

# BERWICKSHIRE HIGH SCHOOL

## LANGUAGES & LITERATURE FACULTY

Berwickshire High School



### ENGLISH CURRICULUM: S1-3

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## S1 CURRICULUM

### 1. Listening and Speaking

#### A. Classroom Discussion

- Actively participate in discussions about a variety of S1 topics, ideas, and texts in a variety of settings, including partners, small and large groups, and teacher-led groups.
- Prepare for discussions in advance, including reading about the topic and organising information for the discussion. Draw on preparations during the discussion.
- Set goals, deadlines, and specific roles appropriate to a discussion; set and follow rules for productive social engagement among peers.
- Ask relevant questions to clarify conversations and ideas and to build upon remarks made by others.
- Use details to elaborate and comment on a topic, text, or issue being discussed; add insight to discussions or move discussions forward.
- Restate the key ideas in a discussion and draw conclusions that show a range of complexities, including understanding multiple perspectives relevant to the topic, text, or issue.
- Interpret information from an array of media formats, such as visual (paintings, pictures, and animations), quantitative (graphs, charts, and diagrams), videos, and recordings.
- Explain how information from media formats reflects, enhances, or is otherwise suitable for the discussion, issue, or topic at hand.
- Explain a speaker's argument, distinguishing the claims, evidence, and reasons speakers give and whether the claims are adequately supported.

#### B. Presentation of Ideas and Information

- Give a presentation about a topic or text, tell a story, or orally relate a personal experience in a logical and organised manner, including relevant descriptions, details, and facts that support main ideas or themes.
- Orally present a claim-based argument supported by research/findings.
- Speak clearly at an understandable volume and pace; maintain appropriate eye contact.
- Enhance presentations by adding relevant multimedia such as displays, images, videos, graphics, music, and recordings.
- Switch between formal and informal English as appropriate to the situation or task; adapt speech to a variety of contexts.
- Show proficiency when using formal English, such as standard pronunciation when giving speeches or speaking to large groups and in formal circumstances, such as a job interview.

## 2. Reading

### A. Reading Comprehension and Response—All Texts

- Independently and proficiently read and comprehend longer works of fiction (stories, plays, and poems) and literary non-fiction.

#### Grasping Specific Details and Key Ideas

- Draw evidence from texts when explaining them or making inferences.
- Quote or cite accurately from texts when explaining them or making inferences.
- Use details to summarise texts objectively without personal opinions or judgments.
- Identify the central ideas or themes in a text and explain how details help develop big ideas.

#### Observing Craft and Structure

- Determine the meaning of words and phrases in a text, including:
  - figurative language, such as metaphors and similes
  - connotative meanings
- Consider the impact of word choices on meaning and tone.
- Analyse the structure of a text and how the parts (sentences, stanzas, paragraphs, chapters, scenes, and sections) relate to the whole.
- Analyse how a text's structure helps build on themes and big ideas.

#### Integrating Information and Evaluating Evidence

- Compare a written text to an oral, visual, or audio version, focusing on the explicit difference in what is read, seen, or heard.
- Examine the different experiences and perceptions readers, listeners, and viewers might have of written, visual, or audio versions of the same texts.
- Compare and contrast different texts with the same topic, themes, or genre.
- Trace arguments and claims and determine whether the reasoning, evidence, and logic are adequate.
- Synthesise information from multiple sources (e.g., print or digital) and formats (e.g., visual or quantitative) to develop a deep understanding of a topic or issue.

### B. Reading Comprehension—Fiction, Drama, Poetry

- Understand how the plots in stories and dramas build episodically or serially.
- Examine how characters respond to circumstances and how they change as a plot unfolds and moves toward its resolution.
- Examine how the basic structures of plays, poems, and fiction, such as scenes, stanzas, and chapters, work together to create an overall cohesive structure.
- Examine how the structure of a literary work helps develop the settings, plot, and themes.
- Explain how authors develop the points of view of narrators or speakers.
- Examine how an author develops the point of view of a speaker (poem) or narrator (fiction) over the course of a literary work.
- Compare and contrast the experience of reading a text versus hearing an audio version or seeing a performance of the same story.
- Compare and contrast how different literary genres, such as poems, historical novels, and fantasies, approach similar topics and themes.

### C. Reading Comprehension—Non-fiction and Informational Text

- Locate the central ideas in a text and identify key details that support them.
- Effectively summarise all types of informational texts; differentiate between an objective summary and one's opinions and judgments.
- Understand and explain in depth how a topic is introduced, illustrated, and elaborated.
- Understand and explain the relationships and interactions between two or more individuals, events, or ideas in a text (e.g., examples and anecdotes).
- Identify and determine the meaning of level-appropriate Tier 2 and Tier 3 vocabulary words in informational texts, including connotative, figurative, and technical meanings.

- Identify the structure of a text (e.g., sentences, paragraphs, chapters, and text and graphic features) and how the structure helps develop big ideas.
- Identify an author's point of view and purpose in a text.
- Explain how an author conveys their point of view and purpose in a text.
- Recognise how visual information (illustrations, photographs, maps, and charts) adds to the text, and integrate this information with the written information to gain a deeper understanding.
- Explain how an author supports arguments or claims in a text by giving reasons (opinions) and evidence, such as facts, examples, and expert opinions from reliable sources.
- Distinguish between claims that are supported and those that are not.
- Compare and contrast different authors' approaches to the same subject matter (e.g., a memoir versus a biography).

### 3. Writing

#### A. Writing to Reflect Audience, Purpose, and Task

- Write routinely, clearly, and coherently, completing both short-term and long-term assignments focused on a range of different tasks, purposes, and audiences.
- Strengthen existing writing skills (sentences, paragraphs, transitions, introductions, and conclusions) by applying them to longer and genre-specific writing assignments.
- Use the steps of the writing process to develop and strengthen writing: plan, draft, share, evaluate, revise, edit, and publish.
- Use conventional language standards when editing.
- Maintain a consistent style and tone appropriate to the genre of writing and audience.
- Use keyboards, tablets, the Internet, and other technologies to produce and publish writing and collaborate and communicate with others.

#### B. Writing to Analyse and Understand Text

- Analyse literature in writing: compare and contrast authors' approaches in literary works across genres (e.g., stories and poems, historical novels, and fantasies).
- Compare and contrast, in writing, themes and topics across genres (e.g., stories and poems, historical novels, and fantasies).
- Use literary elements as evidence for analysing literature to strengthen reflection and analysis skills.
- Describe an analysis of informational texts in writing:
  - Explain how authors make and support their points or claims with reasons and factual evidence.
  - Explain how specific pieces of evidence support specific claims.
  - Distinguish, in writing, between claims that are supported and those that are not.

#### C. Conducting Research

- Conduct short research projects focused on answering a specific research question.
- Gather relevant information from several different print and digital sources and use it to support research.
- Adjust the research question as appropriate throughout the information-gathering process.
- Determine the credibility of information gathered from print and digital sources.
- Accurately quote or paraphrase from sources without plagiarising.
- Cite sources and provide a basic bibliography.

#### D. Narrative Writing

- Produce narrative pieces that reflect real-life or imagined experiences.
- Introduce a narrator, a situation, and characters, and develop them through dialogue, pacing, and exposition, including actions, thoughts, feelings, and reactions to events in the plot.
- Organise a well-structured logical or natural sequence of plot events following from the situation, using time-order and transitional words, phrases, and clauses to indicate and manage the event order.

- Incorporate shifts in time and multiple settings.
- Include concrete and sensory details to make writing vivid and precise; convey a sense of experiences and/or the sensations that accompany experiences.
- Provide a sense of closure that follows logically or artfully from the situation, character responses, and sequence of events.

#### **E. Informative Writing**

- Write reports and other types of informational texts that clearly focus ideas and information.
- Introduce a topic with information organised in related sections or paragraphs and developed with facts, definitions, quotations, examples, and details.
- Organise ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect.
- Group related information logically and incorporate formatting features, such as headings, graphics, charts, and other multimedia.
- Include visual elements such as photos, drawings, or diagrams to help explain or present ideas or information when appropriate.
- Use transitions to connect ideas and concepts from distinct categories and to clarify relationships.
- Establish and maintain a formal style.
- Use Tier 2 and/or Tier 3 domain-specific vocabulary to explain or elaborate topics.
- Write a conclusion that wraps up ideas in the text.
- Apply informative/explanatory writing skills to writing standard business communication.

#### **F. Persuasive Writing**

- Write persuasive essays with well-defined theses and arguments that use clear reasons, examples, and evidence to support claims.
- Follow through with an organisational structure that supports the purpose of the text, grouping ideas, reasons, and evidence in a logical way.
- Distinguish evidence from opinion.
- Use identified persuasive techniques (PERSUADER)
- Demonstrate a clear understanding of the topic and argument.
- Use linking words, phrases, and clauses to connect opinions with reasons and evidence.
- Establish and maintain a formal style and reasonable tone.
- Anticipate and answer counterarguments.
- Identify and use credible sources.
- Write a conclusion that effectively and logically wraps up the argument.

### **4. Language Conventions**

#### **A. Command of Language**

- Use knowledge of language conventions when reading, writing, speaking, and listening.
- Rework sentences by shortening, combining, and lengthening them to:
  - create meaning and effect for readers or listeners
  - engage the interest of readers or listeners
  - create a desired style
  - maintain consistency in tone and style

#### **B. Spelling**

- Apply known morphology skills (roots, prefixes, suffixes, and spelling changes) to correctly spell words.
- Continue work with spelling, with special attention to commonly misspelled words.

#### **C. Grammar**

- Understand the basic rules of English grammar and conventions when writing or speaking.
- Use pronouns correctly, including
  - the proper case (objective, subjective, or possessive)

- intensive pronouns (e.g., *myself*, *ourselves*)
- Recognise incorrect use of pronouns, including
  - inappropriate shifts (numbers and persons)
  - unclear pronouns with ambiguous antecedents
- Know how to correct erroneous pronouns.
- Understand what a complete sentence is and
  - identify subject and predicate
  - identify independent and dependent clauses
  - correct fragments and run-ons
- Identify different sentence types and write for variety by using
  - simple sentences
  - compound sentences
  - complex sentences
  - compound-complex sentences
- Recognise verbs in active voice and passive voice, and avoid unnecessary use of passive voice.
- Recognise troublesome verbs and how to use them correctly (e.g., *sit/set*; *rise/raise*).
- Correctly use frequently confused words (e.g., *good/well*; *accept/except*; *principle/principal*; *affect/effect*; *who/whom*; *their/there/they're*; *to/too/two*).
- Recognise incorrect usage of standard English in one's own writing and speaking.
- Recognise incorrect usage of standard English in others' writing and speaking.
- Apply various strategies in conventional language usage to improve expression.

#### D. Capitalisation and Punctuation

- Understand the basic rules of capitalisation and punctuation when writing or speaking.
- Correctly use punctuation introduced in earlier years and learn how to use a semicolon or comma with *and*, *but*, or *or* to separate the sentences that form a compound sentence.
- Correctly use commas, parentheses, and dashes to set off non-restrictive phrases.

#### E. Vocabulary

- Apply a variety of strategies to figure out the meaning of S1 words and phrases, such as the following:
  - context clues
  - examples
  - definitions
  - cause-and-effect relationships
  - comparisons
  - synonyms and antonyms
- Use the overall meaning of a sentence as a clue to the meaning of words within a sentence.
- Figure out the meaning of words based on the word's position and function within a sentence, such as part of speech, subject, predicate, object, etc.
- Use a dictionary, thesaurus, or glossary—print or digital—to answer questions about the meanings and usage of unfamiliar words.
- Know how to use a dictionary—print or digital—to pronounce words correctly and determine a word's part of speech.
- Use a dictionary to find the precise meaning of words and phrases.
- Check hunches about the meaning of words by using inferences based on context or a dictionary.
- Make accurate interpretations of similes and metaphors and other types of figurative language, such as personification, based on context.
- Interpret figures of speech based on context.
- Discern nuances in word meanings.
- Use word relationships such as cause/effect, part/whole, and item/category to better understand the meaning of known and unknown words.

- Distinguish connotations, or shades of meaning, among words with similar denotations (e.g., *cranky*, *grumpy*, *grouchy*, and *mean*).
- Acquire year-level Tier 2 general academic and Tier 3 domain-specific words and phrases and use them with accuracy.
- Use knowledge of Greek and Latin roots and affixes to figure out the meaning of a new word, such as

**Latin/Greek Word, Meaning: Examples**

*annus* [L] year: annual, anniversary  
*ante* [L] before: antebellum, antecedent  
*aqua* [L] water: aquarium  
*astron* [G] star: astronaut, astronomy  
*bi* [L] two: bisect, bipartisan  
*bios* [G] life biology, biography  
*centum* [L] hundred cent, percent  
*decem* [L] ten decade, decimal  
*dico, dictum* [L] say, thing said dictation, dictionary  
*duo* [G, L] two duplicate  
*ge* [G] earth geology, geography  
*hydor* [G] water hydrant, hydroelectric  
*magnus* [L] large, great magnificent, magnify  
*mega* [G] large, great megaphone, megalomania  
*mikros* [G] small microscope, microfilm  
*minus* [L] smaller diminish, minor  
*monos* [G] single monologue, monarch, monopoly  
*omnis* [L] all omnipotent, omniscient  
*phileo* [G] to love philosophy, philanthropist  
*phone* [G] sound, voice phonograph, telephone  
*photo* [from G *phos*] light photograph, photocopy  
*poly* [G] many polygon  
*post* [L] after posthumous, posterity  
*pre* [L] before predict, prepare  
*primus* [L] first primary, primitive  
*protos* [G] first prototype, protozoa  
*psyche* [G] soul, mind psychology  
*quartus* [L] fourth quadrant, quarter  
*tele* [G] at a distance telephone, television, telepathy  
*thermos* [G] heat thermometer, thermostat  
*tri* [G, L] three trilogy, triangle  
*unus* [L] one unanimous, unilateral  
*video, visum* [L] see, seen evident, visual

## 5. Poetry

### A. Poems

“All the world’s a stage” [from *As You Like It*] (William Shakespeare)

“Apostrophe to the Ocean” [from *Childe Harold’s Pilgrimage*, Canto 4, Nos. 178-184] (George Gordon Byron)

“I Wandered Lonely as a Cloud” (William Wordsworth)

“If” (Rudyard Kipling)  
“Mother to Son” (Langston Hughes)  
“Lift Ev’ry Voice and Sing” (James Weldon Johnson)  
“A narrow fellow in the grass” (Emily Dickinson)  
“A Psalm of Life” (Henry Wadsworth Longfellow)  
“The Raven” (Edgar Allan Poe)  
“A Song of Greatness” (a Chippewa song, trans. Mary Austin)  
“Stopping by Woods on a Snowy Evening” (Robert Frost)  
“Sympathy” (Paul Laurence Dunbar)  
“There is no frigate like a book” (Emily Dickinson)  
“The Walloping Window-blind” (Charles E. Carryl)  
“Woman Work” (Maya Angelou)

## B. Terms

- rhythm
- couplet
- rhyme scheme
- free verse

## 6. Fiction, Non-fiction, and Drama

### A. Fiction

- Stories
  - *The Iliad* and *The Odyssey* (Homer)
  - *Flying Lessons and Other Stories* (edited by Ellen Oh)
  - *Calling All Minds: How to Think and Create Like an Inventor* (Temple Grandin)
  - *90 Miles to Havana* (Enrique Flores-Galbis)
- Classical Mythology
  - “Apollo and Daphne”
  - “Orpheus and Eurydice”
  - “Narcissus and Echo”
  - “Pygmalion and Galatea”

### B. Essays and Speeches

- *How the Other Half Lives* by Jacob Riis (1890)
- *The Jungle* by Upton Sinclair (1906)
- *The History of the Standard Oil Company* by Ida M. Tarbell (1904)
- *Twenty Years at Hull-House* by Jane Addams (1910)
- *The School Days of an Indian Girl* by Zitkala-Ša (1900)
- *Lynch Law in America* by Ida B. Wells (1900)
- *Up from Slavery* by Booker T. Washington (1895)
- The Atlanta Exposition Address (1895)
- *The Souls of Black Folk* by W. E. B. Du Bois (1903)
- “Let Woman Choose Her Own Vocation”: Speech by Maggie Lena Walker (1912)
- The Declaration of Sentiments (1848)

- Sojourner Truth's Speech at the Women Rights Convention (1851)
- "Is It a Crime for a U.S. Citizen to Vote?"—Speech by Susan B. Anthony (1873)
- Speech to the House Judiciary Committee by Mary Ann Shadd Cary (1874)
- Speech at the Eleventh National Women's Rights Convention by Frances Ellen Watkins Harper (1886)
- "Debemos trabajar" ("We Must Work") by Jovita Idar (1911)
- "The Meaning of Woman Suffrage" by Mabel Ping-Hua Lee (1914)
- "An Appeal to Coloured Women to Vote and Do Their Duty in Politics"—Speech by Mary Church Terrell (1921)

### C. Drama

*Julius Caesar* (William Shakespeare)

### D. Literary Terms

- Epic
- Literal and figurative language (review from primary school):
  - Simile
  - Metaphor
  - Onomatopoeia
  - Alliteration
  - Personification

## 7. Sayings and Phrases & their meanings / origins

All for one and one for all.  
 All's well that ends well.  
 Bee in your bonnet  
 The best-laid plans of mice and men oft go awry.  
 A bird in the hand is worth two in the bush.  
 Bite the dust  
 Catch-as-catch-can  
 Don't cut off your nose to spite your face.  
 Don't lock the stable door after the horse has bolted.  
 Don't look a gift horse in the mouth.  
 Eat humble pie  
 A fool and his money are soon parted.  
 A friend in need is a friend indeed.  
 Give the devil his due.  
 Good fences make good neighbours.  
 He who hesitates is lost.  
 He who laughs last laughs best.  
 Hitch your wagon to a star.  
 If wishes were horses, beggars would ride.  
 The leopard doesn't change his spots.  
 Little strokes fell great oaks.  
 Money is the root of all evil



Necessity is the mother of invention.  
 It's never over till it's over.  
 Nose out of joint  
 Nothing will come of nothing.  
 Once bitten, twice shy.  
 On tenterhooks  
 Pot calling the kettle black  
 Procrastination is the thief of time.  
 The proof of the pudding is in the eating.  
 RIP  
 The road to hell is paved with good intentions.  
 Rome wasn't built in a day.  
 Rule of thumb  
 A stitch in time saves nine.  
 Strike while the iron is hot.  
 Tempest in a teapot Tenderfoot  
 There's more than one way to skin a cat.  
 Touche!  
 Truth is stranger than fiction

## 8. Reading For Pleasure - BHS Canon

Text and Author	Plagues	Themes/Links to Curriculum
Holes, Louis Sachar	Non-Linear, Complex Narrator	Fate, friendship, history
Wonder, RJ Palacio	Complex Narrator, resistant	Empathy
Coraline, Neil Gaiman	Complex narrator, complex plot	Self sufficiency, good vs evil, family, symbolism
Private Peaceful, Michael Morpurgo	Non-linear timeline	WW1
Refugee Boy, Benjamin Zefaniah	Resistant	Bullying, refugee status, cultural difference
Going Solo, Roald Dahl	Autobiography nonfiction	WW2
Curious Incident of the Dog in the Nighttime	Complex Narrator	Understanding of Autism

# BERWICKSHIRE HIGH SCHOOL

## LANGUAGES & LITERATURE FACULTY

Berwickshire High School



### ENGLISH CURRICULUM: S1-3

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## S2 CURRICULUM

### 1. Listening and Speaking

#### A. Classroom Discussion

- Actively participate in discussions about a variety of S2 topics, ideas, and texts in a variety of settings, including partners, small and large groups, and teacher-led groups.
- Prepare for discussions in advance, including researching the topic and organising information for the discussion. Draw on preparations during the discussion to analyse ideas and explore the topic further.
- Manage goals and deadlines, and define specific roles appropriate to a discussion; follow rules for productive social engagement among peers.
- Ask relevant questions to clarify conversations and ideas and to build upon remarks made by others.
- Use details to elaborate and comment on a topic, text, or issue being discussed; add insight to discussions or move discussions forward.
- Demonstrate a willingness to change one's own point of view when presented with new information during a discussion.
- Interpret information from an array of media formats, such as visual (paintings, pictures, and animations), quantitative (graphs, charts, and diagrams), videos, and recordings.
- Explain how information from media formats reflects, enhances, or is otherwise suitable to the discussion, issue, or topic at hand.
- Find and analyse the main ideas and details in information from multimedia formats.
- Explain a speaker's argument, distinguishing the claims, evidence, and reasons speakers give and whether the claims are adequately supported.
- Evaluate the overall quality of the reasoning used in an argument and the relevance of the evidence provided.

#### B. Presentation of Ideas and Information

- Give a presentation about a topic or text, tell a story, or orally relate a personal experience in a logical and organised manner, including relevant descriptions, details, and facts that support main ideas or themes.
- Orally present a claim-based argument that is supported by research and demonstrates a focused emphasis on the essential points.
- Speak clearly at an understandable volume and pace; maintain eye contact.
- Enhance presentations by adding relevant multimedia such as displays, images, videos, graphics, music, and recordings.
- Switch between formal and informal English as appropriate to the situation or task; adapt speech to a variety of contexts.
- Show proficiency when using formal English, such as standard pronunciation when giving speeches or speaking to large groups and in formal circumstances, such as a job interview.

## 2. Reading

### A. Reading Comprehension and Response—All Texts

- Independently and proficiently read and comprehend longer works of fiction (stories, plays, and poems) and literary nonfiction.

#### Grasping Specific Details and Key Ideas

- Draw multiple pieces of evidence from texts when explaining them or making inferences.
- Quote or cite accurately from texts when explaining them or making inferences.
- Identify the central ideas or themes in a text and explain how they develop.
- Summarise texts objectively.

#### Observing Craft and Structure

- Determine the meaning of words and phrases in a literary or nonfiction text, including Tier 2 academic vocabulary and Tier 3 subject-area vocabulary.
- Consider the impact of word choices on meaning and tone.
- Analyse the structure of a text and how the larger sections relate to the whole.
- Analyse how a text's structure helps build on themes and big ideas.

#### Integrating Information and Evaluating Evidence

- Compare and contrast a text to several audio, video, or multimedia versions of it, focusing on how the medium affects its impact.
- Trace arguments and claims and determine whether the reasoning, evidence, and logic are adequate.
- Analyse what different authors emphasise about the same topic/s and how they present information to create emphasis.

### B. Reading Comprehension—Fiction, Drama, Poetry

- Analyse how literary elements in stories and dramas interact (e.g., how setting affects the characters and plot).
- Analyse the impact of sound devices, such as alliteration, assonance, repetition, rhyme, and rhythm in poems, stories, and plays in specific stanzas, sections, and scenes.
- Analyse figurative language, such as metaphors and similes, to determine meaning.
- Determine connotative meanings of words in literary text.
- Examine how the structures of plays and poems develop deeper meaning and themes.
- Explain how authors develop the points of view of narrators, speakers, and characters.
- Examine how authors contrast the points of view of narrators, speakers, and characters.
- Compare a written text to an oral, visual, audio, or multimedia version, focusing on the techniques used, such as lighting, sound, camera angles, and use of colour.
- Examine historical and fictional accounts of the same events, people, places, periods, and ideas to develop a deep understanding of how authors utilise history in their works and shape history by dramatising it.

### C. Reading Comprehension—Nonfiction and Informational Text I

- Effectively summarise all types of informational texts.
- Understand and explain the relationships and interactions between two or more individuals, events, or ideas in a text and how they influence each other.
- Identify the structure of a text and how it helps develop big ideas.
- Identify an author's point of view and purpose in a text.

- Explain how an author distinguishes their own point of view from that of others in a text.
- Analyse a medium's impact on words by comparing and contrasting an informational text (e.g., a speech) to audio, visual, or multimedia portrayals of the same text (e.g., how the delivery of an address brings the words to life/adds emphasis).
- Explain how an author supports arguments in a text by giving reasons (opinions) and evidence, such as facts, examples, and expert opinions from reliable sources.
- Distinguish between claims that are supported and those that are not.
- Examine the overall soundness of the reasoning in an argument and the quality of the evidence supporting it.
- Compare and contrast different authors' approaches to the same subject matter, such as
  - their different interpretations
  - the different techniques they use to create emphasis
  - what evidence they include
  - how they present evidence to reach their conclusions

### 3. Writing

#### A. Writing to Reflect Audience, Purpose, and Task

- Write routinely, clearly, and coherently, completing both short-term and long-term assignments focused on a range of different tasks, purposes, and audiences.
- Strengthen existing writing skills (sentences, paragraphs, transitions, introductions, and conclusions) by applying them to longer and genre-specific writing assignments.
- Use the steps of the writing process to develop and strengthen writing: plan, draft, share, evaluate, revise, edit, and publish.
- Use conventional language standards when editing.
- Maintain a consistent style and tone appropriate to the genre of writing and audience.
- Use keyboards, tablets, the Internet, and other technologies to produce and publish writing and collaborate and communicate with others.
- Use the Internet to research and cite sources.

#### B. Writing to Analyse and Understand Text

- Analyse literature in writing: compare and contrast real events, people, places, ideas, and periods from history with historical fiction and plays.
- Discuss and analyse, in writing, how authors utilise history in their works and shape history by dramatising it.
- Use literary elements as evidence for analysing literature to strengthen reflection and analysis skills.
- Analyse informational texts in writing:
  - Explain how authors make and support their points or claims with reasons and factual evidence.
  - Explain how specific pieces of evidence support specific claims.
  - Discuss, in writing, whether the reasoning and evidence in an argument are valid and adequate.
- Use details and facts as evidence for analysing informational texts to strengthen research and analysis skills.

#### C. Conducting Research

- Conduct short research projects focused on answering a specific research question.
- Gather relevant information from several different print and digital sources and use it to support research.
- Adjust the research question as appropriate throughout the information-gathering process.
- Use the information-gathering process to pose related questions and explore additional topics requiring further research.
- Determine the credibility of information gathered from print and digital sources.
- Accurately quote or paraphrase from sources without plagiarising.
- Practice honing keywords and key phrases to produce more effective online searches.
- Cite sources and provide a basic bibliography.

#### **D. Narrative Writing**

- Produce narrative pieces that reflect real-life or imagined experiences.
- Introduce a narrator, a situation, and characters, and develop them through dialogue, pacing, and exposition, including actions, thoughts, feelings, and reactions to events in the plot.
- Organise a well-structured logical or natural sequence of plot events following from the situation, using time-order and transitional words, phrases, and clauses to indicate and manage the event order.
- Incorporate shifts in time and multiple settings.
- Include concrete and sensory details to make writing vivid and precise; convey a sense of experiences and/or the sensations that accompany experiences.
- Provide a sense of closure that follows logically or artfully from the situation, character responses, and sequence of events.

#### **E. Informative/Explanatory Writing**

- Write reports and other types of informational texts that clearly focus ideas and information.
- Introduce a topic with information organised in related sections or paragraphs and developed with facts, definitions, quotations, examples, and details.
- Organise ideas, concepts, and information using text structures such as definition, classification, comparison/contrast, and cause/effect.
- Group related information logically and incorporate formatting features, such as headings, graphics, charts, and other multimedia.
- Include visual elements such as photos, drawings, or diagrams to help explain or present ideas or information when appropriate.
- Use transitions to connect ideas and concepts from distinct categories and to clarify relationships; use transitions to create an overall sense of cohesion.
- Establish and maintain a formal style.
- Use Tier 2 and/or Tier 3 domain-specific vocabulary to explain or elaborate topics.
- Write a conclusion that wraps up ideas in the text.

#### **F. Persuasive Writing/Opinion**

- Write persuasive essays with well-defined theses and arguments that use clear reasons, examples, and relevant evidence to support claims.
- Follow through with an organisational structure that supports the purpose of the text, grouping ideas, reasons, and evidence in a logical way.
- Distinguish evidence from opinion.
- Demonstrate a clear understanding of the topic and argument.
- Use linking words, phrases, and clauses to connect opinions with reasons and evidence and create an overall sense of cohesion.
- Demonstrate the use of logical reasoning to support claims throughout the essay.
- Establish and maintain a formal style and reasonable tone.
- Anticipate and answer counterarguments.
- Identify and use accurate, credible sources.
- Write a conclusion that effectively and logically wraps up the argument.

### **4. Language Conventions**

#### **A. Command of Language**

- Use knowledge of language conventions when reading, writing, speaking, and listening.
- Rework sentences by shortening and combining them to
  - express ideas with precision.
  - identify wordiness and correct it.
  - avoid or correct redundancies in word choices and ideas.

## B. Spelling

- Apply known spelling strategies when writing.
- Apply known morphology skills (roots, prefixes, suffixes, and spelling changes) to correctly spell words.
- Continue work with spelling, with special attention to commonly misspelled words.

## C. Grammar

- Understand the basic rules of English grammar and conventions when writing or speaking.
- Know types of phrases and clauses and
  - explain their function in general.
  - explain their function in specific sentences.
- Identify sentence types:
  - simple
  - compound
  - complex
  - compound-complex
- Effectively use a variety of different sentence types to communicate relationships between ideas.
- Know how to use different types of clauses effectively within a sentence.
- Identify and correct dangling/misplaced modifiers.

## D. Capitalisation and Punctuation

- Understand the basic rules of capitalisation and punctuation when writing or speaking.
- Correctly use commas when using coordinate adjectives (e.g., *The dry, stale bread was difficult to chew*)

## E. Vocabulary

- Apply a variety of strategies, such as the following, to figure out the meaning of S2 words and phrases:
  - context clues
  - examples
  - definitions
  - cause-and-effect relationships
  - comparisons
- Use the overall meaning of a sentence as a clue to the meaning of words within a sentence.
- Figure out the meaning of words based on the word's position and function within a sentence, such as part of speech, subject, predicate, object, etc.
- Use a dictionary, thesaurus, or glossary—print or digital—to answer questions about the meanings and usage of unfamiliar words.
- Know how to use a dictionary—print or digital—to pronounce words correctly and determine a word's part of speech.
- Use a dictionary to find the precise meaning of words and phrases.
- Infer the meaning of words by using context, and then confirm the meaning in a dictionary.
- Make accurate interpretations of similes and metaphors and other types of figurative language, such as personification, based on context.
- Interpret figures of speech based on context, especially literary, mythological, and biblical allusions.
- Discern nuances in word meanings.
- Recognise and use word relationships (synonym/antonym, analogies) to better understand words.
- Distinguish connotations, or shades of meaning, among words with similar denotations (e.g., *picky, fickle, discerning, sophisticated, fastidious, pernickety*).
- Acquire year-level Tier 2 general academic and Tier 3 domain-specific words and phrases and use them with accuracy.
- Use knowledge of Greek and Latin roots and affixes to figure out the meaning of a new word, such as

**Latin/Greek Word, Meaning: Examples**

*ab* [L] away from: abnormal, absent  
*ad* [L] to, forward: advocate, advance  
*amo* [L] love: amiable, amorous  
*audio* [L] hear: audience, inaudible  
*auto* [G] self automobile, autocrat  
*bene* [L] good/well beneficial, benefit  
*circum* [L] around circulate, circumference  
*celer* [L] swift accelerate  
*chronos* [G] time chronological  
*cresco* [L] grow increase, decrease  
*cum* [L] with compose, accommodate  
*curro* [L] run current, cursive, course  
*demos* [G] people democracy, epidemic  
*erro* [L] wander, stray error, erratic  
*ex* [L] from, out of exclaim, exhaust  
*extra* [L] outside extravagant, extraordinary  
*facio* [L] make effect, affect  
*fero* [L] bring, bear confer, defer  
*fragilis* [L] breakable fragile, fragment  
*finis* [L] end confine, finality  
*homos* [G] same homogenous  
*hyper* [G] over, beyond hypertension, hyperactive  
*hypo* [G] under, beneath hypodermic, hypothesis  
*jacio* [L] throw eject, interject  
*judex* [L] a judge judge, prejudice  
*juro* [L] swear jury, perjury  
*makros* [G] long macrocosm  
*malus* [L] bad malady, malice  
*manus* [L] hand manufacture, manuscript  
*morphe* [G] form metamorphosis, amorphous  
*neos* [G] new neophyte  
*pan* [G] all panorama, panacea  
*pedis* [L] foot pedal, biped  
*polis* [G] city metropolis  
*pro* [L] before, for proceed, propose, prodigy  
*pseudos* [G] a lie pseudonym  
*re* [L] back, again react, reply, revise  
*scribo* [L] write scribble, inscribe  
*sentio* [L] feel (with senses) sensation, sensual, sentry  
*sequor* [L] follow subsequent, sequel  
*solvo* [L] loosen solution, dissolve, solvent  
*specto* [L] look at inspect, speculate, perspective  
*strictus* [L] drawn tight strict, constricted  
*sub* [L] under subdue, subject, subtract

*super* [L] above superficial, superlative, supreme  
*syn* [G] together synchronise, synthesis  
*tendo* [L] stretch tension, intense, detention  
*teneo* [L] hold, keep contain, content, maintain  
*trans* [L] across transfer, transcontinental  
*valeo* [L] be strong prevail, valiant  
*venio* [L] come event, advent  
*voco* [L] call vocal, voice, vociferous  
*volvo* [L] revolve evolve, revolution  
*zoon, zoe* [G] animal, life zoology, protozoa

## 5. Poetry

### A. Poems

“Annabel Lee” (Edgar Allan Poe)  
“Because I could not stop for Death” (Emily Dickinson)  
“The Charge of the Light Brigade” (Alfred Lord Tennyson)  
“The Chimney Sweeper” (both versions from *The Songs of Innocence* and *The Songs of Experience*; William Blake)  
“The Cremation of Sam McGee” (Robert Service)  
“Dulce et Decorum Est” (Wilfred Owen)  
“Fire and Ice,” “Nothing Gold Can Stay” (Robert Frost)  
“Macavity: The Mystery Cat” (T.S. Eliot)  
“My Heart Soars” (Chief Dan George)  
“This Is Just to Say,” “The Red Wheelbarrow” (William Carlos Williams)  
“Turtle Came to See Me” (Marguerita Engle)  
“Xiuhtezcatl Martinex” (George Ella Lyon)

### B. Elements of Poetry

- Review: meter, iamb, rhyme scheme, free verse, couplet, onomatopoeia, alliteration
- Stanzas and refrains
- Forms
  - ballad
  - sonnet
  - lyric
  - narrative
  - limerick
  - haiku
- Types of rhyme: end, internal, half (or, slant), eye (spelled similarly but pronounced differently)

## 6. Fiction, Nonfiction, and Drama

### A. Short Stories

“Affrilachian Tales: Folktales from the African-American Appalachian Tradition” (retold by Lyn Ford)



“The Gift of the Magi” (O. Henry)

*The Genius of the Harlem Renaissance*, Volume 1 (includes poems, essays, drama, etc., as well.)

“The Necklace” (Guy de Maupassant)

“The Tell-Tale Heart”; “The Purloined Letter” (Edgar Allan Poe)

## **B. Novels / Novellas**

*Hello Universe* (Erin Entrada Kelly)

*Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson)

*The Time Machine* (H.G. Wells)

*Code Talker: A Novel About the Navajo Marines of WWII* (Joseph Bruhac)

## **C. Elements of Fiction**

- Review aspects of plot and setting
- Theme
- Point of view in narration
  - omniscient narrator
  - unreliable narrator
  - third person limited
  - first person
- Conflict: external and internal
- Suspense and climax

## **D. Essays and Speeches**

“Shooting an Elephant” (George Orwell)

“Declaration of War on Japan” (Franklin D. Roosevelt)

“Blood Sweat and Tears” (Winston Churchill)

“Every Man a King” (Huey Long)

“European Unity” (George C. Marshall)

“The Four Freedoms” (Franklin D. Roosevelt)

“The Fourteen Points” (Woodrow Wilson)

## **E. Autobiography**

*Anne Frank’s Tales from the Secret Annex*

Benjamin Franklin (from “The Autobiography”)

Helen Keller (from “The Story of My Life”)

## **F. Drama**

- *The Tempest* (William Shakespeare)
- Elements of drama
  - Tragedy and comedy (review)
  - Aspects of conflict, suspense, and characterisation
  - Soliloquies and asides

## **G. Literary Terms**

- Irony: verbal, situational, dramatic
- Flashbacks and foreshadowing
- Hyperbole; oxymoron; parody

## 7. Foreign Phrases Commonly Used in English

*ad hoc* - concerned with a particular purpose; improvised [literally, “to the thing”]  
*bona fides* - good faith; sincere, involving no deceit or fraud  
*carpe diem* - seize the day, enjoy the present  
*caveat emptor* - let the buyer beware, buy at your own risk  
*de facto* - in reality, actually existing  
*in extremis* - in extreme circumstances, especially at the point of death  
*in medias res* - in the midst of things  
*in toto* - altogether, entirely  
*modus operandi* - a method of procedure  
*modus vivendi* - a way of living, getting along  
*persona non grata* - an unacceptable or unwelcome person  
*prima facie* - at first view, apparently; self-evident  
*pro bono publico* - for the public good  
*pro forma* - for the sake of form, carried out as a matter of formality  
*quid pro quo* - something given or received in exchange for something else  
*requiescat in pace*, R I P - may he or she rest in peace [seen on tombstones]  
*sic transit gloria mundi* - thus passes away the glory of the world  
*sine qua non* - something absolutely indispensable [literally, “without which not”]  
*sub rosa* - secretly

## 8. Reading For Pleasure - BHS Canon

Text and Author	Plagues	Themes/Links to Curriculum
Lord of the Flies, William Golding.	Complex narrator, complex plot, symbolism, archaic.	Dystopian
A Monster Calls, Patrick Ness	Complex story, resistant.	Grief, empathy, isolation
Oliver Twist, Charles Dickens	Archaic, Resistant	Poverty
Animal Farm, George Orwell	Symbolism	Communism
Noughts and Cross, Malorie Blackman	Complex Narrator	Discrimination
A Short History of Nearly Everything, Stephen Fry	Non-fiction NNNF	

# BERWICKSHIRE HIGH SCHOOL

## LANGUAGES & LITERATURE FACULTY

Berwickshire High School



### ENGLISH CURRICULUM: S1-3

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## S3 CURRICULUM

### 1. Listening and Speaking

#### A. Classroom Discussion

- Actively participate in discussions about a variety of S3 topics, ideas, and texts in a variety of settings, including partners, small and large groups, and teacher-led groups.
- Prepare for discussions in advance, including researching the topic and organising information for the discussion. Draw on preparations during the discussion to analyse ideas and explore the topic further.
- Manage goals and deadlines, and define specific roles appropriate to a discussion.
- Follow rules for productive social engagement among peers; follow decision-making protocols (e.g., rubrics or principles) that help build effective social skills related to public discussions.
- Ask relevant questions to clarify conversations and ideas and to build upon remarks made by others.
- Use details to elaborate and comment on a topic, text, or issue being discussed; add insight to discussions or move discussions forward.
- Integrate the ideas, evidence, and viewpoints of multiple speakers before responding or posing questions during a discussion.
- Craft responses to questions, as well as comments, so that ideas, insights, observations, and evidence are relevant to the topic or issue being discussed.
- Demonstrate the ability to defend one's own point of view when presented with new information; adjust one's own point of view, if necessary, when presented with new evidence during a discussion.
- Interpret information from an array of media formats, such as visual (paintings, pictures, and animations), quantitative (graphs, charts, and diagrams), videos, and recordings.
- Explain how information from media formats reflects, enhances, or is otherwise suitable for the discussion, issue, or topic at hand.
- Identify and interpret the purposes, motives, or intentions of an array of information from media formats, such as political, commercial, and social agendas.
- Explain a speaker's argument, distinguishing the claims, evidence, and reasons speakers give and whether the claims are adequately supported.
- Evaluate the overall quality of the reasoning used in an argument and the relevance of the evidence provided; identify and explain when and why particular evidence may be unnecessary, unrelated, or inappropriate.

#### B. Presentation of Ideas and Information

- Give a presentation about a topic or text, tell a story, or orally relate a personal experience in a logical and organised manner, including relevant descriptions, details, and facts that support main ideas or themes.

- Orally present a claim-based argument supported by evidence, curated details, and solid reasoning that demonstrates a focused emphasis on the essential points.
- Speak clearly at an understandable volume and pace; maintain eye contact.
- Support claims in presentations by adding evidence from relevant multimedia such as displays, images, videos, graphics, music, and recordings.
- Use relevant multimedia to enhance presentations and capture viewers' /listeners' attention.
- Use information from several multimedia sources, synthesising it to explain, crystalise, elaborate, or elucidate information for viewers/listeners.
- Switch between formal and informal English as appropriate to the situation or task; adapt speech to a variety of contexts.
- Show proficiency when using formal English, such as standard pronunciation when giving speeches or speaking to large groups and in formal circumstances, such as a job interview.

## 2. Reading

### A. Reading Comprehension and Response—All Texts

- Independently and proficiently read and comprehend longer works of fiction (stories, plays, and poems) and literary nonfiction.

#### Grasping Specific Details and Key Ideas

- Identify and utilise the most appropriate supporting evidence from texts when explaining them or making inferences.
- Quote or cite accurately from texts when using evidence to explain them or make inferences.
- Identify the central ideas or themes in a text and explain how they develop.
- Understand how the component parts in literary works or supporting ideas in informational texts build themes or big ideas.
- Summarise texts objectively.

#### Observing Craft and Structure

- Determine the meaning of words and phrases in a literary or nonfiction text, including Tier 2 academic vocabulary and Tier 3 subject-area vocabulary.
- Consider the impact of word choices on meaning and tone.
- Analyse the structures of several texts to determine how structures create meaning and influence style; then, compare and contrast the texts, considering the impact on meaning and style each structure has.
- Evaluate in detail how sentences cooperate in paragraphs to build and organise key ideas, key concepts, and key details (versus extraneous information) and, in turn, how paragraphs cooperate to build ideas and organise information in texts.

#### Integrating Information and Evaluating Evidence

- Explore the advantages and disadvantages of various media, such as books or other printed materials, videos, digital photography, or recordings, to convey ideas or explore a topic.
- Compare and contrast different texts with the same topic, themes, or genre.

### B. Reading Comprehension—Fiction, Drama, Poetry

- Analyse analogies, allusions to other texts, and figurative language, such as metaphors and similes, to determine meaning.
- Determine connotative meanings of words in literary texts.
- Consider the function of dialogue in stories and plays, focusing on how it moves a story forward, reveals aspects of a character's personality, causes characters to take action, influences how characters interact with each other, or otherwise affects the events of the plot.
- Compare and contrast a script or written version of a story to a filmed version or live

performance, analysing the extent of the departures from the original or faithfulness to it and the effectiveness of the artistic choices made by the director or actors.

- Explore how authors use dramatic irony to
  - create a different point of view for the audience or reader than the point of view of the characters in a story or drama.
  - create differing points of view and levels of awareness among characters in the same story or drama.
  - involve or affect the reader or audience by creating differing points of view and levels of awareness for characters in the same story or drama.
  - build suspense or humour by contrasting points of view and levels of awareness among characters or between the reader/audience and the characters in a story or drama.
- Analyse archetypal plot patterns, themes, and character types and other literary devices and allusions from foundational literary works used in modern fiction.
- Compare modern fiction with the sources it draws from for inspiration, such as traditional stories, epic poetry, mythology, and religious works (e.g., the Bible), with a focused discussion on how stories from the past are modernised.

### **C. Reading Comprehension—Non-fiction and Informational Text**

- Effectively summarise all types of informational texts.
- Analyse technical meanings, analogies, and allusions to other texts to determine meaning.
- Understand and explain the relationships and interactions between two or more individuals, events, or ideas in a text and how the author integrates them.
- Identify the structure of a text at the sentence and paragraph level and how it helps develop and hone big ideas and key concepts. (PULSE)
- Identify an author's point of view and purpose in a text. (PULSE)
- Explain how an author distinguishes their own point of view from that of others in a text, focusing on how an author responds to evidence and/or viewpoints that conflict.
- Analyse the advantages and disadvantages of various mediums' (print, digital, video, and multimedia) ability to relate information to the reader or viewer about a particular topic or idea.
- Explain how an author supports arguments in a text by giving reasons (opinions) and evidence, such as facts, examples, and expert opinions from reliable sources.
- Distinguish between claims that are supported and those that are not.
- Examine the overall soundness of the reasoning in an argument and the quality of the evidence supporting it; identify unnecessary, unrelated, or inappropriate evidence.
- Compare and contrast texts containing conflicting information or arguments, identifying the conflict precisely and distinguishing whether the conflicting information is a matter of disparate facts, interpretations, or opinion/viewpoint.

## **3. Writing**

### **A. Writing to Reflect Audience, Purpose, and Task**

- Write routinely, clearly, and coherently, completing both short-term and long-term assignments focused on a range of different tasks, purposes, and audiences.
- Strengthen existing writing skills (sentences, paragraphs, transitions, introductions, and conclusions) by applying them to longer and genre-specific writing assignments.
- Use the steps of the writing process to develop and strengthen writing: plan, draft, share, evaluate, revise, edit, and publish.
- Use conventional language standards when editing.
- Maintain a consistent style and tone appropriate to the genre of writing and audience.
- Use keyboards, iPads, the Internet, and other technologies to produce and publish writing and collaborate and communicate with others.

- Use the Internet to research and cite sources.

## **B. Writing to Analyse and Understand Text**

- Analyse literature in writing: trace archetypal plot patterns, character types, and themes in modern fiction and compare and contrast them with the sources they draw on, such as epic poetry, the Bible and other religious works, traditional stories, and myths.
- Discuss and analyse, in writing, how authors modernise the archetypal source material they use for inspiration.
- Use literary elements as evidence for analysing literature to strengthen reflection and analysis skills.
- Describe an analysis of informational texts in writing:
  - Explain how authors make and support their points or claims with reasons and factual evidence.
  - Explain how specific pieces of evidence support specific claims.
  - Discuss, in writing, whether the reasoning and evidence in an argument are valid and adequate.
  - Discuss, in writing, why evidence is invalid (e.g., unnecessary, unrelated, or inappropriate).
- Use details and facts as evidence for analysing informational texts to strengthen research and analysis skills.

## **C. Conducting Research**

- Conduct short research projects focused on answering a specific research question, especially one posed by the student.
- Gather relevant information from several different print and digital sources and use it to support research.
- Adjust the research question as appropriate throughout the information-gathering process.
- Use the information-gathering process to pose related questions and explore additional topics and avenues of inquiry requiring further research.
- Determine the credibility of information gathered from print and digital sources.
- Accurately quote or paraphrase from sources without plagiarising.
- Practice honing keywords and key phrases to produce more effective online searches.
- Cite sources and provide a basic bibliography.

## **D. Narrative Writing**

- Produce narrative pieces that reflect real-life or imagined experiences.
- Introduce a narrator, a situation, and characters, and develop them through dialogue, pacing, and exposition, including actions, thoughts, feelings, and reactions to events in the plot.
- Organise a well-structured logical or natural sequence of plot events following from the situation, using time-order and transitional words, phrases, and clauses to indicate and manage the event order.
- Incorporate shifts in time and multiple settings, interconnecting them with events and experiences that move character development forward.
- Include concrete and sensory details to make writing vivid and precise; convey a sense of experiences and/or the sensations that accompany experiences.
- Provide a sense of closure that follows logically or artfully from the situation, character responses, and sequence of events.

## **E. Informative/Explanatory Writing**

- Write reports and other types of informational texts that clearly focus ideas and information.
- Introduce a topic with information organised in related sections or paragraphs and developed with well-curated facts, definitions, quotations, examples, and details.
- Organise ideas, concepts, and information using broad categories.
- Group related information logically and incorporate formatting features, such as headings, graphics, charts, and other multimedia.
- Include visual elements such as photos, drawings, or diagrams to help explain or present ideas or information when appropriate.
- Use a variety of transitions to connect ideas and concepts from distinct categories and to clarify relationships; use transitions to create an overall sense of cohesion.
- Establish and maintain a formal style.

- Use Tier 2 and/or Tier 3 domain-specific vocabulary to explain or elaborate topics.
- Write a conclusion that wraps up ideas in the text.

#### F. Persuasive Writing/Opinion

- Write persuasive essays with well-defined theses and arguments that use clear reasons, examples, and relevant evidence to support claims.
- Follow through with an organisational structure that supports the purpose of the text, grouping ideas, reasons, counterclaims, and evidence in a logical way.
- Demonstrate the use of logical reasoning to support claims throughout the essay.
- Demonstrate a clear understanding of the topic and argument.
- Anticipate and answer counterarguments.
- Distinguish evidence from opinion and claims from counterclaims.
- Use linking words, phrases, and clauses to connect opinions with reasons and evidence, distinguish a counterclaim, and create an overall sense of cohesion.
- Establish and maintain a formal style and reasonable tone.
- Identify and use accurate, credible sources.
- Write a conclusion that effectively and logically wraps up the argument.

### 4. Language Conventions

#### A. Command of Language

- Use knowledge of language conventions when reading, writing, speaking, and listening.
- Use active and passive verbs and voice to portray the conditional and subjunctive mood—that is, states and actions tied to hypothetical scenarios (e.g., *if . . . then, wish, would*) of varying degrees of possibility.
- Use the conditional and subjunctive mood to create desired effects, express uncertainty, or communicate the fantastical.
- Use the conditional and subjunctive mood to emphasise both the person hypothesising and the ideas being hypothesised.

#### B. Spelling

- Apply known spelling strategies when writing.
- Apply known morphology skills (roots, prefixes, suffixes, and spelling changes) to correctly spell words.
- Continue work with spelling, with special attention to commonly misspelled words.

#### C. Grammar

- Understand and apply the basic rules of English grammar and conventions when writing or speaking.
- Know the function of verbals generally and how they are used in sentences, including:
  - Participles
    - Identify past, and present participles.
    - Identify participial phrases.
    - Find the noun modified.
    - Correctly use commas with participial phrases.
  - Infinitives and infinitive phrases
    - Adjective and adverb: find the word it modifies.
    - Noun: tell its use in the sentence.
- Form cohesive sentences using both passive and active verbs and voice.
- Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.

- Correct erroneous shifts in verb voice and mood.

#### D. Capitalisation and Punctuation

- Understand and apply the basic rules of capitalisation and punctuation when writing or speaking.
- Use punctuation (comma, dash, and ellipsis) to indicate a pause or break.
- Use an ellipsis to indicate an omission.

#### E. Vocabulary

- Figure out the meaning of S3 words and phrases, using a variety of strategies such as the following:
  - context clues
  - examples
  - definitions
  - cause-and-effect relationships
  - comparisons
- Use the overall meaning of a sentence as a clue to the meaning of words within the sentence.
- Figure out the meaning of words based on the word's position and function within a sentence, such as part of speech, subject, predicate, object, etc.
- Use a dictionary, thesaurus, or glossary—print or digital—to answer questions about the meanings and usage of unfamiliar words.
- Know how to use a dictionary—print or digital—to pronounce words correctly and determine a word's part of speech.
- Use a dictionary to find the precise meaning of words and phrases.
- Infer the meaning of words by using context, and then confirm the meaning in a dictionary.
- Make accurate interpretations of similes and metaphors and other types of figurative language, such as personification, based on context.
- Interpret figures of speech based on context, especially verbal irony and puns.
- Discern nuances in word meanings.
- Recognise and use word relationships to better understand words, such as
  - cause/effect
  - item/category
  - part/whole
  - synonym/antonym
  - analogies
- Distinguish connotations, or shades of meaning, among words with similar denotations (e.g., *picky*, *fickle*, *discerning*, *sophisticated*, *fastidious*, *pernickety*).
- Acquire year-level Tier 2 general academic and Tier 3 domain-specific words and phrases and use them with accuracy.
- Use knowledge of Greek and Latin roots and affixes to figure out the meaning of a new word, such as

##### **Latin /Greek Word, Meaning: Examples**

*aequus* [L] equal: equal, equation

*ago, acta* [L] do, things done: agent, enact, transact

*anthropos* [G] man, human being: anthropology, misanthrope

*ars* [L] art artist, artefact

*brevis* [L] short brevity, abbreviate

*canto* [L] sing chant, cantor

*caput* [L] head captain, decapitate

*clino* [L] to lean, bend incline, decline

*cognito* [L] know cognisant, recognise

*copia* [L] plenty copy, copious

*credo* [L] believe credible, incredulous



*culpa* [L] blame culpable, culprit  
*dominus* [L] a lord, master dominate, dominion  
*duco* [L] lead abduct, introduce  
*fido* [L] to trust, believe confide, infidel  
*funo, fusum* [L] pour, thing poured effusive, transfusion  
*genus* [L] kind, origin generic, congenital  
*holos* [G] whole holistic, catholic  
*jungo* [L] join junction, conjugal  
*lego, lectum* [L] read, thing read intellect, legible  
*locus* [L] a place local, dislocate  
*loquor* [L] speak eloquent, loquacious  
*medius* [L] middle mediate, mediocrity  
*missio* [L] a sending emissary, mission  
*morior* [L] die mortal  
*nego* [L] deny negate  
*nihil* [L] nothing nihilism, annihilate  
*occido* [L] kill homicide, suicide  
*pathos* [G] suffering, feeling sympathy, apathy  
*pendo* [L] weigh, hang depend, pendant  
*per* [L] through perceive, persist, persevere  
*phobos* [G] fear phobia, claustrophobia  
*positum* [L] placed position, opposite  
*porto* [L] carry transport, export  
*possum* [L] be able possible, potent  
*pugno* [L] to fight impugn, pugnacious  
*punctum* [L] point punctual, punctuation  
*rego* [L] to rule regular, regency  
*sanguis* [L] blood sanguine  
*satis* [L] enough satisfy  
*scio* [L] know science, conscious  
*solus* [L] alone solo, desolate  
*sonus* [L] a sound unison, consonant  
*sophos* [G] wise philosophy, sophomore  
*spiritus* [L] breath inspire, spirit  
*totus* [L] whole totalitarianism  
*tractum* [L] drawn, pulled distract, tractor  
*usus* [L] use abuse, utensil  
*vacuus* [L] empty evacuate, vacuum  
*verbum* [L] word verbal  
*verto* [L] turn avert, convert, anniversary  
*via* [L] way, road deviate, viaduct

## 5. Poetry

### A. Poems

“Chicago” (Carl Sandburg)  
 “Do Not Go Gentle into That Good Night” (Dylan Thomas)  
 “The Lake Isle of Innisfree” (William Butler Yeats)  
 “Lucy Gray (or Solitude);” “My Heart Leaps Up” (William Wordsworth)  
 “Mending Wall;” “The Gift Outright” (Robert Frost)  
 Polonius’s speech from *Hamlet*, “Neither a borrower nor a lender be . . .” (William Shakespeare)  
 “Ozymandias” (Percy Bysshe Shelley)  
 Sonnet 18, “Shall I compare thee. . .” (William Shakespeare)  
 “Spring and Fall” (Gerald Manley Hopkins)  
 “A Supermarket in California” (Allen Ginsberg)  
 “Theme for English B” (Langston Hughes)  
 “The Hill We Climb” (Amanda Gorman)  
 “To Julia de Burgos;” “Rio Grande de Lioza;” “I Was My Own Route” (Julia de Burgos)  
 “Flight;” “No Place on the Map;” “More & More Meanings” (Margarita Engle)  
 “English Con Salsa” (Gina Valdes)  
 “A Wreath for Emmett Till” (Marilyn Nelson)  
 “I Am Accused of Tending to the Past” (Lucille Clifton)  
 “Frederick Douglass” (Robert Hayden)  
 “Ballad of Birmingham” (Dudley Randall)

## B. Elements of Poetry

- Review: meter, iamb, rhyme scheme, free verse, couplet, onomatopoeia, alliteration, assonance
- Review:
  - forms: ballad, sonnet, lyric, narrative, limerick, haiku
  - stanzas and refrains
  - types of rhyme: end, internal, slant, eye
  - metaphor and simile
  - extended and mixed metaphors
  - imagery, symbol, personification
  - allusion

## 6. Fiction, Nonfiction, and Drama

### A. Short Stories

“The Bet” (Anton Chekov)  
 “Dr. Heidegger’s Experiment” (Nathaniel Hawthorne)  
 “God Sees the Truth But Waits” (Leo Tolstoy)  
 “An Honest Thief” (Fyodor Dostoyevsky)  
 “The Open Boat” (Stephen Crane)  
*Us, in Progress: Short Stories About Young Latinos* (Lulu Delacre)  
 “The Tell Tale Heart” (Edgar Allan Poe)

### B. Novels

*Frankenstein* (Mary Shelley)  
*The Squatter and the Don* (Maria Ruiz de Burton)

### C. Elements of Fiction

- Review:
  - plot and setting
  - theme
  - point of view in narration: omniscient narrator, unreliable narrator, third person limited, first person
  - conflict: external and internal
  - suspense and climax
- Characterisation
  - as delineated through a character's thoughts, words, and deeds; through the narrator's description; and through what other characters say
  - flat and round; static and dynamic
  - motivation
  - protagonist and antagonist
- Tone and diction

#### D. Essays and Speeches

"It Was a Great Day in Jersey" by Wendell Smith (1946)  
 From *Coming of Age in Mississippi* by Anne Moody (1968)  
 From *Rosa Parks: My Story* (1992) From *The Genius of the Harlem Renaissance*, Volume 2  
 "Don't Ride the Bus"—Leaflet by Jo Ann Robinson, Women's Political Council (1955)  
 "Sit Down Chillun, Sit Down!" by Wilma Dykeman and James Stokely (1960)  
 "I'm Not Free Unless My Brothers Are Free"—Freedom Rider Robert (1961)  
 "Which Side Are You On?" by James Farmer (1985)  
 "Letter from Birmingham Jail" by Martin Luther King, Jr. (1963)  
 President John F. Kennedy's Speech on Civil Rights (1963)  
 "I Have a Dream"—Speech by Dr. Martin Luther King, Jr. (1963)  
 From *Selma, Lord, Selma: Girlhood Memories of the Civil Rights Days* by Sheyann Webb (1980)  
 "The Ballot or the Bullet"—Speech by Malcolm X (1964)  
 Equal Rights for Women: A Speech to the U. S. House of Representatives by Shirley Chisholm (1969)  
 "Together, You Can Redeem the Soul of Our Nation," by John Lewis (2020)  
 "Ask not what your country can do for you" (John F. Kennedy's Inaugural Address)  
 "I have a dream"; "Letter from Birmingham Jail" (Martin Luther King, Jr.)  
 "The Marginal World" (Rachel Carson)  
 "The World is Waking Up" (Greta Thunberg)

#### E. Autobiography

*Narrative of the Life of Frederick Douglass* (Frederick Douglass)

#### F. Drama

- *The Importance of Being Earnest* (Oscar Wilde)
- Elements of Drama
  - Review:
    - tragedy and comedy
    - aspects of conflict, suspense, and characterisation
  - Farce and satire

- Aspects of performance and staging
  - actors and directors
  - sets, costumes, props, lighting, music
  - presence of an audience

## G. Literary Terms

- Irony: verbal, situational, dramatic
- Flashbacks and foreshadowing
- Hyperbole, oxymoron, parody

## 7. Foreign Phrases Commonly Used in English

*au revoir* - goodbye, until we see each other again

*avant-garde* - a group developing new or experimental concepts, a vanguard

*bête noire* - a person or thing especially dreaded and avoided [literally, “black beast”]

*c’est la vie* - that’s life, that’s how things happen

*carte blanche* - full discretionary power [literally, “blank page”]

*cause célèbre* - a very controversial issue that generates fervent public debate [literally, a “celebrated case”]

*coup de grâce* - a decisive finishing blow

*coup d’état* - overthrow of a government by a group

*déjà vu* - something overly familiar [literally, “already seen”]

*enfant terrible* - one whose remarks or actions cause embarrassment, or someone strikingly unconventional [literally, “terrible child”]

*fait accompli* - an accomplished fact, presumably irreversible

*faux pas* - a social blunder [literally, “false step”]

*Madame, Mademoiselle, Monsieur* - Mrs., Miss, Mr.

*merci* - thank you

*pièce de résistance* - the principal part of the meal, a showpiece item

*raison d’être* - reason for being

*savoir-faire* - the ability to say or do the right thing in any situation, polished sureness in society [literally, “to know (how) to do”]

*tête-à-tête* - private conversation between two people [literally, “head to head”]

## 8. Reading For Pleasure - BHS Canon

Text and Author	Plagues	Themes/Links to Curriculum
The Book Thief, Markus Zusak	Complex narrator	WW2
The Catcher in the Rye, J.D Salinger.	Complex Narrator, Resistant	1950s America - post war boom
The Great Gatsby, F Scott Fitzgerald	Complex Narrator	Roaring 20s/ depression America - Of Mice and Men
I am Malala, Malala Yousefai	Autobiography	Afghanistan, Taliban, religion.
Heroes, Stephen Fry	Non fiction	Greek Mythology
The Hunger Games, Suzanne Collins	Resistant	Dystopian

