----|-----|-----|-----|
| Gothic       | L1  | L2  | L5  | L7  |
| Dramatic     | L5  | L11 | L12 |     |
| Ghoul        | L1  | L5  | L10 | L11 |
| Terrifying   | L1  | L5  | L11 | L13 |
| Atmospheric  | L5  | L10 | L11 |     |
| Immerse      | L5  | L9  | L11 |     |
| Overwrought  | L5  | L11 | L14 |     |
| Supernatural | L1  | L10 | L11 | L17 |
| Unearthly    | L10 | L11 | L14 | L17 |
| Panicking    | L6  | L8  | L14 | L17 |
| Convulse     | L4  | L5  | L13 |     |
| Agitated     | L6  | L8  | L14 | L17 |
| Dreary       | L4  | L5  | L13 |     |
| Dismal       | L4  | L5  | L10 | L13 |
| Proof-read   | L2  | L8  | L17 | L18 |
| Accuracy     | L2  | L3  | L8  |     |
| Re-draft     | L3  | L12 | L17 | L18 |
| Conventions  | L2  | L5  | L6  |     |
| Setting      | L1  | L2  | L6  | L10 |
| Protagonist  | L2  | L11 | L14 | L17 |
| Antagonist   | L2  | L6  | L8  | L14 |
| Editing      | L3  | L12 | L16 | L17 |
| Connectives  | L3  | L11 | L12 |     |

### HT3: Crime and Punishment: Non-fiction reading and writing

|                        |    |     |     |     |
|------------------------|----|-----|-----|-----|
| Punishment             | L1 | L2  | L7  | L11 |
| Miscarriage of justice | L2 | L10 | L11 | L12 |
| Criminal               | L2 | L3  | L5  | L11 |
| Remorse                | L2 | L7  | L8  |     |
| Justice                | L2 | L4  | L7  | L8  |
| Demoralise             | L2 | L4  | L5  |     |
| Innocent               | L1 | L2  | L4  | L11 |
| Reprimand              | L2 | L7  | L8  |     |
| Consequences           | L1 | L2  | L8  | L11 |
| Barbaric               | L3 | L7  | L8  | L13 |
| Mutilated              | L3 | L13 |     |     |
| Emotive                | L4 | L5  | L7  | L13 |
| Biased                 | L4 | L5  | L11 | L13 |
| Victimisation          | L3 | L7  | L8  | L13 |
| Point of view          | L1 | L2  | L4  | L17 |
| Information retrieval  | L1 | L3  | L10 | L17 |
| Literary non-fiction   | L1 | L5  | L17 |     |
| Synthesis              | L1 | L7  | L8  | L17 |
| Formal letter          | L1 | L10 | L13 | L17 |
| Debate                 | L1 | L16 | L17 |     |
| Source                 | L1 | L10 | L15 | L17 |
| Structure              | L1 | L6  | L13 | L17 |

HT4: Forms of Media

|                       |    |     |     |     |
|-----------------------|----|-----|-----|-----|
| Media                 | L1 | L7  | L10 | L15 |
| Subtle                | L5 | L6  | L9  |     |
| Victorious            | L2 | L5  | L7  |     |
| Resilient             | L2 | L5  | L7  |     |
| Monotonous            | L7 | L14 | L15 |     |
| Motivated             | L2 | L5  | L7  | L11 |
| Inspirational         | L2 | L5  | L7  | L10 |
| Exhilarating          | L7 | L9  | L10 | L14 |
| Theme                 | L3 | L5  | L7  | L8  |
| Prediction            | L2 | L4  | L12 |     |
| Recap                 | L3 | L5  | L7  | L13 |
| Negative connotations | L6 | L11 | L12 |     |
| Positive connotations | L6 | L10 | L11 | L12 |
| Layout                | L7 | L8  | L11 | L14 |
| Director              | L2 | L5  | L7  | L8  |
| Screenwriter          | L2 | L5  | L7  | L8  |
| Actor                 | L5 | L6  | L7  | L8  |

HT5: Blood Brothers by Willy Russell

|                                         |    |     |     |     |
|-----------------------------------------|----|-----|-----|-----|
| Superstition                            | L3 | L4  | L8  |     |
| Social, historical and economic context | L1 | L2  | L5  |     |
| Deprivation                             | L2 | L4  | L8  | L11 |
| Poverty                                 | L1 | L2  | L8  | L10 |
| Liverpudlian                            | L1 | L2  | L8  |     |
| Social Mobility                         | L1 | L2  | L8  | 10  |
| Epitome                                 | L3 | L8  | L15 |     |
| Contentious                             | L5 | L8  | L10 | L15 |
| Privilege                               | L8 | L10 | L15 |     |
| Unemployment                            | L1 | L4  | L8  | L11 |
| Revenge                                 | L8 | L12 | L15 |     |
| Tragedy                                 | L4 | L8  | L12 | L15 |
| Symbolise                               | L1 | L3  | L12 |     |
| Personal response                       | L3 | L4  | L6  | L7  |
| Biography                               | L1 | L15 |     |     |
| Staging                                 | L2 | L5  | L8  | L12 |
| Props                                   | L5 | L8  | L12 |     |
| Script                                  | L6 | L8  | L12 | L15 |
| Playwright                              | L4 | L6  | L8  | L15 |

HT6: Macbeth by William Shakespeare

|                |     |     |     |     |
|----------------|-----|-----|-----|-----|
| Admirable      | L4  | L6  | L9  |     |
| Duplicitous    | L9  | L11 | L17 |     |
| Jacobean       | L1  | L2  | L5  | L11 |
| Belittling     | L5  | L9  | L11 | L12 |
| Calculating    | L4  | L6  | L9  | L11 |
| Ruthless       | L4  | L5  | L6  | L9  |
| Manipulative   | L5  | L6  | L9  | L11 |
| Fate           | L3  | L11 | L13 |     |
| Witchcraft     | L1  | L3  | L4  |     |
| Transgressive  | L2  | L4  | L6  | L9  |
| Caesarean      | L1  | L2  |     |     |
| Soliloquy      | L8  | L9  | L11 |     |
| Fatal flaw     | L2  | L5  | L11 |     |
| Chorus         | L2  | L3  | L13 | L14 |
| Blank verse    | L8  | L9  | L11 | L13 |
| Prose          | L8  | L11 | L13 |     |
| Dramatic irony | L11 | L14 | L17 |     |
| Foreshadowing  | L2  | L11 | L14 | L17 |
| Climax         | L9  | L12 | L14 |     |
| Tragic hero    | L2  | L10 | L14 |     |

## Year 9

### HT1: Having A Voice

|                     |     |     |     |     |     |
|---------------------|-----|-----|-----|-----|-----|
| Loss                | L7  | L8  | L9  | L13 | L15 |
| Isolation           | L3  | L4  | L5  | L13 | L15 |
| Grief               | L7  | L8  | L9  | L13 | L15 |
| Climate Change      | L15 | L16 | L17 | L19 |     |
| Paternal            | L11 | L12 | L15 | L19 |     |
| Maternal            | L11 | L12 | L15 | L19 |     |
| Stimulus            | L3  | L4  | L8  | L11 | L15 |
| Catastrophe         | L8  | L15 | L16 |     |     |
| Fact                | L2  | L6  | L10 | L13 | L18 |
| Rhetorical Question | L2  | L5  | L6  | L10 | L18 |
| Rhetorical Devices  | L2  | L6  | L10 | L13 | L18 |
| Statistics          | L2  | L6  | L13 | L18 | L20 |
| Imperatives         | L2  | L6  | L13 | L18 | L20 |
| Pronouns            | L2  | L6  | L13 | L18 | L20 |
| Diction             | L1  | L17 | L28 |     |     |
| Oracy               | L1  | L17 | L19 | L23 | L28 |
| Counter-argument    | L2  | L6  | L9  | L13 | L14 |
| Rule of three       | L2  | L6  | L13 | L18 | L20 |

### HT2: The Craft of Writing

|                  |    |     |     |     |     |
|------------------|----|-----|-----|-----|-----|
| Trial            | L5 | L6  | L9  |     |     |
| Auditory         | L2 | L4  | L18 | L21 |     |
| Visual           | L3 | L4  | L11 | L18 | L21 |
| Momentum         | L2 | L9  | L11 | L12 | L15 |
| Engagement       | L5 | L9  | L14 | L15 |     |
| Stimuli          | L2 | L3  | L4  | L14 |     |
| Metaphorical     | L2 | L7  | L8  | L20 |     |
| Adjective        | L3 | L7  | L9  | L17 | L20 |
| Pathetic fallacy | L2 | L4  | L5  | L11 | L18 |
| Alliteration     | L3 | L5  | L9  | L16 | L21 |
| Catharsis        | L1 | L11 | L24 |     |     |
| Resolution       | L1 | L11 | L12 | L15 |     |

### HT3: Passion, Place and Power (Poetry)

|                 |     |     |     |     |     |
|-----------------|-----|-----|-----|-----|-----|
| Irregular       | L1  | L2  | L6  |     |     |
| Feminist        | L1  | L2  | L3  |     |     |
| Cross-cultural  | L6  | L7  | L10 |     |     |
| Fascist         | L12 | L13 | L15 |     |     |
| Idyllic         | L4  | L6  | L18 | L22 |     |
| Idealisation    | L4  | L6  | L18 | L23 |     |
| Grotesque       | L8  | L12 | L13 | L21 | L22 |
| Dictator        | L12 | L13 | L15 |     |     |
| Controversial   | L1  | L2  | L8  | L15 | L18 |
| Anaphora        | L4  | L8  | L9  |     |     |
| Enjambment      | L4  | L6  | L13 | L18 | L22 |
| Rhythm          | L6  | L9  | L13 | L18 | L22 |
| Syllables       | L3  | L9  | L15 | L18 |     |
| Mood            | L2  | L7  | L8  | L13 | L21 |
| Oxymoron        | L9  | L23 | L24 |     |     |
| Caesura         | L7  | L9  | L18 | L22 | L24 |
| Sonnet          | L3  | L4  | L15 | L17 |     |
| Radical         | L8  | L9  | L14 | L15 |     |
| Romantic        | L8  | L9  | L14 | L15 | L17 |
| Frame narrative | L14 | L15 |     |     |     |

HT4 and HT5: Romeo and Juliet by William Shakespeare

|                        |     |     |     |     |     |
|------------------------|-----|-----|-----|-----|-----|
| Allusion               | L8  | L10 | L11 | L15 | L19 |
| Advisory               | L4  | L18 | L22 | L28 | L34 |
| Sage (profoundly wise) | L18 | L22 | L28 | L29 | L39 |
| Bawdy                  | L6  | L7  | L12 | L20 |     |
| Ribald                 | L6  | L7  | L12 | L20 |     |
| Predetermined          | L1  | L5  | L19 | L31 | L34 |
| Masculinity            | L2  | L11 | L12 | L19 | L29 |
| Conciliatory           | L10 | L23 | L34 | L36 | L46 |
| Obedient               | L6  | L7  | L21 | L29 | L30 |
| Virtuous chastity      | L3  | L8  | L21 | L26 |     |
| Mercurial              | L8  | L23 | L30 | L36 |     |
| Temperamental          | L11 | L19 | L21 | L26 | L36 |
| Act                    | L1  | ALL |     |     |     |
| Scene                  | L1  | ALL |     |     |     |
| Conflict               | L1  | L2  | L18 | L23 |     |
| Extract synopsis       | L5  | L7  | L16 | L24 | L37 |
| Foil                   | L3  | L8  | L23 |     |     |
| Juxtaposition          | L3  | L22 | L26 | L34 | L38 |
| Antithesis             | L1  | L10 | L13 | L18 | L27 |
| Petrarchan             | L3  | L4  | L9  | L13 | L30 |
| Comic relief           | L6  | L12 | L20 | L38 |     |

HT6: Conflict and Reflection (Poetry)

|                   |     |     |     |     |     |
|-------------------|-----|-----|-----|-----|-----|
| Imperceptible     | L2  | L3  | L4  |     |     |
| Perfidy           | L3  | L4  | L12 |     |     |
| Response          | L8  | L9  | L12 | L13 |     |
| Posthumously      | L3  | L4  | L5  | L12 |     |
| Foetus            | L14 | L15 | L24 |     |     |
| Intimate          | L1  | L6  | L9  | L14 | L15 |
| Ardent            | L8  | L9  | L12 | L13 |     |
| Sarcasm           | L8  | L9  | L13 | L21 |     |
| Reflective        | L1  | L2  | L3  | L5  | L18 |
| Fatigue           | L1  | L2  | L5  | L12 | L13 |
| Volta             | L5  | L6  | L12 | L18 | L21 |
| Irony             | L1  | L8  | L12 | L13 | L23 |
| Lyrical           | L9  | L15 | L22 |     |     |
| Tone              | L1  | L6  | L8  | L14 | L23 |
| Prelude           | L5  | L6  | L7  |     |     |
| Meter             | L3  | L4  | L9  | L13 |     |
| Iambic pentameter | L12 | L13 | L21 | L22 |     |
| Hyphens           | L3  | L4  | L5  | L9  | L24 |

## Year 10

### HT1: Jekyll and Hyde by Robert Louis

#### Stevenson

|                     |     |     |     |     |     |
|---------------------|-----|-----|-----|-----|-----|
| Troglodytic         | L10 | L11 | L16 | L26 | L27 |
| Physiognomy         | L8  | L9  | L10 | L11 | L12 |
| Blackmail           | L3  | L5  | L7  | L8  | L9  |
| Duality             | L1  | L2  | L3  | L5  | L11 |
| Evangelical         | L3  | L4  | L5  | L9  |     |
| Edinburgh           | L1  | L2  |     |     |     |
| SoHo                | L3  | L17 | L18 | L19 | L20 |
| Defensive           | L7  | L10 | L11 | L19 | L21 |
| Addictive           | L26 | L27 | L28 | L33 |     |
| Psychological       | L8  | L9  | L10 | L17 | L19 |
| Confrontational     | L8  | L10 | L11 | L16 | L26 |
| Unnerving           | L8  | L9  | L10 | L17 | L18 |
| Religion            | L1  | L2  | L9  | L20 | L21 |
| Scientific          | L1  | L2  | L8  | L12 | L13 |
| Novella             | L1  | L4  | L8  | L9  | L20 |
| Flashback           | L7  | L8  | L12 | L17 |     |
| Plot device         | L7  | L8  | L12 | L17 | L19 |
| Eponymous           | L9  | L12 | L13 | L19 |     |
| Focalised           | L4  | L5  | L9  | L26 |     |
| Multiple narrators  | L7  | L15 | L16 | L28 | L30 |
| Unreliable narrator | L14 | L15 | L16 | L28 | L30 |
| Critical theory     | L8  | L20 | L21 | L30 | L32 |
| Theoretical         | L20 | L21 | L30 | L32 |     |

### HT2: Revision – Poetry Anthology

|                   |    |    |     |     |     |
|-------------------|----|----|-----|-----|-----|
| Likewise          | L3 | L4 | L7  | L8  | L12 |
| Equally           | L3 | L4 | L7  | L8  | L12 |
| Similarly         | L3 | L4 | L7  | L8  |     |
| Contrastingly     | L3 | L4 | L7  | L8  |     |
| Contrary          | L3 | L4 | L7  | L8  |     |
| Moreover          | L3 | L4 | L7  | L8  |     |
| Whereas           | L3 | L4 | L7  | L8  | L12 |
| Conversely        | L3 | L4 | L7  | L8  |     |
| Additionally      | L3 | L4 | L7  | L8  |     |
| Motif             | L1 | L2 | L6  | L9  |     |
| Extended metaphor | L6 | L8 | L10 |     |     |
| Message           | L1 | L4 | L5  | L6  | L12 |
| Embedded          | L4 | L8 | L12 | L16 |     |

### HT3: An Inspector Calls by J.B. Priestley

|                                   |     |     |     |     |     |
|-----------------------------------|-----|-----|-----|-----|-----|
| Socialism                         | L2  | L3  | L16 | L23 | L26 |
| Capitalism                        | L2  | L3  | L9  | L14 | L15 |
| Mouthpiece                        | L4  | L14 | L16 | L28 |     |
| Industrial                        | L1  | L3  | L4  | L25 |     |
| Edwardian                         | L1  | L2  | L3  | L10 | L25 |
| Provincial                        | L1  | L2  | L4  | L7  | L12 |
| Dandy                             | L1  | L2  | L21 | L23 |     |
| Portentous                        | L1  | L2  | L3  | L14 |     |
| Materialistic                     | L1  | L6  | L10 | L23 |     |
| Misogynistic                      | L3  | L4  | L9  | L10 | L14 |
| Conscience                        | L6  | L7  | L9  | L12 | L17 |
| Authorial intent                  | L2  | L4  | L5  | L6  | L8  |
| Cyclical structure                | L10 | L11 | L16 | L17 | L20 |
| Unities of time, place and action | L2  | L6  | L7  | L8  | L14 |
| Well-made play                    | L2  | L7  | L8  | L14 | L17 |
| Microcosm                         | L3  | L6  | L11 | L25 |     |
| Emblem                            | L3  | L5  | L7  | L16 | L25 |
| Omniscient                        | L6  | L9  | L11 | L16 | L17 |

### HT4: Unseen Poetry (3 weeks)

|               |    |    |    |    |    |     |
|---------------|----|----|----|----|----|-----|
| Sympathy      | L1 | L2 | L5 | L6 | L9 | L10 |
| Empathy       | L1 | L2 | L5 | L6 | L9 | L10 |
| Compassion    | L1 | L2 | L5 | L6 | L9 | L10 |
| Understanding | L1 | L2 | L5 | L6 | L9 | L10 |
| Relate        | L1 | L2 | L5 | L6 | L9 | L10 |



## Year 11

### HT1: Component 2 Non-Fiction Writing

|                    |     |     |     |     |     |
|--------------------|-----|-----|-----|-----|-----|
| Sincerely          | L13 | L17 | L19 | L20 | L23 |
| Faithfully         | L17 | L19 | L23 | L31 |     |
| Attention          | L20 | L21 | L22 | L23 |     |
| Regarding          | L20 | L21 | L22 | L23 |     |
| Compiled           | L20 | L21 | L22 | L23 |     |
| Overview           | L7  | L10 | L16 | L20 | L21 |
| Findings           | L20 | L21 | L22 | L23 |     |
| Solution           | L13 | L20 | L21 | L22 |     |
| Recommendations    | L10 | L12 | L16 | L20 | L21 |
| Increasingly       | L9  | L12 | L16 | L17 | L20 |
| Beneficial         | L1  | L4  | L8  | L20 | L21 |
| Advantageous       | L1  | L4  | L8  | L20 | L22 |
| Complex            | L3  | L7  | L8  | L9  | L16 |
| Compound           | L2  | L3  | L7  | L8  | L9  |
| Embedded clause    | L3  | L7  | L8  | L9  | L16 |
| Syntax             | L2  | L4  | L9  | L12 |     |
| Subordinate clause | L3  | L7  | L8  | L9  | L14 |
| Pronouns           | L1  | L3  | L5  | L7  | L8  |
| Semi colon         | L4  | L6  | L7  | L8  | L9  |
| Colon              | L4  | L7  | L8  | L9  | L12 |
| Comma splice       | L10 | L12 | L14 | L16 |     |
| Clause             | L2  | L3  | L6  | L12 |     |

### HT2: Component 2 Non-Fiction Reading

|                     |    |     |     |     |     |
|---------------------|----|-----|-----|-----|-----|
| Alternatively       | L2 | L5  | L9  | L10 | L13 |
| On the contrary     | L5 | L9  | L13 |     |     |
| However             | L2 | L3  | L5  | L9  | L13 |
| Conversely          | L2 | L5  | L9  | L13 |     |
| Similarly           | L5 | L9  | L13 |     |     |
| Likewise            | L5 | L9  | L13 |     |     |
| Additionally        | L2 | L5  | L9  | L10 | L13 |
| Exaggeration        | L6 | L7  | L9  | L11 |     |
| Hyperbole           | L6 | L7  | L9  | L11 |     |
| Comparatives        | L6 | L7  | L11 |     |     |
| Statistics          | L2 | L4  | L6  | L7  | L11 |
| Anecdote            | L6 | L7  | L9  | L11 |     |
| Triple list         | L1 | L6  | L7  | L11 |     |
| Personal experience | L6 | L7  | L9  | L11 |     |
| Direct address      | L7 | L11 |     |     |     |

HT3: Component 1 Narrative and Fiction

Reading

|                 |    |     |     |     |     |
|-----------------|----|-----|-----|-----|-----|
| Presents        | L5 | L8  | L9  | L10 | L16 |
| Expresses       | L5 | L8  | L9  | L10 | L16 |
| Exemplifies     | L5 | L8  | L9  | L10 | L16 |
| Signifies       | L5 | L8  | L9  | L10 | L16 |
| Highlights      | L5 | L8  | L9  | L10 | L16 |
| Criticises      | L5 | L8  | L9  | L10 | L16 |
| Disputes        | L5 | L8  | L9  | L10 | L16 |
| Emphasises      | L4 | L5  | L8  | L9  | L10 |
| Reinforces      | L5 | L8  | L9  | L10 | L16 |
| Fiction trigger | L1 | L2  | L3  | L15 |     |
| Ellipsis        | L3 | L12 | L15 |     |     |
| Reader response | L3 | L8  | L9  | L10 |     |
| Narrative arc   | L1 | L2  | L3  | L15 |     |
| Transformation  | L1 | L2  | L3  | L15 |     |

HT4: Component 2 Non-Fiction Reading

|             |    |     |     |     |     |
|-------------|----|-----|-----|-----|-----|
| Implies     | L2 | L3  | L7  | L19 | L26 |
| Represents  | L2 | L3  | L7  | L19 |     |
| Symbolises  | L2 | L3  | L7  | L19 |     |
| Indicates   | L2 | L3  | L7  | L19 | L26 |
| Convinces   | L2 | L3  | L7  | L19 | L26 |
| Establishes | L2 | L3  | L7  | L19 |     |
| Subverts    | L2 | L3  | L7  | L19 |     |
| Delineates  | L2 | L3  | L7  | L19 |     |
| Reiterates  | L2 | L3  | L7  | L19 |     |
| Attitude    | L3 | L7  | L17 | L19 |     |
| Viewpoint   | L2 | L3  | L5  | L6  | L7  |
| Argument    | L3 | L18 | L25 | L26 |     |
| Balance     | L3 | L5  | L7  | L23 |     |
| Judgement   | L3 | L5  | L17 | L23 | L27 |