



The Bishop Strachan School  
Department Name: English

**Course Title: English**  
**Grade Level: 12**  
**Ministry Course Code: ENG4UI**

**Teacher's Name: Cathie Pfaff**

**Developed by: Cathie Pfaff**

**Date: August 2007**

**Revision Date: September 2009**

**Developed from: The Ontario Curriculum Grade 11 and 12 English, 2007**

**Texts:**

Atwood, Margaret. *The Penelopiad*. Toronto: Vintage Canada., 2006.

Davies, Robertson. *Fifth Business*. Markham, ON: Penguin, 1995.

Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 1995.

Hacker, Diana. *A Pocket Style Manual*. 5<sup>th</sup> ed. New York: Bedford/St. Martin's, 2008.

Miller, Arthur. *Death of a Salesman*. Penguin Plays.

Reza, Yasmina. *Art*. (translation: Christopher Hampton). Dramatist Play Service, 1998.

Schakel, Peter and Jack Ridl. *250 Poems: a Portable Anthology*. Boston and New York:

2<sup>nd</sup> ed. Bedford/ St. Martin's. 2007.

Shakespeare, William. *Hamlet* (Cambridge School edition). Cambridge: Cambridge University Press. 2000.

Shelley, Mary. *Frankenstein*. Penguin, 2003.

2009-10 only: one of Marina Endicott *Good to a Fault* or *Open Arms*

**Plus summer reading of student choice of one from four plays and one from eleven novels.**

**Prerequisite: ENG 3U, English, Grade 11, University Preparation**

**Credits: 1.0**

**Length: 110 hours**

## Course Description/Rationale

This course emphasizes consolidation of literacy, communication, and critical and creative thinking, skills necessary for success in academic and daily life. Students will analyse a range of challenging literary texts from various time periods, countries, and cultures; interpret and evaluate informational and graphic texts; create oral, written, and media texts in a variety of forms, and write analytical and argumentative essays and a major paper for an independent project. An important focus will be on understanding academic language and using it coherently and confidently in discussion and argument, and selecting the reading strategies best suited to particular texts and particular purposes for reading, and developing greater control in writing. The course is intended to prepare students for university, college, or the workplace. Students in this course are strongly encouraged to prepare for and write the AP English Literature and Composition exam in May.

## Overall Curriculum Expectations

### Oral Communication (O)

1. **Listening to Understand:** listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;
2. **Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;
3. **Reflecting on Skills and Strategies:** reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

### Reading and Literature Studies (R)

1. **Reading for Meaning:** read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning;
2. **Understanding Form and Style:** recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning;
3. **Reading With Fluency:** use knowledge of words and cueing systems to read fluently;
4. **Reflecting on Skills and Strategies:** reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

### Writing (W)

1. **Developing and Organizing Content:** generate, gather, and organize ideas and information to write for an intended purpose and audience;
2. **Using Knowledge of Form and Style:** draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;
3. **Applying Knowledge of Conventions:** use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;
4. **Reflecting on Skills and Strategies:** reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.

**Media (M)**

1. **Understanding Media Texts:** demonstrate an understanding of a variety of media texts;
2. **Understanding Media Forms, Conventions, and Techniques:** identify some media forms and explain how the conventions and techniques associated with them are used to create meaning;
3. **Creating Media Texts:** create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques;
4. **Reflecting on Skills and Strategies:** reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.

**Instructional Hours Summary**

Course Content Unit	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/ Student Teacher Conference	Total
1. The Search for Self in Fiction: <i>The Great Gatsby</i> , <i>The Penelopiad</i> , and <i>Fifth Business</i>	27.5				27.5
2. Poetry (begins in the fall and extends through year)	20.5				20.5
3. Point Counterpoint: modern drama	9				9
4. Classic Literature: mirror of or challenge to social values	16				16
5. Independent Study: Great Books	8			2	10
6. Contemporary Voices in fiction and drama (Marina Endicott and Yasmina Reza)	10	2 Author visit and workshop  3 Theatre trip to <i>Art</i>			15
7. Media Project	7				7

Summative			Oral performance and written exam= 5 (With suggested external exam 8 hours)		5
<b>Total</b>	<b>98</b>	<b>5.5</b>	<b>5</b>	<b>2</b>	<b>110</b> <b>(113 with suggested external exam)</b>

## Unit Descriptions

### Course Essential Question:

*How can the refining of our skills in reading literature, discussing and in writing about it enrich our lives in an enduring way?*

### Unit 1 The Search for Self in Narrative (September-November)

**Essential Question: What is the relationship between the private self and the public persona or social role?**

This major unit focuses on twentieth century fiction, with a focus in Atwood's *The Penelopiad* on re-imagining of parts of the classical text (*The Odyssey*) and on two touchstones of Canadian and American literature, *Fifth Business* and *The Great Gatsby*.

It combines an approach to the thematic essential question with a review and consolidation of the elements of fiction, (emphasis on point of view, structure, symbol, and methods of characterization). It moves from more instructor-centered activities to group and individual projects. Students communicate their understanding in class discussions, reading journals, essays, formal oral presentations, and sometimes concept maps. The work here lays the groundwork for the independent analysis in the Great Books project later.

### Unit 2 – Poetry (runs all year with a focus in April)

**Essential Question: What are the special qualities of poetry that allow it to communicate an individual's experiences and insights?**

Poetry plays an important role in this course so, in a unit that spans the year, students are exposed to a wide range of classic and contemporary poetry. The emphasis falls on close reading, but student responses take a variety of forms from pre-critical impressions to focused oral and electronic discussion groups to short tightly-structured timed written analyses of sight poems. This unit makes use of student exemplars for instructional purposes, and also introduces students to the skills required by complex multiple choice tests based on poetry. Until a spring project much of the written poetry work is formative.

### **Unit 3 – Point Counter Point -- Modern Drama**

**Essential Question: How can thinking comparatively sharpen understanding of literary texts?**

This short unit is designed for instruction and practice in comparative thinking and writing and uses one drama studied as a class and a choice of four dramas, originally read as summer reading and reviewed in small groups. Class literature instruction is concerned with the elements of drama and the major thematic and stylistic issues raised by *Death of a Salesman*: family conflict, Willy's heroism or his cowardice, the social commentary, the dramatic structure, the handling of time, symbols, and staging. Class skills instruction aims to develop the skills in posing questions and determining criteria that lead to valuable comparisons and contrasts. Students review their individual play choice by small group discussion (with and without teacher) and then develop a short comparative essay by narrowing one of a choice of broad topics.

### **Unit 4 - Classic Literature: mirror of or challenge to social values**

**Essential Questions: How do literary texts reflect and challenge the social values of their day? How do these texts come to have new meanings in new eras?**

Two famous works, *Frankenstein* and *Hamlet*, are read, studied, discussed and debated. Apart from reading a Jane Austen novel in grade 10, students have had no experience in the school curriculum with fiction pre-1900 and in *Frankenstein* students are exposed to a novel with its origins in Romanticism but one that raises important continuing ethical issues. Literary study focuses on the complex structure with its shifting points of view and the handling of the setting, but students also read secondary sources about the author and the text, compare the novel with the ideas raised by Howard Fast's story "The Large Ant" and examine the cultural legacy of the text. Students will be encouraged to attend a performance of the Catalyst Theatre's production of the musical *Frankenstein* being staged at the Canadian Stage Company in May. In the case of *Hamlet*, thematic connections are made between the protagonist and the characters in the novels of the first unit by exploring the consequences for Hamlet of being an outsider, guided by a moral code at odds with his society. There is emphasis on the role of the play as a world literary text, exposure to the theories of different critical schools, practice in understanding the language of film with several short selections viewed in alternate film versions, and an opportunity to explore conflicting interpretations of Ophelia through paintings and accounts of past productions. Most writing done in connection with this unit is on demand class writing and frequently the unit finishes with a set of classroom debates.

### **Unit 5 - Independent Study: Great Books**

**Essential Question: How is form related to meaning in narrative? What makes "a great book"?**

Students choose any "great book" that intrigues them, read it, prepare a detailed set of notes and then plan a major analytical paper of 1800-2000 words on a topic of their own choice. Instruction focuses on thesis formulation, selection of the best organizational structure, effective use of the conventions of scholarly writing, as well as revision and editing skills. In an oral panel presentation or a graded discussion, students select from among aesthetic and moral arguments to advocate for their ISP novel as a great novel for all times or one deserving to be widely read by their generation.

## Unit 6 – Contemporary Voices in Fiction and Drama

### Essential Question: Who gives meaning to a work of art?

This short unit in the late winter and early spring takes advantage of two opportunities available to the students in 2009-10. As part of a long-standing annual tradition at the school, a Canadian author visits the school to speak to the students and to conduct workshops. In connection with the February visit of Marina Endicott the class will read and discuss either *Good to A Fault* or *Open Arms*, with further exposure to the poem *The Policeman's Wife* and produce small media texts related to their study. In early April they will attend a performance of Yasmina Reza's *Art* being staged by the Canadian Stage Company. Class work on the play will focus on the issue of aesthetic judgment, especially as related to their class work on the springtime Great Books presentations.

## Unit 7 - Media

### Essential Question: Which current magazines, print or electronic, can I count on for perceptive insights and imaginative approaches?

After exposure to a wide range of current print or e-periodicals (both issues-based or arts based ones) students select one magazine to study. They prepare a report and presentation to the class that is both informative and evaluative in nature. The project's aim is to have them take the literary and evaluative skills gained in the course into their lives as self-selecting readers at university and beyond. An oral presentation based on this work normally forms one part of the summative.

**Note:** The heavier reading load of this course, as compared to ENG 4U, is intended to give students in this course greater range and depth in addressing the essay questions on the spring AP exam.

The independent novel is begun over the December break. Students also read several novels and a drama in the summer, and prepare a summer journal on one, as well as do small group and individual class and homework activities to consolidate this reading.

### Teaching/Learning Strategies

Small group activities	Short research assignments	Inquiry- based activities
Cooperative project or wiki	Exploratory writing	Student exemplars
Independent reading	Field trip	Exploration of secondary sources
Structured discussion – oral and electronic	Debate or symposium	
Role play	Teacher instruction	
Writing conferences	Peer review	
Brainstorming	Self-Analysis	

### Assessment/Evaluation Strategies

Paper and Pencil	Performance Methods	Personal Communication	Other
Essays	Magazine presentation	Conferences	Teacher anecdotal records
One-two short tests	Debate/Four Corners discussion/Student-led discussion	Classroom discussion	Teacher log
One examination	Panel: Great Books advocacy	Peer assessment	Checklists
Annotated bibliography entries	Anthology compilation and editing (delete)	Self-evaluation and reflection	Rubrics
	Media construction like concept map	Writing journals	
	Creative writing (delete)	Short creative pieces	

### Assessment/Evaluation

**Seventy per cent (70%)** of the final grade will be based on evaluations conducted throughout this course. This portion of the grade should reflect the students' *most consistent level of achievement* throughout this course, although special consideration should be given to the more recent evidence of achievement.

**Thirty per cent (30%)** of the final grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation suitable to the course content and administered towards the end of the course.

Teachers will ensure that student work is assessed and/or evaluated in a balanced manner with respect to the four categories (see below), and that achievement of particular expectations is considered within the appropriate categories. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories of knowledge and skills are:

- Knowledge and Understanding (20-30%)
- Thinking (20-30%)
- Communication (20-30%)
- Application (20-30%)

Type of Assessment	Unit Title/Length	Overall Expectations (see pg 2)	Evaluation Tools
70%	Unit 1 Search for Self 27.5 hours	R1, R2, W1,  W1, W2, W3, W4 R1, R2  O1, O2, O3	Reading journal
			Short essay prepared at home (delete)
			In class short essays and revisions
			Student-led oral discussion ( <i>Fifth Business</i> )
	Unit 2 Poetry 20.5 hours	R1, R2, R3, R4, W1, W2, W3 R1, R2, R3 W1, W2, W3 M3	Formative poetry responses
			Poetry and Myth project
	Unit 3 Point Counter Point 9 hours	R1,R2, W1  R2, W1, W2, W3, W4	Short secondary source exercise
			Comparative essay
	Unit 4 Classic Literature 16 hours	R1, R2, R3, W1  O1, O2, O3	Test
			Debate/Four Corner Discussion
Unit 5 Independent Study 8 hours (+2 independent/conference)	R1, R2, R4 W1, W2, W3, W4  O1,O2, O3	1800-2000 word independent paper	
		Oral presentation	
Unit 6 Contemporary Voices 10 + 5 for author visit and theatre performance	R1, R2, M3   W1	Concept map	
		On demand writing on <i>Art</i>	
Unit 7 Media Study 7 hours	M1, M2, M4	Informal assessment through unit – évaluation in summative	
30%	Summative 5 hours	M1, M2, W2, O1, O2  R1, R2, R3 W1, W2	Magazine presentation and student-led discussion based on media study  written exam

Total
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## Course Resources

All student-owned texts as listed above.

### Selected Additional Resources

Collection of books on Robertson Davies, F. Scott Fitzgerald, Shakespeare, Shelley, Miller in Bishop Strachan School Learning Commons

*Advanced Placement Program Professional Development (200898 AP Literature and Composition*

AP Glossary of Literary Terms (augmented from Grade 11)

Released student AP exemplars

AP CD-ROM with multiple choice and free response questions

Old *Globe and Mail* series *How Poems Work*

Periodicals online and in print (*The Walrus, Brick, Harper's, Mother Jones, the Utne Reader etc.*)

### Selected Films

*F. Scott Fitzgerald (A & E)*

Four versions of *Hamlet* (Olivier, Gibson, Branagh, Richardson)

*The Great Hamlets* (directed Trevor Nunn)

Clip from *CBC News in Review* of Robertson Davies

### Selected Web Sites

On-line Poetry [www.eir.library.utoronto](http://www.eir.library.utoronto)

The Poetry Foundation [www.poetryfoundation.org/foundation](http://www.poetryfoundation.org/foundation)

Internet Shakespeare Editions <http://internetshakespeare.uvic.ca>

Norton Anthology resources [www.wwnorton.com](http://www.wwnorton.com)

Glossary of Literary Terms [www.bedfordstmartins.com/literature/bedlit/](http://www.bedfordstmartins.com/literature/bedlit/)

AP Central [www.apcentral.collegeboard.com](http://www.apcentral.collegeboard.com)

Academy of American Poets [www.poets.org](http://www.poets.org)

**Achievement Chart – English, Grades 9–12**

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Knowledge and Understanding</b> <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
<b>The student:</b>				
Knowledge of content (e.g., forms of text, reading and writing strategies, information)	– demonstrates limited knowledge of content	– demonstrates some knowledge of content	– demonstrates considerable knowledge of content	– demonstrates thorough knowledge of content
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes; uses of literary devices)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
<b>Thinking</b> <i>The use of critical and creative thinking skills and/or processes</i>				
<b>The student:</b>				
Use of planning skills (e.g., focusing research, gathering information, generating ideas, organizing an inquiry)	– uses planning skills with limited effectiveness	– uses planning skills with some effectiveness	– uses planning skills with considerable effectiveness	– uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analysing, integrating, synthesizing, evaluating, forming conclusions)	– uses processing skills with limited effectiveness	– uses processing skills with some effectiveness	– uses processing skills with considerable effectiveness	– uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., reading process, writing process, oral discourse, critical/creative analysis, invention, research)	– uses critical/creative thinking processes with limited effectiveness	– uses critical/creative thinking processes with some effectiveness	– uses critical/creative thinking processes with considerable effectiveness	– uses critical/creative thinking processes with a high degree of effectiveness
<b>Communication</b> <i>The conveying of meaning through various forms</i>				
<b>The student:</b>				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms, including media forms	– expresses and organizes ideas and information with limited effectiveness	– expresses and organizes ideas and information with some effectiveness	– expresses and organizes ideas and information with considerable effectiveness	– expresses and organizes ideas and information with a high degree of effectiveness

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Communication (cont.)</b>				
<b>The student:</b>				
Communication for different audiences and purposes (e.g., to inform, to express an opinion) in oral, visual, and written forms, including media forms	– communicates for different audiences and purposes with limited effectiveness	– communicates for different audiences and purposes with some effectiveness	– communicates for different audiences and purposes with considerable effectiveness	– communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions (e.g., grammar, spelling, punctuation, style, usage), vocabulary, and terminology of the discipline in oral, visual, and written forms, including media forms	– uses conventions, vocabulary, and terminology of the discipline with limited effectiveness	– uses conventions, vocabulary, and terminology of the discipline with some effectiveness	– uses conventions, vocabulary, and terminology of the discipline with considerable effectiveness	– uses conventions, vocabulary, and terminology of the discipline with a high degree of effectiveness
<b>Application</b> <i>The use of knowledge and skills to make connections within and between various contexts</i>				
<b>The student:</b>				
Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts	– applies knowledge and skills in familiar contexts with limited effectiveness	– applies knowledge and skills in familiar contexts with some effectiveness	– applies knowledge and skills in familiar contexts with considerable effectiveness	– applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, strategies, processes) to new contexts	– transfers knowledge and skills to new contexts with limited effectiveness	– transfers knowledge and skills to new contexts with some effectiveness	– transfers knowledge and skills to new contexts with considerable effectiveness	– transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., within the discipline; between disciplines; between personal experience and the world outside school)	– makes connections within and between various contexts with limited effectiveness	– makes connections within and between various contexts with some effectiveness	– makes connections within and between various contexts with considerable effectiveness	– makes connections within and between various contexts with a high degree of effectiveness