

ENGLISH LITERATURE

EAL4U

Grade 12

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PREAMBLE

The teaching of English in a French-language Catholic school

For Francophone students in Ontario, learning English can be seen as triply beneficial: it carries the advantages that come with learning a language other than one's mother tongue; it allows them to live and function more easily in a province where English is the majority language; it gives them access to the opportunities that inhere to English's status as a *lingua franca* in today's world. How are these three aspects of the learning of English integrated into a Catholic school's approach to education?

Learning another language

In a Catholic school, learning another language is not only an intellectual pursuit. It is understood both as a personal enrichment for the student and as a way of opening up to the diversity of the world.

It is a personal enrichment in that the student can access another culture's insights into the human condition, including those elements that are specifically Christian in character. Being introduced to the humanist and Christian currents in English literary production helps the student grow in his or her own reflection as a Catholic youth.

It opens the student up to the diversity of the world by drawing the student out of his or her native cultural community and allowing him or her to experience different ways of looking at the world and understanding it. The ability to communicate with others who do not share the same mother tongue gives the student the opportunity to see another culture as it were from the inside, to appreciate its richness and draw from it insights that will help him or her to grow. This ability to encounter other cultures can become an ability simply to encounter others, to appreciate them for who they are, to welcome their differences and learn from them.

Integration into the majority culture

Assimilation into the majority culture, with its attendant loss of one's mother tongue and root cultural identity, can only be seen within a Christian context as a loss for the individual and for society as a whole. For the Christian, cultural diversity is understood as an enrichment of the human milieu and as a gift, and needs to be protected, enhanced and celebrated.

On the other hand, integration into the majority culture is understood as a benefit for the individual. For the French-language Catholic school student in Ontario, learning English allows him or her to be at ease in the milieu where he or she lives, to communicate with the majority that does not understand his or her mother tongue, to participate in social structures and events where he or she would otherwise be excluded or marginalized.

Integration into a majority culture should not be an uncritical process. The French-language student of English in a Catholic school is invited not only to learn the language but to become aware of the strengths and weaknesses of its use in the majority culture. Media awareness takes on a particular importance in a society that is so easily shaped by views expressed in films and songs, on television or the Internet. The ability to bring a Christian perspective to this critical study of language and culture is fostered in a Catholic school.

English as a *lingua franca* in today's world

Like millions of students throughout the world, the French-language student in Ontario learns English as another language not only because of its cultural proximity but also because of its ever-growing status as a common language among nations. Learning English will allow the student to enter into communication with people he or she will meet wherever he or she might journey. It will open up opportunities for employment and travel in foreign countries. It will facilitate participation in the world community of nations.

For a young Catholic, learning English is one way of being more involved with the global village we call Earth. This language is a path to inter-cultural and international exploration and discovery. The Catholic school encourages this openness to the human family in all its diversity and seeks ways to promote the understanding and involvement of its students in this perspective.

Simultaneously, the Catholic school encourages the student to be aware of both the opportunities and the dangers inherent in the development of a "global culture" where communication and exchange is enhanced at the cost of personal identity and the sense of belonging to a more local community. The identification of this "global culture" with American cultural production also calls for a critical stance, which should be encouraged among Catholic students. For the Gospel not only must be expressed in different cultures, it must challenge cultures in areas that are not consonant with Gospel values.

In conclusion

The teacher of English in a French-language Catholic school in Ontario faces specific questions dealing with cultural identity, social integration and personal growth. These questions need to be addressed within the context of our Catholic tradition. Students must be allowed to bring the light of the Gospel to illuminate these issues. In this way, they will grow as young people, citizens of their province and of the world, yet even more deeply brothers and sisters to all because they are children of the one God.

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INTRODUCTION

In early 1999 the Ministry of Education unveiled the new curriculum for grades 9 and 10 and in June 2000 for grades 11 and 12. To facilitate implementation of this entirely new curriculum for secondary schools, teams of teachers from all regions of Ontario were given a mandate to draft, validate and assess profiles for each course, to be used as guides and working tools by their fellow teachers.

The course profiles are designed to meet the requirements of both the public and the Catholic school systems. For some courses, there is only a single version, common to both systems (e.g., *Mathematics* and *Business Studies*), while others exist in two different versions. In some instances, a preamble has been added to the profile explaining the Catholic perspective on teaching the course in question (e.g., *Technological Education*), while in others, activities have been formulated that would be unique to Catholic schools (e.g., *The Arts*). OPECO participated in formulating the profiles for Catholic schools.

Each of the course profiles sets out in table form the Curriculum Overall and Specific Expectations, along with a system of identifying codes. This table is followed by a framework that presents the structure of the profile. All the course profiles contain a Course Overview and Unit Overviews (usually around five). These units in turn contain a number of activities covering a variety of topics, as well as suggested exercises for teachers and students that are designed to facilitate learning and evaluation.

Each of the course profiles includes a partial list of available resources, included as suggestions; teachers are invited to expand and update the lists.

The Course Profiles, whose use is optional, are primarily suggestions for pedagogical activity, and teachers are urged to modify them, personalize them and adapt them to meet their own needs.

COURSE PROFILES

COURSE OVERVIEW	UNITS	ACTIVITIES INFORMATION
To be completed by the school	Unit Description and Time	Description and Time
Description/Rationale	Strands and Expectations	Strands and Expectations
Unit Titles and Descriptions	Activity Titles and Time	Planning Notes
Teaching/Learning Strategies	Crosscurricular Links	Activity Instructions
Assessment/Evaluation Techniques	Accommodations (for students with special needs)	Appendices
Resources	Assessment/Evaluation Techniques	
Ontario Secondary Schools, Grades 9 to 12 - Program and Diploma Requirements Policy Applications	Security	
Course Evaluation	Resource	
	Appendices	

COURSE OVERVIEW (EAL4U)

To be completed *(by the school)*

School:

School District:

Department:

Department Head:

Course Developer(s):

Development Date:

Course Title: English Literature

Grade: 12

Course Type: University Preparation

School Course Code:

Secondary Policy Document: English

Publication Date: 2000

Ministry Course Code: EAL4U

Credit Value: 1

Prerequisite: English, Grade 11, University Preparation or Canadian Literature, Grade 11, University/College Preparation

Description/Rationale

This course emphasizes the critical assessment of Canadian and world literature. Students will pursue directed and independent study of specific genres, authors, themes or cultures in a range of challenging texts, and produce independent critical and creative responses to them in expressive works, essays, critical reviews, oral/visual presentations and a media work. An important focus will be consolidation of the ability to learn independently by applying appropriate reading, research and writing processes, and critical thinking skills.

Unit Titles and Descriptions (in sequence)

Unit 1: Selected Short Stories and Poems

Time: 21 hours

In first reviewing the elements of short stories and poetry, and then studying selected poems and stories that focus on pressures, choices and consequences, students grow in their ability to appreciate varied forms, and they respond through discussion and debate. Students also respond to Canadian and international works through creative writing: a re-working of a short story in which the characters and choices are altered; a first-person retrospective memoir in the voice of one character looking back ten years - re-evaluating choices and their consequences; and a free-verse poem responding to one of the poems studied, or dealing with a similar situation.

Unit 2: Canadian Novel Study: A Social Commentary**Time: 18 hours**

By reading and criticizing a Canadian novel against a backdrop of national and international political movements, cultural trends, biases and forces, students develop their ability to interpret and respond to literature, and extend their moral perceptions of the world. Students analyse and critically respond to textual passages related to pre-selected topics in tracking journals. They use their tracking journals to write an expository essay on the novel's moral themes and issues; and they present their main ideas and conclusions to the class in short oral presentations.

Unit 3: Choices: Morality and Immorality**Time: 31 hours**

After reviewing notions of Elizabethan cosmology and 20th century existentialism, students read and analyse Shakespeare's *Hamlet* and Arthur Miller's *All My Sons*, to better appreciate the differences between the pre-ordered Elizabethan moral world, and the ambiguous modern world. By reading plays aloud, linking events in the plays to contrasting value systems, tracking characters' choices and the fallout from these choices, explicating quotations, writing and presenting a one-act play, viewing and criticizing films of the plays, and composing persuasive-comparative essays, students become more proficient and independent in reading, interpreting and responding to literature.

Unit 4: Amorality Equals Immorality: Independent Study**Time: 22 hours**

In studying philosophical essays on issues of ethics and morality, students assess diverse viewpoints. Using the essays as a backdrop, they then read and prepare a detailed outline of the structural, thematic, and stylistic elements of an assigned short novel dealing with choices. Students discuss and debate the novel's moral and ethical implications. They conduct an independent study of a second work - a play or a novel of their choice, and prepare a detailed outline. Students research the context of their chosen works and integrate concepts from works of literary criticism to analyse the themes and issues in a formal essay.

Unit 5: Sci-Fi, Consumerism and the Media**Time: 18 hours**

Students read critical texts that analyse ways in which print, broadcast and electronic media present information and influence society's values and priorities. Through a futuristic novel, they learn the role of the individual in safeguarding society from manipulation by the media. Students choose major moral or political issues, evaluating and analysing the treatment of these issues by several sources of current media with differing slants and agendas. They present their findings in oral presentations and in formal and objective reports or literature reviews.

Teaching/Learning Strategies

In this course, the teacher selects various teaching and learning strategies. Detailed suggestions for teaching/learning strategies are included with each activity. Some of these activities are:

- co-operative learning
- jigsaw method
- conferencing
- lecture method
- homework
- role-playing
- journal writing
- essays
- brainstorming
- research
- tests
- computer assisted writing/production
- independent study
- objective reports
- critical reviews
- class discussions
- debates

Assessment/Evaluation Techniques

“A well-designed system of assessment, evaluation and reporting is based on clearly stated curriculum expectations and achievement criteria.” (*Program Planning and Assessment, The Ontario Curriculum, Grades 9-12, 2000*, p. 13-16) Assessment and evaluation will be based on the provincial curriculum expectations and the achievement levels. Teachers must use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based both on the categories of knowledge and skills and on the achievement level descriptions given in the Achievement Chart that appears in the curriculum policy document for each discipline;
- are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate the full range of their learning;
- are appropriate for the learning activities used, the purposes of instruction, and the needs and experiences of the students;
- are fair to all students;
- accommodate the needs of exceptional students, consistent with the strategies outlined in their Individual Educational Plans (see page 9);
- accommodate the needs of students who are learning the language of instruction (see page 10);
- ensure that each student is given clear directions for improvement;
- promote students’ ability to assess their own learning and to set specific goals;
- include the use of samples of students’ work that provide evidence of their achievement;
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

The Achievement Chart provides a reference point for all assessment practice and a framework within which to assess and evaluate student achievement. This chart is organized into four broad categories of knowledge and skills: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application/Making Connections. It also describes the levels of achievement of the curriculum expectations within each category. The descriptions associated with each level serve as a guide for gathering assessment information, and enable teachers to make consistent judgements about the quality of student work and provide clear and specific feedback to students and parents.

Level 3 (70-79%) is the provincial standard. A student whose achievement is below 50% at the end of the course will not obtain a credit for the course. A final grade is recorded for every course, and a credit is granted and recorded for every course in which the student’s grade is 50% or higher. The final grade for each course in Grades 9-12 will be determined as follows:

- Seventy per cent of the grade will be based on evaluations conducted throughout the course. This portion of the grade should reflect the student’s most consistent level of achievement throughout the course, although special consideration should be given to more recent evidence of achievement.
- Thirty per cent of the 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.

In all of their courses, students must be provided with numerous and varied opportunities to demonstrate the full extent of their achievement of the curriculum expectations, across all four categories of knowledge and skills.

In order to ensure valid and reliable assessment and evaluation, the teacher uses a variety of strategies for the following types of assessment:

diagnostic

- tasks usually found at the beginning of an activity such as: observation, discussion, conferencing, checklists, tracking journals, quizzes and reading checks, informal oral report, questions and answers

formative

- tasks during the course of an activity such as: journal entries, anecdotal comments, quizzes and reading checks, tracking journals, technical outlines, research notes;
- self-assessment: process by which students become self-directed learners through the assessment of personal strengths and weaknesses according to the course outcomes such as a checklist for self-evaluation, self-editing, think-pair-share. The statement which deals with self assessment is coded **(SA)**

summative

- tasks that are sometimes integrated into an activity but which are usually found at the end of an activity and that assess one or more communication skills demonstrated by students through productions such as: creative writing - short stories, poetry; tests - objective tests, short-answer tests, essay-answer tests; essays - expository essay, persuasive essay, comparative essay, personal essay; research reports; oral presentations; examination. The teacher should only use summative evaluation task suggestions that contain expectations previously taught and practised in the classroom

Resources

The teacher refers to four types of resources during this course: pedagogical, human, material and technological. A listing of relevant resources is provided in each unit.

Pedagogical

Anthologies – Short-Stories, Essays, Poetry, and Multi-Genre

DeROCHE, Joseph, *Introduction to Poetry (Sixth Edition)*, New York, Houghton Mifflin Company, 2000, 595 p.

KIRKLAND, Glen, and Richard DAVIES, ed., *Inside Stories for Senior Students*, Toronto, Harcourt Brace Canada, 1993, 418 p.

MESSENGER, William E., and William H. NEW, ed., *A 20th Century Anthology: Essays, Stories & Poems*, Scarborough, Prentice-Hall Canada Inc., 1984, 620 p.

SCHOLLES, Robert, and Rosemary SULLIVAN, ed., *Elements of Fiction (Revised Canadian Edition)*, Toronto, Oxford University Press, 1988, 1002 p.

WEAVER, Robert, and William TOYE, ed., *The Oxford Anthology of Canadian Literature (Second Edition)*, Toronto, Oxford University Press, 1981, 546 p.

Drama

BARNET, Sylvan, Morton BERMAN and William BURTO, ed., *Eight Great Comedies, Mentor Edition*, New York, Penguin Books U.S.A. Inc., 1985, 472 p.
BARNET, Sylvan, Morton BERMAN and William BURTO, ed., *Eight Great Comedies, Mentor Edition*, New York, Penguin Books U.S.A. Inc., 1985, 446 p.

Novels

ATWOOD, Margaret, *The Handmaid's Tale*, Toronto, McClelland & Stewart, 1986, 372 p.
BRADBURY, Ray, *Fahrenheit 451*, Ballentine Publishers, 1996, 179 p.
BURNARD, Bonnie, *A Good House*, Toronto, Perennial Canada, 2000, 316 p.
CLARKE, Arthur C., and Stephen BAXTER, *The Light Of Other Days*, New York, Tom Doherty Associates, 2000, 370 p.
FINDLEY, Timothy, *The Piano Man's Daughter*, Toronto, Harper Perennial Canada, 1997, 487 p.
FITZGERALD, F. Scott, *The Great Gatsby*, New York, Charles Scribner's Sons, 1995, 216 p.
RICCI, Nino, *Lives Of The Saints*, Toronto, Cormorant Books, 1997, 328 p.

Newspapers and Periodicals

Newspapers: *The Globe And Mail, The National Post, The New York Times, Christian Science Monitor*, etc.

News magazines: *MacLean's, Time, Newsweek, The Economist*, etc.

Literary magazines: *Harper's, The Atlantic Monthly, Writer's Digest, Writers In Canada, The New Yorker, The New York Times Book Review*, etc.

Political and issues-oriented periodicals: *The New Republic, The New Statesman, Mother Jones, World-Watch, The National Review, Rolling Stone, Adbusters, Ryerson Review* etc.

Reference/Consultation

Literary Cavalcade, Jefferson City, Scholastic Inc., (monthly publication).

BALDICK, Chris, *The Concise Oxford Dictionary of Literary Terms*, Toronto, Oxford University Press, 1996, 246 p.

BARKER-SANDBROOK, Judith, and Neil GRAHAM, *Thinking Through the Essay (second edition)*, Toronto, Mc-Graw Hill Ryerson Ltd., 1993, 339 p.

BARRY, James, ed., *Themes on The Journey: Reflections in Poetry*, Toronto, Nelson-Canada, 1989, 252 p.

DUNCAN, Barry, Janine D'IPPOLITO, Cam MACPHERSON and Carolyn WILSON, ed., *Mass Media and Popular Culture (Version 2)*, Toronto, Harcourt Canada, 1996, 268 p.

DUNCAN, Barry, Janine D'IPPOLITO, Cam MACPHERSON and Carolyn WILSON, ed., *Mass Media and Popular Culture (Version 2) teacher's Resource Binder*, Toronto, Harcourt Canada, 1996, 128 p.

HENGEN, Shannon, Sharon R. WILSON and Thomas B. FRIEDMAN, ed., *Approaches to Teaching Atwood's The Handmaid's Tale & Other Works*, Chicago, Modern Language Association Of America, 1996, 176 p.

- KLEIN, Naomi, *No Logo: Taking Aim at The Brand Bullies*, Toronto, Vintage Canada, 2000, 491 p.
- LASS, Abraham H., David KIREMIDJIAN and Ruth M. GOLDSTEIN, *The Facts-On-File Dictionary of Classical, Biblical & Literary Allusions*, New York, Facts On File Publications, 1987, 240 p.
- LEMAY, Bernadette, *La boîte à outils*, Vanier, CFORP, 1999.
- MISH, Frederick C., *The Miriam-Webster New Book of Word Histories*, Springfield, Miriam-Webster Inc., 526 p.
- ONIONS, Charles T., ed., *The Oxford Dictionary of English Etymology*, Oxford University Press, 1996, 1411 p.
- OUSBY, Ian, *The Cambridge Guide to Literature in English*, Melbourne, Cambridge University Press, 1993, 1054 p.
- SHEWCHUK, Murphy O., and Anne OSBORNE, *The Canadian Writer's Guide (Twelfth Edition)*, Markham, 1997, 757 p.

Material

- The English Patient*, Antony Minghella dir., starring Kristin Scott Thomas and Juliette Binoche, Alliance Home Video, 1996, VHS, colour, 154 min.
- Fahrenheit 451*, Francois Truffaut, dir., starring Oskar Werner and Julie Christie, Universal Studios, VHS, colour, 111 min.
- The Great Gatsby* (1949), Elliott Nugent, dir., starring Alan Ladd and Betty Field, Universal Studios Home Video, black and white, 104 min.
- The Great Gatsby* (1974), Jack Clayton dir., starring Robert Redford, Paramount Home Video, VHS, colour, 128 min.
- Teaching The Great Gatsby*, Video-Aided Instruction from Paramount Home Video, 1991, VHS, 76 min.
- ANDERSON, Neil, and John J. Pungente, ed., *Scanning Television - Videos for Media Literacy in Class*:
- Video 1: *Seeing Ourselves: Media & Representaiton* (1 hr.)
 - Video 2: *Selling Images and Values* (1 hr.)
 - Video 3: *Our Constructed Worlds: Media Environments* (1 hr.)
 - Video 4: Part 1: *The Global Citizen* ;
Part 2: *New And Converging Technologies* (1 hr.)
- Toronto, Face-To-Face Media/Harcourt Canada, 1997

Technological

Media Watch

- Challenging Racism, Sexism and Violence in the Media through Education and Action.
(consulted March 13, 2001) <http://www.mediawatch.com>
- Corporate Watch -The Watchdog On The Web. (consulted March 13, 2001)
<http://www.ifg.org>
- Literature by Canadian Authors. (consulted February 10, 2001)
<http://www.macabees.ab.ca>
- Media Awareness Network. (consulted March 17, 2001)
<http://www.media-awareness.ca/>

Newsminute - Around The World In A Flash. (consulted March 13, 2001)

<http://www.newsminute.com/unsummit.htm>

The Weekly Schnews. (consulted March 13, 2001)

<http://www.schnews.org.uk/archieve/news253.htm>

OSS Policy Applications

This course profile reflects the *Ontario Secondary Schools, Grades 9 to 12 - Program and Diploma Requirements Policy Applications* in regards to the needs of students in special education, the integration of new technology, cooperative education and guidance, including specific elements of safety.

Course Evaluation

Course evaluation is an on-going process. Teachers will be able to judge the effectiveness of this course through the following:

- continuous evaluation of the course: additions, modifications, deletions throughout the implementation of the course profile (teaching and learning strategies, resources, activities, local particularities);
- course evaluation by the students: perhaps the use of one or more surveys during the semester or school year;
- a class examination of the relevance of teaching and learning strategies and activities (during the formative and summative evaluation process);
- exchanges with other schools using the course profile (e.g., a sharing of recommendations or suggestions);
- visits in the classroom by colleagues or school administrators;
- feedback from provincial testing;
- continuous critical thinking about the course by the teacher;
- an analysis of the degree of success by students in the summative tests or exam at the end of the course.

In addition, the teachers and the administrators will periodically assess the teaching/learning strategies and the assessment/evaluation techniques.

UNIT 3 (EAL4U)

Choices: Morality and Immorality 20th century

Description

Time: 31 hours

After reviewing notions of Elizabethan cosmology and 20th century existentialism, students read and analyse Shakespeare's *Hamlet* and Arthur Miller's *All My Sons*, (or Robert Bolt's *A Man for All Seasons*), to better appreciate the differences between the pre-ordered Elizabethan moral world, and the ambiguous modern society. By reading plays aloud, linking events in the plays to contrasting value systems, tracking characters' choices and the fallout from these choices, explicating quotations, writing and presenting a one-act play, viewing and criticizing films of the plays, and composing persuasive-comparative essays, students become more proficient and independent in reading, interpreting and responding to literature.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding to Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAE4U-I-OE.1 - 2 - 3
EAE4U-R-OE.1 - 2
EAE4U-D-OE.1 - 2 - 3 - 4 - 5

Specific Expectations: EAE4U-I-For.1 - 2 - 4 - 5 - 6
EAE4U-I-Inv.1 - 2 - 3 - 5 - 6 - 7 - 8
EAE4U-R-For.1 - 2 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16
EAE4U-R-Crit.1 - 2 - 3
EAE4U-D-Rea. 1 - 2 - 3 - 4 - 5 - 6
EAE4U-D-Res.1 - 2 - 3 - 4 - 5 - 6 - 7 - 9 - 10
EAE4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6 - 7
EAE4U-D-Gram.1 - 2 - 3 - 4 - 5
EAE4U-D-Crit.1 - 2 - 3

Activity Titles

Time

Activity 3.1: Tragedy and Shakespeare's Universe	180 minutes
Activity 3.2: <i>Hamlet</i>	840 minutes
Activity 3.3: Modern Tragedy: Miller's Universe	90 minutes
Activity 3.4: <i>All My Sons</i> by Arthur Miller	330 minutes
Activity 3.5: Working Through the Comparative Essay	240 minutes
Activity 3.6: Summative Assessment: In-Class Persuasive-Comparative Essay	180 minutes

Crosscurricular Links

When planning teaching and learning strategies, the teacher must integrate the following crosscurricular links: animation culturelle (**AC**), technology (**T**), career planning (**CP**) and other disciplines (**OD**). Practical suggestions are found in the “Activity Instructions”.

Accommodations (for students with special needs)

Teachers using this instructional planning support document are expected to be acquainted with student’s Individual Education Plans (IEP) and the unique learning characteristics of their individual students, and to make the necessary accommodations. Teachers can find practical suggestions for these accommodations in *La Boîte à outils*, pages 11 to 21.

Assessment/Evaluation Techniques

Assessment is an integral part of a dynamic learning process. Thus, teachers must plan and develop teaching and learning strategies jointly with evaluating strategies according to the four basic categories of the Achievement Chart. Various evaluation techniques such as diagnostic evaluation (**DE**), formative evaluation (**FE**) and summative evaluation (**SE**) are suggested in the section “Activity Instructions”.

Security

The teacher should be familiar with the safety procedures mandated by the Ministry and by the school board.

Resources

In this unit, the teacher selects from the following resources:

Pedagogical

BOLT, Robert, *A Man for All Seasons*, Toronto, Irwin Publishing, 2000, 129 p.

SHAKESPEARE, William, *Hamlet*, The Harcourt Shakespeare Series, Toronto, Harcourt Canada, 2001, 268 p.

MILLER, Arthur, *All My Sons*, Penguin Twentieth-Century Classics Series, New York, Penguin Books, 2000, 96 p.

Reference/Consultation

ASIMOV, Isaac, *Asimov’s Guide to Shakespeare*, New York, Random House Pub., 1993, 984 p.

ATWOOD, Margaret, *Good Bones*, Toronto, McClelland & Stewart, 1997, 112 p.

BERRYMAN, John, *Berryman’s Shakespeare: Essays, Letters, And Other Writings*, London, Douglas & McIntyre, 1999, 310 p.

- BLOOM, Alan, *Shakespeare on Love and Friendship*, Chicago, University of Chicago Press, 2000, 411 p.
- BLOOM, Harold, *Arthur Miller*, Boston, Chelsea House Publications, 1999, 412 p.
- BLOOM, Harold, *Shakespeare: The Invention of the Human*, New York, Riverhead Books, 1999, 429 p.
- CLARKE, Sandra, *N.T.C.'s Dictionary of Shakespeare: A Comprehensive Guide to Shakespeare's Plays, Characters and Contemporaries*, NTC Publishing Group, 1996, 384 p.
- CLARKE, Sandra, *The Penguin Shakespeare Dictionary*, Penguin Books of Canada, 1999, 386 p.
- FRYE, Northrop, *On Shakespeare*, Hartford, Yale University Press, 1988, 386 p.
- GRAHAM, Rob, *Shakespeare*, Seattle, Raincoast Book Distributors, 2000, 376 p.
- MILLER, Arthur, *Timebends*, New York, Penguin Books, 1995, 486 p.
- PRITCHARD, Ronald, *Shakespeare's England: Life in Elizabethan and Jacobean Times*, New York, Sutton Publishing Co., 2000, 496 p.
- ROGERS, L.W., *Ghosts in Shakespeare*, London, Kessinger Publishing Co., 1995, 411 p.
- SEWALL, Richard B., "The Tragic Form", reprinted from *Essays In Criticism: A Quarterly Journal Of Literary Criticism*, in *Doctor Faustus* by Christopher Marlowe, New York, Signet Classic/Penguin Group, 1969, p. 161-177.
- TILLYARD, Eustace M.W., *The Elizabethan World Picture*, London, Oxford Univeristy Press, 1959, 280 p.
- WEST, Gilian, *A Dictionary of Shakespeare's Semantic Word -Play*, Chicaco, Eden Mellen Press, 1998, 860 p.

Material

- All My Sons*, Jack O'BRIEN dir., starring Joan Allen, Michael Learned, Aidan Quinn and James Whitmore, MCA Home Video Brandman Productions, 1986, VHS, colour, 122 min.
- A Man for All Seasons* -Fred ZINNEMANN, dir., Columbia Pictures, 1966, Colour, 120 min.
- Hamlet*, Kenneth BRANAGH, dir., starring Kenneth Branagh and Julie Christie, Columbia/Tri-Star Studios, 1996, VHS, colour, 242 min.
- Hamlet*, Franco ZEFFIRELLI, dir., starring Mel Gibson and Glenn Close, Warner Home Video, 1990, VHS, colour, 135 min.
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ACTIVITY INFORMATION 3.1 (EAL4U)

Tragedy and Shakespeare's Universe

Description

Time: 180 minutes

In this activity, students review the basic concepts of Shakespearean tragedy and Elizabethan cosmology, based on the notions of pre-destination and medieval harmony. Students research a variety of related sub-topics in printed texts and on the Web. They make point-form outlines of their findings, which they use to make brief oral presentations, and document their sources according to MLA format. Students make connections between their research and their own experiences and values in a current and Catholic context.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding to Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAL4U-I-OE.1
EAL4U-D-OE.1 - 4

Specific Expectations: EAL4U-I-Inv.5 - 7
EAL4U-R-For.5 - 6 - 8 - 14 - 15
EAL4U-D-Rea.1
EAL4U-D-Res.1 - 2 - 3 - 5 - 6 - 7 - 9
EAL4U-D-Proc.1

Planning Notes

- Research and prepare necessary material for an introductory lecture of 30 - 40 minutes in length, on the concepts Medieval, Renaissance, Elizabethan cosmology and the Great Chain of Being, the four humours—personality types, Aristotelian notions of tragedy, hamartaea, hubris and catharsis.
- Make copies of necessary handouts on the Great Chain of Being.
- Prepare copies of list of topics and sub-topics for oral presentations, recommended resources, and a short list of bibliographical instructions from the MLA Style Sheet; ensure access to the necessary books, magazines and the Internet for research.
- Consult Internet sites and select articles from current Catholic publications on research topics presented to further students' exploration of differences between Elizabethan times and modern society. (e.g., Daily News, Fides, Catholic World News, Catholic Online).

- Prepare an evaluation grid for the formative assessment for the oral presentation and the students' notes of each presentation.
- Determine format of students' writing portfolio in which students will incorporate notes, writing samples, drafts and finished products throughout the course (students' research notes will be used in activities EAL4U 3.2, EAL4U 3.5, and EAL4U 3.6).

Activity Instructions

Introduction

- Initiate a brainstorming session to solicit students' notions of *tragedy* as a genre, and of Elizabethan times, Shakespeare's life, and previous Shakespearean plays studied. **(DE)**
 - Introduce and/or review the backdrop of Shakespeare's plays, or the Elizabethan cosmology:
 - the terms *Medieval* and *Renaissance* - their basic meanings, and the approximate time periods that would apply; overall notions of divinely ordered unity and harmony.
 - the Great Chain Of Being, with the various hierarchies and orders within each category of earthly or heavenly being:
 - a) Celestial - triune God, planets, nine levels of angels, then demons;
 - b) Terrestrial-Physical - winds, continents, humans, sea creatures, land creatures, plants, minerals, essences;
 - c) Terrestrial-Human - royalty and nobility, clergy, merchants and landowners, liegemen and servants, peasants and serfs;
 - the four humours, and Renaissance notions of personality and character-makeup;
 - the traditional concept of *tragedy*, the tragic hero with tragic flaw or *hamartaea*, and the five stages of development in hero's life within the five-act play; theory of *catharsis*.
- (OD)**

Experimentation/Exploration/Manipulation

- Introduce and assign a short research assignment on varied aspects of the Elizabethan world.
- Instruct the class, as individuals or in groups of two, to choose and research a topic, selecting and collating material; students present the most interesting and important ideas to the class in three-minute oral presentations, in a format similar to that used by the teacher in the introduction, and with very clear point-form notes which could be copied onto the blackboard or made into transparencies. (N.B. approx. ½ to ¾ of a page in point form; with any quotations properly documented.) Also list, at the bottom of the page, all sources consulted.
- Distribute copies of the abbreviated MLA Style Sheet; explain proper format for citing material from a text, a journal or periodical and a Web site. Students verify format procedures using printed and electronic resources.
- Distribute a list of topics and sub-topics, including the following:
 - divine right of kings;
 - laws and traditions of royal succession (in England, Scotland, Europe);
 - territorial expansion and imperialism;
 - feudal system rights and privileges (check concept of loyalty);
 - courtship and marriage, including traditions of *courtly love*;
 - notions of integrity, purity, honour in courtship;
 - widowhood, mourning; divorce, annulment;

- notions of lovesickness and melancholia;
- family and sex-roles; duties and privileges of children;
- the Gunpowder Plot;
- the War of the Roses;
- Sir Thomas More and Utopia;
- origins of Puritanism;
- ghosts and spirits - multiple interpretations;
- the role of the Virgin Mary, saints and miracles;
- concepts of good and evil, nemesis and divine retribution, heaven and hell;
- Rome, the Vatican and its popes;
- religious art and artists (e.g., Raphael, Michaelangelo);
- the view of authority, law and order;
- the role of religion (traditions, rites, holidays, customs);
- the soul–salvation and grace;
- vengeance and honour;
- education - Europe as a world centre;
- Protestant Reformation and the Renaissance;
- notions of adultery and incest in Renaissance (e.g., King Henry VIII in light of Leviticus 18 and 20; and Deuteronomy 25). **(OD)**
- Give students access to texts and articles, and to the Internet, whether in the classroom or in the library; assign the perusal of the materials, and the preparation of a short oral presentation.
- Have students make their presentations to the class, while those listening take notes, ask questions and share reactions; the salient ideas of each presentation are to be written in point-form for submission to the teacher for evaluation. **(FE) (T)** Suggested criteria:
 - clarity;
 - completeness;
 - relevancy;
 - use of methodology (bibliographical reference).
- Remind students that these point-form notes are to be kept for sharing/checking/reference in Activity EAL4U 3.2 and Activity EAL4U 3.5, and to be incorporated into the students' writing folders for Activity EAL4U 3.5 and Activity 3.6. **(SE)**
- Have students' assess their own research and oral communication skills with the use of a prepared grid; students identify areas requiring improvement and possible strategies to address their weaknesses. **(SA)** Suggested criteria:
 - clarity;
 - tempo;
 - organization/sequence;
 - level of language/diction;
 - use of language conventions;
 - voice, tone;
 - non-verbal communication.
- Guide and clarify the presentations and the discussion, emphasizing the *pre-ordered, pre-destined* world in which individual choices seem pre-determined (i.e., an integrated three-dimensional universe - a *Celestial Universe*, a *Spiritual and Religious Universe*, and a *Temporal/Political/Familial Universe*).

- Have students respond to the presentations and make connections with their own knowledge and experience by writing a journal entry: students explain in a paragraph how modern society's values have changed, and if these changes are positive or negative.
- Ask students to read and discuss their journal responses as a class or in groups of four or five; conclude students' reflection and discussion by providing them with one or more articles from current Catholic publications that relate to the topics presented.

Summative Assessment

- See Summative Evaluation in Activity EAL4U 3.2 and Activity EAL4U 3.6.

Further Activities

- Assign the reading of one or more of the following essays, for independent learning, and/or for further discussion:
 - "The Tragic Form" (1954) by Richard B. Sewall, which examines the tragic cosmos, tragic man and tragic society; an overview of *tragedy*, both ancient and modern;
 - Aristotle: "From *The Poetics*", in the essay section of *Eight Great Tragedies*;
 - "Archetypes of Literature" (1951) by Northrop Frye.
- Instruct students to prepare an audio-visual aid (e.g., video PowerPoint presentation) to enhance their oral presentation.

Appendices

(space reserved for the teacher to add his/her own appendices)

ACTIVITY INFORMATION 3.2 (EAL4U)

Hamlet

Description

Time: 840 minutes

In this activity students respond critically to Shakespeare, in text and on film, by reading *Hamlet* and viewing film adaptations, finding links to Elizabethan cosmology, and decoding irony, humour and literary allusions. They track and evaluate Hamlet's choices and maintain tracking journals on other characters, evaluating these characters' choices as being either moral or immoral in the Elizabethan context. Students write short parodies of scenes in prose or in *free or blank verse* (iambic pentameter). They explain passages of text, and criticize scenes from videos, both in informal discussion and in written critiques.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding to Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAL4U-I-OE.1 - 2 - 3
EAL4U-R-OE.1
EAL4U-D-OE.1 - 2 - 3 - 5

Specific Expectations: EAL4U-I-For.1 - 2 - 4 - 5 - 6
EAL4U-I-Inv.1 - 2 - 3 - 6 - 7 - 8
EAL4U-R-For.1 - 4 - 5 - 13 - 14
EAL4U-R-Crit.1
EAL4U-D-Rea.1 - 2 - 3 - 4 - 5 - 6
EAL4U-D-Res.1 - 2 - 3 - 4 - 10
EAL4U-D-Proc.1 - 2 - 4 - 5 - 6 - 7
EAL4U-D-Gram.1 - 2 - 3 - 4 - 5
EAL4U-D-Crit.1 - 2 - 3

Planning Notes

- Ensure availability of resources for this activity, especially dictionaries and reference books for student use; also audio-visual equipment.
- Prepare the following items, both as handouts and as overhead transparencies:
 - checklist of choices and parameters for evaluating them;
 - reading checklists of “French-connection” vocabulary, Elizabethan ideas; plays on words, idioms, humour. . . in Acts 1 and 2;
 - checklist of technical and dramatic elements for critiquing films;

- short sample quiz of three quotations for critical explanation, Acts 1 and 2;
- short practice quiz of two quotations. . . Acts 1 - 4;
- Quotation Test - five of seven quotations . . . Acts 1 - 5;
- Dave Turner's parody of one of Hamlet's soliloquies;
- checklist for self-assessment of progress throughout the study of *Hamlet*.
- Locate a copy of Margaret Atwood's *Good Bones* for oral reading of Atwood's parody of the parley between Gertrude and Hamlet.
- Select reviews of current movies or performances for student analysis.
- Select video footage to be viewed, ascertain screening times and cueing numbers for easy presentation in class; and critically evaluate film material to be shown.
- Prepare an evaluation grid for the assessment of students' parodies, film critiques, and analyses of key quotations.

Activity Instructions

Introduction

- Conduct a diagnostic assessment of students' knowledge of Shakespearean vocabulary: students complete a quiz in which they match Elizabethan terms with their modern counterpart and/or students identify and define Elizabethan terms that have a French origin. **(DE) (OD) (AC)**
- Initiate a brief 5-10-min. brainstorming discussion about the following:
 - stages young children go through when dealing with grief and bereavement; such as denial, physical excitability or fatigue, anger, frustration toward the deceased or others, and sometimes even guilt.
 - stages of moral and legal maturity and responsibility (e.g., at what age... can you distinguish between right and wrong? ... are you an adult? ... do you not need the guidance of your parents? ... can you live on your own?)
 - stages adolescents and young adults go through when dealing with grief; similar feelings such as denial and anger, possibly believing the deceased is "watching over them" or is acting as some sort of guardian angel, but especially repression of emotions alternating with disillusionment.
 - independence: when is a young adult ready to leave home to get married, to earn a living?
 - reactions of adolescents and young adults to the notion of one parent's re-marrying quickly after the loss of a spouse. . . especially in the context of life in a castle, 500 years ago!
- Note briefly that *Hamlet* is the one Shakespeare play most often studied in university-level courses other than English, such as psychology courses and counsellor-training courses. **(OD) (CP)**

Experimentation/Exploration/Manipulation

Act 1

- Divide class into six work-groups; instruct students to track in their journal the choices and decisions of Hamlet, and of one particular character, as they read the play.

- Distribute copies of *Hamlet* to students and get them involved in reading the play in their groups – one act per class, with portions not read in class to be read as homework (students might also be given the opportunity to listen to an audio-tape of the play).
- Encourage hearty and dramatic in-class reading of Act 1 in groups.
- Ask students to jot down a word, line-number, any reminder of something that they find ironic, insulting or amusing, or confusing, to comment on or to ask about. **(DE)**
- Make available the following critically important resources to the class, briefly explain the uses and benefits, and encourage the students to use them:
 - a good, comprehensive dictionary of the English language;
 - a comprehensive dictionary of etymology and word histories;
 - a comprehensive dictionary of classical, Biblical and literary allusions;
 - a comprehensive dictionary of Shakespearean semantics and word-play;
- Answer questions, *after* the reading, or in the next class, and briefly clarify the plot details:
 - conflict between Denmark and Norway, as young Fortinbras attempts to retrieve lost territory, and lost honour;
 - death of King, and Queen’s remarriage to King’s brother, new King Claudius;
 - the romance between Hamlet and Ophelia; Laertes’ return to France;
 - Claudius’s and Gertrude’s treatment of Hamlet;
 - Hamlet’s grief, disgust, self-loathing and depression at turn of events;
 - the ghost’s charge to Hamlet to avenge honour within family and kingdom;
 - Hamlet’s oath; and the oath he demands of his friends Horatio and Marcellus.
- Ask students to note and comment on details with strong *links* to Elizabethan cosmology (with reference to their notes in Activity EAL4U 3.1) throughout Act 1; such as the following examples - among many others:
 - the notion that the Chain of Being is about to be disturbed - Horatio’s supposition that the ghost-figure may be an omen of something dreadful, just as “graves stood tenantless” in Rome before the fall of Julius Caesar (1:1:128), and just as “planets strike” (1:1:177) the earth with misfortune;
 - notions of Christian honour; evils of suicide and lust in Hamlet’s soliloquy (1:2);
 - customs of courtly love and family structure (1:3). **(FE)**
- Ask the class - on an intermittent basis - to note or comment on any puns, any lines or phrases which seem tragic, humorous, ironic, insulting or metaphorical, such as the following:
 - “[Hamlet] A little more than kin, and less than kind!” (1:2:68);
 - “[Hamlet] I am too much i’ the sun” (1:2:71)
 - Hamlet’s characterization of his uncle as a lustful old-goat figure (1:2:146);
 - Hamlet’s claim that “Frailty, thy name is woman!”, and that even a mindless beast would have mourned its lost mate longer than his mother did (1:2: 152-60);
 - “. . . The funeral baked meats
Did coldly furnish forth the marriage tables” (1:2:189f);
 - “[Marcellus] Something is rotten in the state of Denmark.” (1:4:100). **(DE)**
- Ask students for examples of a text where knowledge of French is an asset in decoding text, such as the following:
 - “. . . Nor windy *suspuration* of forced breath
. . . Nor the dejected havior of the *visage*” (1:2:84-86);
 - “Set your entreatments at a higher rate
Than a command *to parley*. . . “ (1:3:130); **(AC) (FE)**

- Ask students to find and share examples of allusions to Greek mythology, to the Bible and/or to Christian tradition, such as the following:
 - Gertrude compared to Niobe (1:2:145f);
 - “A mote it is to trouble the mind’s eye” - a play on words, and an allusion to Christ’s words in Matthew 7:3-5 (1:1:125);
 - the tradition that during the season “Wherein our Saviour’s birth is celebrated/The bird of dawning singeth all night long. . .”(1:1:174f);
 - “[Bernardo] It was about to speak when the cock crew./ [Horatio] And then it started like a guilty thing/ Upon a fearful summons. . .”(1:1:1162f) - reference to the tradition that ghosts flee the light; also a reference to Peter’s denial of Christ, and his guilt prompted by the rooster’s crowing (Matt.26:34; Mark 14:72);
 - Hamlet’s self-comparison with the Nemean Lion (1:4:93);
 - the ghost’s comments on the serpent (1:5:43f). **(FE) (OD)**
- Provide opportunity for students to view a movie interpretation - preferably two - of selected scenes from the first act; for example, the first court scene (1:2), or the free-advice scene (1:3), or the commissioning scene (1:5). Before the viewing, have students jot down the following elements, to which they will add point-form notes and reactions:
 - lighting and cinematography - camera angles;
 - details of set, background and atmosphere; costuming;
 - acting - movement, speech and vocal tone, gestures - persuasive portrayal;
 - casting - realistic choice of actor or actress;
 - sound effects and musical background.
 - effectiveness of the director’s interpretation of the text (eg., Franco Zeffirelli’s interpretation);
 - Have the students share their reactions to the segments viewed, orally, and then submit their point-form notes for evaluation. **(FE)**
- Instruct students to interpret the famous quotation, “To thine own self be true” in terms of their own experience by responding in their journal to the following prompt: write a narrative paragraph in which you recall an experience that taught you the importance of truth. **(FE)**
- Ask students to further their interpretation of the theme of truth by asking them questions on the validity of Polonius’s morality and his role as a father; ask students to list synonyms of the word “truth” (e.g., honesty, integrity, trust, reality, faithfulness) and then to explain how each of these terms has a distinct meaning.
- Relate the above discussion on truth to the issue of secrecy in the final scene of Act I: Is Hamlet’s secrecy justified? Does Hamlet’s motive (revenge? justice?) justify his actions? Is he right to want to pretend to be insane? When is lying justified? Are Marcellus and Horatio bound by their oath of secrecy?
- Assign the *tracking* of Hamlet and of one other character to each group as per the following:
 - Group 1: Ghost-father and guards
 - Group 2: King Claudius
 - Group 3: Horatio
 - Group 4: Queen Gertrude
 - Group 5: Laertes
 - Group 6: Ophelia
- Advise students to note each action, statement, choice and decision of the character, and/or the reactions to another character’s actions/decisions, plus the consequences for

himself/herself and others, and with proper references; i.e., brief quotations with complete line-references - act-scene-line(s), as in "1:2:13-15".

- Explain how data is to be recorded in these tracking journals, *in point form*, using the blackboard or overhead.
- Discuss Hamlet's situation and choices in Act 1 in a full-class discussion, noting the various items on the Choice-Checklist (see below). Then ask students to work in their various groups to track and discuss their particular characters.

Checklist For Analysing Choices:

- a) choice(s) character is confronted with. . .
 - b) choice(s) one would make in a universe governed by the laws of "Harmony"; that is, the appropriate choice(s) according to Elizabethan cosmology
[N.B. Emphasize that within a given hierarchical structure, there may be conflicting choices, depending on one's place in the universe/society; e.g., Gertrude may have one logical choice as a wife, but a conflicting choice as a queen? Are there conflicts for guards who choose to inform Hamlet of seeing a ghost? Ghosts' actions; requests?]
 - c) choice(s) made where character is rebelling against established norms - and is aware of it.
 - d) choice(s) imposed by pre-determining factors/forces which person cannot control.
and of which person may. . . be very aware. . . be unaware. . .
 - e) choice(s) where the person is simply choosing *not* to choose. . .
- Advise students that these tracking journals – on a particular character and on Hamlet - will be submitted at the end of the unit, along with a short persuasive-comparative essay, as part of a summative evaluation. (Activity EAL4U 3.6) (S.E.)

Act 2

- Assign the in-class group reading of Act 2.
- Focus questions and solicit questions/responses from the class to clarify the plot, noting Hamlet's visit to Ophelia's chamber, the spies, Hamlet's feigned madness, his unfeigned grief and self-loathing...
- Instruct students to write a diary entry from the point of view of a main character (e.g., Hamlet, Polonius, Ophelia about Hamlet's madness; the death of Hamlet's father; the love between Hamlet and Ophelia). **(FE)**
- Initiate a brief class discussion of *lovesickness* in Act 2 and its links to *courtly love* (2:1:85-130; 2:2:305-325) with reference to students' journal entries.
- Solicit and clarify examples of puns, humour, odd idioms, unusual images and literary allusions; such as:
 - "Then you live about her waist, or in the middle of her favours?"(2:2:49)
 - Polonius as a fishmonger - or as Ovid's Erysichthon (2:2:192f); as a "great baby" coming to "swaddling clouts" for the second time (2:2:391f); and as Jephtha - in Hamlet's quoting from a lewd ballad (2:2:412f)
- Display a reading checklist on the overhead projector to fill in gaps, and as a model for student research in Acts 3, 4 and 5.
- Have students view and critique a scene - or scenes - from Act 2, according to the Checklist of elements already in their notes; and then submit, in three or four concise paragraphs, a critical review of the scene. **(T) (OD) (FE)**
- Review and explain, intermittently, such literary terms and concepts as:

- *soliloquy, aside, pathetic fallacy*
- *literary archetype*; such as the messenger, an archetype of the courtier
- Ask students (in groups of three or four) to analyse one of Hamlet's soliloquies so far in the play (Act I, scene 2, scene 5, and Act II, scene 2) and to explain Hamlet's philosophy of life on the basis of their analysis; students informally present and compare their findings to other groups, according to the jigsaw method of collaborative learning. **(FE)**
- Verify the progress of the tracking journals, and help students to reason out deductively and independently the choices and reactions of their characters - and the ripple effects.
- Review with students the passages that convey Hamlet's philosophy of life; students, in groups, note in chart form the positive and negative aspects of Hamlet's philosophy and explain their charts to the class. **(FE)**
- Lead a brainstorming session in which students list the problems faced by Hamlet at the end of Act 2; students discuss as a class or in small groups possible solutions to Hamlet's problems, relating these problems to their own personal experiences.

Act 3

- Assign the in-class group-reading of Act 3, with any unread portion to be read after class for homework. Remind students to jot down puns, links to French, links to notions of Elizabethan cosmology, etc. **(AC) (OD)**
- Clarify plot and storyline; including the first spy set-up, denunciation of Ophelia, doubting of mission, the counter-spy set-up - or the play within the play, the missed opportunity for vengeance, the third spy set-up with its disastrous consequences, denunciation of Gertrude, the ghost's new urging. . .
- Review with students *Hamlet's* "To be or not to be" soliloquy, asking students to explain (a) the reasons why this passage is so famous, in terms of form and content, and (b) the ways in which it reflects Hamlet's philosophy of life (with reference to previous soliloquies in the play). **(FE)**
- Make a brief reading check. Solicit and clarify examples of puns, idioms, links to French, Elizabethan concepts, strong images, literary allusions; such as:
 - ". . . a consummation/ Devoutly to be wished. . ." (3:1:71f)
 - "this mortal coil" (3:1:75)
 - "Who would these *fardels* bear. . ." (3:1:83)
 - "Since love our hearts, and Hymen did our hands,
Unite commutal in most sacred bands" (3:2:170f)
 - "Let the galled jade wince; our withers are unwrung." (3:2:255)
 - ". . . for me to put him to his purgation would perhaps plunge him
Into far more choler." (3:2:315f)
 - "Why this is hire and salary, not revenge!" (3:3:82)
 - "A slave that is not the twentieth part the tithe
Of your precedent lord. . ." (3:4:111f) **(AC) (FE)**
- Distribute a handout of three 4-5-line quotations, one from each Act studied so far, and display them on the overhead; have students identify and evaluate each of the quotations in 3 - 5 sentence paragraphs, which include the following information:
 - speaker and person(s) spoken to; context or situation;
 - dramatic significance - plot advancement, character revelation, foreshadowing...;

- special poetic or symbolic meaning(s) - links to Elizabethan concepts, literary allusion, irony, humour.
- Have students write sample explanations for each quotation on the blackboard; ask the class for suggestions on clarifying and improving the paragraphs. **(FE)**
- Lighten up proceedings with a creative “time-out” from the serious analysis:
 - Read aloud Margaret Atwood’s short and comical parody as to what might have happened in 3:3, if Gertrude had really told Hamlet *her version* of the proceedings.
- Have class turn to Act 3, Scene 2, and re-read Hamlet’s brief soliloquy, delivered just before he goes to see his mother. Begin the reading with the line “ ‘By and by’ is easily said. Leave me friends.” Then display a copy of Dave Turner’s parody of the same passage, on the overhead: Parody: after Shakespeare

“Study and study” is easily said. Believe me, friends.
 ‘Tis now the very cramming time of night,
 When students yawn and fear itself comes out,
 Contagion to this world. Now could I drink hot coffee
 As I do this bitter business the night
 Would quake to look on. Exams! Now to my books.
 O brain, lose not thy knowledge, let not ever
 The role of zero enter this term.
 Let me do better, not as usual.
 I will make cheatsheets, but use none
 My mind and pen in this be hypocrites,
 How in the world can this ever be learnt,
 To study in advance never, my cerebrum, consent!¹
- Note the various aspects of Shakespeare’s *free or blank verse*, the *iambic pentameter*. Have students read the text aloud, SLOWLY to get the speech-rhythms ingrained in their minds; note the odd diction and the quaint word-ordering.
- Discuss elements of parody and satire, such as illogic, reverse-logic, exaggeration, understatement, delayed disclosure and surprise, odd and unusual diction, dramatic under-cutting, mock-heroic characterization, etc.
- Instruct students, in groups of two or three, to compose either a *short* prose parody of any scene (two-three pages) - perhaps the scene where Polonius advises Ophelia on love; or a *short* parody of a speech by any one character (15-20 lines), in iambic pentameter - the “To be or not to be” soliloquy is a perennial favourite; students present their parody informally to the class. **(FE)**
- Have students follow a systematic writing process; distribute a proof-reading check list for self-assessment of coherence and English usage.
- Select two or three copies of student-written prose parodies, and two copies of a free-verse parody, and make overhead transparencies for correction/discussion/criticism/improvement with the class noting elements of parody, use of irony, and language conventions. **(SA) (FE)**
- Remind students to keep final copies in their writing folders.
- Note that students considering careers in the Humanities, especially Literature, journalism or any discipline requiring writing, will benefit from this exercise. **(CP) (SA) (SE)**

¹ Dave Turner, “Parody: after Shakespeare”, in *Themes On The Journey: Reflexions In Poetry*, James Barry ed., Scarborough, Nelson Canada, 1989, p.103.

- Verify the progress of the tracking journals from group to group, helping students to arrive inductively and deductively at conclusions and evaluations of their characters. **(FE)**
- Have students view video footage of Act 3 - complete if possible, but especially scenes 1, 3 and 4.
- Allow for sharing and critiquing of the film, after viewing. **(FE)**
- Review with students the criteria of an effective review or critique; ask students to analyse and assess two or more reviews of a current movie or performance with attention to features such as format, tone, use of examples, use of rhetorical devices, level of language. **(FE)**

Suggested criteria:

- strong opening
- use of evidence and detail
- use of persuasive devices
- sequence of ideas
- analysis of content
- assessment of techniques
- tone, voice
- clearly targeted audience
- final recommendation.

(These criteria will also apply to the summative assessment task of this activity.)

- Ask students to compose a critical evaluation of one of the scenes viewed OR have students view - on their own time - parallel film versions of scenes; such as Hamlet's soliloquy (3:1) or of his almost-revenge (3:3). Ask students to write a comparative review of the parallel portrayals, taking into account the elements of filming and acting, but focusing on the actor's interpretations; e.g., Laurence Olivier vs. Kenneth Branagh; or Branagh vs. Mel Gibson **(FE)**.
- Have students read and assess each other's reviews in groups, with the use of a prepared grid. **(SA)**

Act 4

- Assign the group-reading of Act 4 and assign one scene to each group (Scenes 1 - 6), from which students find and explain links to Elizabethan cosmology, links to the use of French, odd idioms, puns, images and literary allusions. **(AC) (OD)**
- Jigsaw an overview of the plot - Claudius's plans to dispose of Hamlet, Hamlet's new inspiration to seek revenge after self-comparison with the young Fortinbras, Ophelia's madness, Laertes' angry return and suit for vengeance, Hamlet's escape and imminent return, Claudius's new murder plans, etc.
- Ask students to present their poetic details, group by group, in informal presentations to the class; give or solicit clarification of details, as needed, for data from Scenes 1 - 6. **(FE)**
- Conduct a jigsaw discussion to cover similar poetic material in Scene 7.
- Conduct a review of Hamlet's choices so far in the play, noting all the aspects of his initial choices, consequent and subsequent choices, and their ripple effects, while students take notes.
- Instruct students to write a short opinion text in their journal in which they explain the reasons why they agree or disagree with one of Hamlet's choices; students read their journal entry to a peer and then share their opinions informally with the class. **(FE)**
- Check on students' tracking journals and provide a block of time for discussion of choices and updating of the journals. **(FE)**

- Relate students' notes on Hamlet's choices and on assigned characters as well as their journal entries to themes of the play such as madness, revenge, family pressure, fate, responsibility, rejected love, betrayal, appearance versus reality, parental authority; have students (in pairs) select at least two different themes and skim and scan their notes or the text of the play to find quotations that relate to themes. **(FE)**
- Have students make predictions (in an oral or written response) about the end of the play (e.g., Hamlet's reaction upon his return to the castle, Hamlet's reaction to the news of Ophelia's death, Laertes's reaction upon meeting Hamlet). **(FE)**
- Distribute copies of a short quiz with two 4-5-line quotations, and ask students to provide a short explanation of speaker(s), context and dramatic and poetic significance, in a 3-5 sentence paragraph for each.
- Arrange for short conferences with students, individually or in pairs, and ask the students to suggest ways in which their paragraph answers could be improved. **(FE) (SA)**

Act 5

- Assign oral group-reading and discussion of Act 5. . . scouting for plot, links, imagery, choices, etc.
- Jigsaw an overview of the plot and the most significant poetic details.
- Instruct students to evaluate Hamlet's choices as being *moral* or *immoral* in the context of the play and of his time; students determine the validity of one or more of Hamlet's actions or statements and take notes in chart form: Should he tell Ophelia that he is not mad? Is suicide an option for Hamlet? Is Hamlet guilty of murder for killing Polonius? Should Hamlet kill his uncle? Should Hamlet consider himself a failure? Is Hamlet responsible for Ophelia's death? **(FE)**
- Instruct students (in groups of three or four) to complete a chart of Hamlet's choices in brief class discussion, evaluating his choices as being *moral* or *immoral* in the context of the play and of his time; students present their evaluation in an informal debate - each group member presents one choice. **(FE)**
- Allow time for updating and completion of the tracking journals for the assigned characters; remind students to evaluate their assigned characters' choices in the Elizabethan context.
- Ask students written and oral questions that relate to their debate on Hamlet's choices; focus on the changes in Hamlet and his tragic outcome (e.g., Is he insane? Could he have avoided the final conflict? Who is responsible for his death? Has his philosophy of life changed?). **(FE)**
- Distribute a quotation test, in which students identify, explain and evaluate four out of five quotations, in a brief paragraph for each. **(SE)**
- Have students view video footage of Act 5.
- Allow for sharing of critical reactions both to the play and to the movie version(s) viewed.
- Provide students with a professional review of one of the movies of *Hamlet*, and assign a critique of the review, assessing and commenting on its accuracy and fairness. **(FE)**
- Assign students to complete the viewing of an entire production of *Hamlet*, independently - at school after class or at home - and to critique the production in terms of the following criteria:
 - faithfulness to the sequence of the text of the play - noting inclusion, omission(s) or addition(s) of scenes;
 - effectiveness of plot rendering, and special emphasis on specific events or ideas;
 - casting - realism and effectiveness;
 - acting - interpretations (speech, gestures), strengths and weaknesses;

- technical elements and special effects - strengths and weaknesses;
- overall evaluation of the director's interpretation of the play and its effectiveness. **(SE)**
- Have students apply steps of a writing process; students edit their draft with attention to the clarity and sequence of ideas as well as the overall effect of the review.
- Have students use print and electronic resources to format, edit and print their review. **(T)**
- Emphasize the use of correct sentence structure and the use of punctuation for clarity and emphasis.
- Distribute the following checklist to class, and have students evaluate the progress they have made as a result of reading and studying *Hamlet*, and criticizing *Hamlet* on film: **(FE) (SA)**

Self-Assessment Checklist: Personal Progress through the Study of *Hamlet*

level 1 - in a limited way

level 2 - in a moderate way

level 3 - in a considerable way

level 4 - in a thorough way

- I have improved my oral reading - my ability to read Shakespeare fluidly and dramatically.
level 1 2 3 4
- I have increased my vocabulary and my skill at decoding unfamiliar words and phrases.
level 1 2 3 4
- I have grown more skillful and more comfortable in the use of dictionaries and reference texts.
level 1 2 3 4
- I have grown more proficient in using French to decode words and idioms in English.
level 1 2 3 4
- I have grown more proficient in my use of the Internet as a reference tool.
level 1 2 3 4
- I have increased my ability to decode and interpret literature on multiple levels of meaning.
level 1 2 3 4
- I have improved my deductive reasoning skill, and my ability to see cause-and-effect relationships through tracking and evaluating the moral choices of characters in Shakespeare.
level 1 2 3 4
- I have grown in skill in explaining and criticizing literary texts.
level 1 2 3 4
- I have increased my ability to evaluate both technical and dramatic elements in film.
level 1 2 3 4
- I have improved my skill at criticizing and evaluating other people's interpretations - film directors' interpretations - of a dramatic text.
level 1 2 3 4
- I have grown in my knowledge and understanding of the Renaissance and of the Elizabeth world.
level 1 2 3 4
- I have grown in my ability to enjoy and appreciate Shakespeare's work.
level 1 2 3 4

- Allow time and opportunity for feedback from students regarding this assessment, either in class discussion or in student-teacher consultation.

Summative Assessment

- Assess students' ability to assess scenes in film, according to the four categories of the achievement chart for English Literature, Grade 12:
 - Knowledge/Understanding
 - Demonstrate knowledge and understanding of elements of filming and film portrayal;
 - Demonstrate knowledge and understanding of acting and dramatic performance;
 - Demonstrate knowledge and understanding of dramatic text to be portrayed;
 - Demonstrate understanding of critical review-form and of the uses and effect of rhetorical devices.
 - Thinking/Inquiry
 - Analyse film portrayal by comparing elements of film version with text of the play;
 - Assess accuracy or validity of film in terms of setting and atmosphere, narrative sequencing, film techniques and character-portrayal;
 - Synthesize observations and reactions in a critical review.
 - Communication
 - Communicate information clearly, correctly and precisely in a critical review;
 - Use precise and appropriate diction, demonstrating a sense of purpose and audience;
 - Organize information clearly and logically, according to the conventions of a critical review.
 - Application/Making Connections
 - Collect notes and information;
 - Use language conventions correctly;
 - Use steps of a writing process and electronic resources to draft, edit, format and create a printed copy of a critical review.
- Assess students' ability to analyse and explain quotations from *Hamlet*, Acts 1 - 5, according to the four categories of the achievement chart for English Literature, Grade 12:
 - Knowledge/Understanding
 - Demonstrate knowledge and understanding of plot and action, and of the characters in *Hamlet* in the context of Elizabethan cosmology;
 - Demonstrate knowledge and understanding of Shakespearean language conventions, literary terminology, irony, classical and Biblical allusions.
 - Thinking/Inquiry
 - Assess and evaluate text to make accurate identification of characters and contexts.
 - Decode and analyse idioms, images and allusions, and make logical associations with traditions, moral ideas, emotions, dramatic outcomes;
 - Synthesize statements and opinions, and supporting ideas in logical sequence in a unified paragraph.
 - Communication
 - Communicate information clearly, correctly and precisely, using accurate references and quotations;
 - Use precise and appropriate diction;
 - Organize information logically and succinctly in a concise paragraph.

- Application/Making Connections
 - Apply reading and decoding strategies to interpret text;
 - Apply critical reasoning strategies to analyse and explain text;
 - Use language conventions correctly, especially punctuation of quotations and textual references to act, scene and line.

Further Activities

- Have a talented Drama or Communications student write a script for a new screen version of a scene from the play/movie. **(OD)**
- Recommend that students read *Rosencrantz & Guildenstern Are Dead* (1967) by Tom Stoppard, and/or view the movie of the same title directed by Tom Stoppard (1968); a work of existentialist-absurdist humour - strange, off-beat but remarkably funny.
- Recommend the reading of various humorous spin-offs, including the comic novel *The Hamlet Case* by Arthur A. Berger, the play “I Hate Hamlet” by Paul Rudnick, or the full-scale parody of *Hamlet* by Richard Nathan, *A Night in Elsinore*.
- Recommend the viewing of the very witty children’s movie by Doctor Seuss called “Green Eggs and Hamlet”; also the research and viewing of other spin-off movies as an I.S.U.-project in a Communications or Film course. **(OD)**
- Instruct students to write a news report that relates the death of a character in the play (with attention to the 5W’s and in a current journalistic style).
- Recommend to students with an interest in music that they listen to Dimitri Shostakovitch’s orchestral work “Hamlet Suite”, Hector Berlioz’s “Tristia” (a cycle of songs built around the play), and Camille Saint-Saëns’ famous “La Mort d’Ophélie” - a song-setting of a poem by the French poet Jean Buffet; or find many other *Hamlet*-inspired musical works. **(AC, OD)**
- Have students analyse (with attention to the literary devices and significance of the text) and dramatize a soliloquy from the play; students present their analysis and soliloquy to the class.
- Recommend that students log on to the Web to check for spinoffs, poetry, rock music, foreign films, starting with *HAMLET ON LINE* first, just see how much there is, and then to critique the materials found, and the way in which the sites are managed. **(OD, T)**

Appendices

(space reserved for the teacher to add his/her own appendices)

ACTIVITY INFORMATION 3.3 (EAL4U)

Modern Tragedy: Miller's Universe 20th century

Description

Time: 90 minutes

In this activity, students explore the contrast between the divinely pre-ordered world of the 16th-century world, and the existential-humanistic world of the mid-20th-century. Students contrast the feelings and viewpoints of people in the 16th century (St. Thomas More) and in the late 1940's. Through reading and criticizing Miller's essay "Tragedy and the Common Man" students examine links between modern and classical tragedy; they appreciate Miller's rhetorical techniques, and they understand the moral and historical backdrop to *All My Sons* and *A Man for All Seasons*.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding To Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAL4U-I-OE.1 - 3
EAL4U-R-OE.1
EAL4U-D-OE.1 - 4

Specific Expectations: EAL4U-I-For.1 - 5
EAL4U-I-Inv.2 - 3 - 5 - 8
EAL4U-R-For.1
EAL4U-R-Crit.1
EAL4U-D-Rea.1 - 2 - 3 - 5
EAL4U-D-Res.1 - 5
EAL4U-D-Crit.2

Planning Notes

- Prepare a short questionnaire to survey students' reading habits.
- Prepare short teacher-led introduction of existentialism, humanism, militarism, nationalism, optimism and pessimism, with applicability to an understanding of Miller's universe and the world of *All My Sons*.
- Select from anthologies at least two short stories by mid-20th century writers (e.g., Hemingway, Fitzgerald, Steinbeck).

- Prepare a list of Internet addresses of current Catholic publications (refer to the list of Internet sites in the Resources section of the Course Overview).
- Prepare focus and discussion questions for, and make necessary photocopies of :
 - Miller's essay "Tragedy and the Common Man".
- Locate information on St. Thomas More (e.g., on the Internet: *St. Thomas More* - <http://saintthomasmoresociety.org/issues.htm>) and historical notes as well as Robert Bolt's preface to his 1960 play *A Man for All Seasons* (also the Oscar-winning film - 1966 - by the same name).
- Locate necessary audio-visual equipment.

Activity Instructions

Introduction

- Conduct a survey of students' reading habits with the use of a prepared questionnaire; have students identify their strengths and weaknesses as readers. **(DE) (SA)**
- Discuss results of survey with students; ask students questions that lead them to reflect on
 - a) their reasons for taking a literature course, and
 - b) the role of literature in today's society (e.g., Why should a person read a novel if he/she can view its movie version? What is classic? Is a best-seller considered literature? Is a novel/play of social criticism fiction or non-fiction?). **(DE)**
- Brainstorm simple meanings for the terms *moral*, *no-moral*, *immoral* and *amoral*. Then add to these the concepts of *theism* and *atheism*, *deism*, and *humanism*. Given the significance of these concepts in modern thought, ask students to brainstorm what they see as the more important differences between the so-called *Modern Cosmos* and the *Elizabethan Cosmos*. **(DE)**
- Make a crude chart of the differences on the blackboard.
- Introduce St. Thomas More to students by providing them with a short article on his life as well as the Pope's proclamation of St. Thomas More as the Patron of Statesmen and Politicians, October 31, 2000 (available at: <http://www.apostled.com/patron.html>); students might scan other available texts such as excerpts from his *Utopia* or from his meditations in the Tower of London or the text of his last words to his daughter; read historical notes on St. Thomas More's life as well as excerpts from Bolt's preface to his play *A Man for All Seasons*; view excerpts of the film (e.g. the trial) if not planned for Activity 1.4. **(FE) (OD)**

Experimentation/Exploration/Manipulation

- Have students read and then compare/contrast two texts on the role of the writer by mid-20th century writers (e.g., the Nobel Prize acceptance speeches by Ernest Hemingway and by William Faulkner); students note main and secondary ideas, relating them to the ideas discussed in the introduction.
- Introduce, via teacher-led discussion, the concepts necessary to an understanding of modern existential cosmology and Miller's universe.
- Have students take notes, both from discussion and from the blackboard, and explain the following concepts with reference to *Hamlet* and to the above two texts:
 - *existentialism*:
 - dictionary definition;

- examples of religious humanism (St. Thomas More) and Christian existentialist writers (e.g., Canadian writer Morley Callaghan);
- famous exponents of existential humanism (including Sartre, famous for atheistic existentialism: *L'Être Et Le Néant*; Nobel, 1964); **(AC)**
- rising popularity of non-religious humanism and individualism during the 1930s and 40s, seems to have paralleled the rise of the moving picture industry, and its new individualist-humanist icons;
- its link to traditional North American notions of self-determination, particularly the rags-to-riches pursuit of the *American Dream* and the notion of "lost generation";
- *militarism and nationalism* / explosion of *capitalism* / rise of socialism:
 - the need to win the war, and the pressure on American manufacturers to supply the U.S. armed forces during WW II;
 - the profits to be made. . . greed, bribes and kick-backs for contractors;
- *optimism*:
 - new confidence in science and technology;
- *pessimism*:
 - at the horrors of WW II, the deadly potential of technology; the absurd
- concepts of freedom, choice, morality and the "just war";
- *McCarthyism/hyper-nationalism*:
 - Cold War;
 - grand-jury indictments of artists and writers, including Miller. **(OD)**
- Remind students to keep their notes in their writing folders, for use in analyzing the moral viewpoints of the characters in *All My Sons* or *A Man for All Seasons* and for a film critique (Activity EAL4U 1.4); also for use in writing a persuasive-comparative essay (Activity EAL4U 1.6). **(SE)**
- Provide students with Internet addresses of current Catholic publications; instruct students, in pairs, to find one article on an existentialist theme (e.g., the existence of God, freedom, happiness, choice, self-determination, essence and existence, the significance of suffering or death) and research the teachings of the Catholic church regarding these issues. (e.g., www.occb.on.ca/english/occb.html (Ontario Conference of Catholic Bishops))
- Have students summarize the main and secondary ideas of their selected article in an informal oral presentation. **(FE)**
- Have students read and interpret the themes of at least two short stories by a mid-20th century writer (e.g., Hemingway, Fitzgerald, Steinbeck). **(FE)**
- Distribute copies of Miller's essay, "Tragedy And The Common Man."; read it aloud in class.
- Ask students to find and note ways in which Miller's view of tragedy seems different from the Aristotelian view or from the Shakespearean view; also, ask class to find evidences of *optimism* in the midst of Miller's *pessimism*.
- Ask students to make point-form notes of Miller's most important ideas, and examples of "gimmicks", or special rhetorical tricks to manipulate and persuade the reader. **(DE)**
- Ask students questions that help them make connections with St. Thomas More and Miller's characters (e.g., Miller's concepts of dignity, of morality, of social criticism) and which lead students to see a fundamental and tragic contradiction in human behaviour: that very ordinary, intelligent people, with moral awareness, make immoral choices, with negative consequences just as great for society as the evil behaviours of some monarchs and nobles of past eras.

Summative Assessment

See Summative Evaluation in Activity EAL4U 3.4 and in Activity EAL4U 3.6.

Further Activities

- Instruct students to compare and contrast Miller's concept of the common man with the character of the Common Man in the opening scene of *A Man for All Seasons*; have students describe and illustrate their own version of today's common man or woman.
- Provide students with the opportunity to research and read independently excerpts of works by writers of the 16th and early 17th centuries (e.g., Ben Jonson, Spenser, Sidney, Bacon, Donne).

Appendices

(space reserved for the teacher to add his/her own appendices)

ACTIVITY INFORMATION 3.4 (EAL4U)

All My Sons by Arthur Miller

Description

Time: 330 minutes

By reading Miller's *All My Sons* or Bolt's *A Man for All Seasons*, viewing the film, identifying and analysing the choices of the characters, and wrestling with the issues of morality already introduced, students further extend their appreciation of literature and of life. By viewing and criticizing the film's portrayal of the play, students become more proficient both in writing and in making independent evaluations of playwrights' and movie-directors' depictions in drama and in film. Students write and produce a dramatic text based on Miller's play.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding To Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAL4U-I-OE.1 - 2 - 3
EAL4U-R-OE.1 - 2
EAL4U-D-OE.1 - 2

Specific Expectations: EAL4U-I-For.1 - 2 - 4 - 5 - 6
EAL4U-I-Inv.1 - 2 - 6 - 8
EAL4U-R-For.1 - 7 - 16
EAL4U-R-Crit.1 - 2
EAL4U-D- Rea.1 - 2 - 3 - 5 - 6
EAL4U-D-Res.1 - 2 - 10
EAL4U-D-Proc.1 - 2 - 4 - 5 - 6
EAL4U-D-Crit.1 - 2 - 3

Planning Notes

- Locate the video of *All My Sons* or Bolt's *A Man for All Seasons* and the necessary audio-visual equipment.
- Plan and review the anticipated material to be discussed regarding the plot the character and theme.
- Find and select various critical interpretations of the play.
- Plan and review the material that the students will need to find, analyse and evaluate, and the evaluations that they must make analytically and deductively.
- Make copies of the criteria for evaluation of a movie (similar to those listed in Activity EAL4U 3.2); also copies of a review of a current film in a national newspaper.
- Prepare an evaluation grid for students' critical review.

- Prepare an evaluation grid for the assessment of students' one-act plays and evaluations of playwrights' and movie directors' depictions in drama and in film.

Activity Instructions

Introduction

- Conduct a diagnostic assessment of students' ability to write drama: students write a dialogue (involving two or three characters) based on one of the following situations:
 - We all know of situations where parents have *lied* to protect their children; for what varied reasons might they do that?
 - Why, and in what situations, have children been known to lie to protect their parents?
 - In what situations might we, people of all ages, lie to ourselves? Why might we lie to ourselves; and how might we *rationalize* our lying? **(DE)**

OR

- Introduce *A Man for All Seasons* by discussing with students More's famous statement, "King's good servant but God's first," in terms of the choices (between church and country, between conscience and the law) made by St. Thomas More in the context of the 16th century.
- Ask students written and oral questions that relate the moral issues of the play to their own experience and to modern society, allowing them to informally debate their various points of view; for example,
 - Have you ever broken a rule in order to help someone?
 - Can you think of some famous people who chose to follow their conscience and risk breaking the law (e.g., Nelson Mandela, Martin Luther King, Gandhi)?
 - If you think a law is wrong, should you follow it?
 - What is civil disobedience? ...passive resistance?
 - Give examples of incidents when the end *does* and *does not* justify the means. **(DE)**

Experimentation/Exploration/Manipulation

- Distribute texts and assign the reading of the play in groups, the same as for the reading of *Hamlet*. Work-groups will remain together, and will be assigned specific characters on whom tracking journals will be kept as research for a comparative essay. These will be submitted for evaluation, along with the essay, at the end of the unit: **(SE)**

Group 1:	(Ghost-father/guards)	—	Larry Keller
Group 2:	(Claudius)	—	Joe Keller
Group 3:	(Horatio)	—	Dr. Jim Bayliss
Group 4:	(Gertrude)	—	Kate Keller
Group 5:	(Laertes)	—	George Deevers
Group 6:	(Ophelia)	—	Annie Deevers
- Ask students to read and discuss Act 1 in class, sort out the basic plot, note the circumstances and details of the choice(s) of their assigned character, and of Chris Keller; they then move on to read the next act, and continue thus, reading aloud to the end of the play (about three hours of time).

- Attempt to clarify plot material and significance of various images and symbols; answer student-initiated questions, without influencing the students' interpretation until they have read the entire play.
- Ask students to write one or two journal entries in response to various situations and themes in the play (e.g., the role of the family in today's society, marriage, Miller's depiction of women, self esteem/dignity, friendship, the work ethic). **(FE)**
- Have students share their journal entries in an informal discussion; lead students to reflect on today's society with prompts such as: How has the family changed today? Does work define a person? Is success synonymous with happiness? How would the play be different if it were written today? How would the play be different if it were entitled "All My Daughters"?
- Jigsaw to establish Chris Keller's circumstances, his choices to act, or not to act - "to be or not to be" - and what this might show us about his character.
- Have students transcribe notes from the blackboard *and* from class discussion and remind them that this is a critical skill for senior students about to attend college or university in any subject or discipline. **(CP) (OD)**
- Have students evaluate and rate the self-generated material in their tracking-notes on Chris Keller, as compared with the material they obtained from class discussion. **(SA)**
- Assign updating and completion of tracking journals on assigned characters; help students to use inductive and deductive reasoning skills to arrive, *themselves*, at identification of choices and evaluation of those choices.
- Present the video production of *All My Sons* or *A Man for All Seasons*, either interspersing viewing with oral reading, or in straight-through sessions.
- Allow for sharing and critical feedback about the play and about the movie.
- Distribute copies of a professional review of a current movie from a national newspaper or magazine. Note the format, terminology and tone of the writer.
- Assign a critical review of the movie: students assume the point of view of the author of the play to criticize the movie (and to determine to what extent the movie is a valid rendition of the original play) according to the following criteria: the following criteria:
 - accuracy and validity of setting and atmosphere;
 - faithfulness to the sequence of the text of the play - noting the inclusion, omission(s) or addition(s) of scenes;
 - effectiveness of plot rendering; special emphasis on specific events or ideas;
 - casting - realism and effectiveness;
 - acting - interpretations (speech, gestures), strengths and weaknesses;
 - technical elements of filming and special effects - strengths and weaknesses;
 - overall evaluation of the director's interpretation of the play - effectiveness.
- Select three different reviews from the class, photocopy them, display them on the over-head projector, and critique them with the whole class, taking into account the following:
 - content:
 - accuracy and validity of analysis
 - use of specific examples
 - use of persuasive devices
 - assessment of media techniques
 - coherence and logic:
 - proper use of terminology
 - logical organization of statements, opinions, supporting ideas

- proper use of transitional words and phrases
- paragraph unity
- English usage and style:
 - proper subject-verb agreement
 - agreement of pronouns (number, gender, case)
 - correct spelling and grammar
 - level of language
 - tone, voice
- Have students suggest strengths and weaknesses in the work displayed, and suggest ways the reviews might be improved. **(SA) (FE)**
- Have students criticize their own work, seek advice from peers and from the teacher according to the above criteria; students re-write and/or “publish” their work in a fair copy on a word processor and submit as a summative evaluation. **(SE)**

Summative Assessment

- Assess student’s ability to write and dramatize the script of a one-act play relating to *All My Sons*, according to the four categories of the achievement chart for English Literature, Grade 12:
 - Knowledge/Understanding
 - Demonstrate knowledge and understanding of the theme of choices as developed in *All My Sons*;
 - Demonstrate understanding of elements of fiction;
 - Demonstrate understanding of uses and effect of dramatic devices and dialogue;
 - Demonstrate understanding of acting and performance.
 - Thinking/Inquiry
 - Assess their own script and performance during rehearsal, making necessary adjustments;
 - Maintain focus, eliminating irrelevant details.
 - Communication
 - Communicate clearly and effectively in a dramatic performance;
 - Communicate ideas and feelings according to a logical sequence;
 - Use precise vocabulary and appropriate diction;
 - Communicate effectively to maintain the interest of a peer audience;
 - Demonstrate command of dialogue and the one-act play.
 - Application/Making Connections
 - Use language conventions correctly and appropriately;
 - Use oral communication skills and group skills effectively in a dramatic performance;
 - Use technology effectively to integrate media devices into a dramatic performance.
- Assess students’ ability to analyse and review a film adaptation of *All My Sons*, according to the four categories of the achievement chart for English Literature, Grade 12:
 - Knowledge/Understanding
 - Demonstrate knowledge and understanding of elements of filming;
 - Demonstrate knowledge and understanding of acting and dramatic performance;
 - Demonstrate knowledge and understanding of dramatic text to be portrayed;
 - Demonstrate understanding of critical review-form.

- Thinking/Inquiry
 - Analyse film portrayal by comparing elements of film version with text of the play;
 - Assess accuracy or validity of film in terms of setting and atmosphere, narrative sequencing, film techniques and character-portrayal;
 - Synthesize observations and reactions in a critical review.
- Communication
 - Communicate information clearly, correctly and precisely in a critical review;
 - Use precise and appropriate diction;
 - Organize information clearly and logically, according to the conventions of a critical review.
- Application
 - Collect notes and information from both reading and viewing
 - Use language conventions correctly;
 - Use steps of a writing process and electronic resources to draft, edit, format and create a published copy of a critical review.

Further Activities

- Recommend the reading of another of Miller’s tragedies; *The Crucible*, or *Death of A Salesman*, or his adaptation of Henrik Ibsen’s play, *An Enemy Of The People*.
- Have students read Elizabeth Buckingham’s essay “The Twisted Hope of Arthur Miller’s Tragedies” (2000) - available on the Web.
- Have students read T.S. Eliot’s play, *Murder in the Cathedral*, on the assassination of the Archbishop of Canterbury, St. Thomas Becket, who also opposed the ruling king at that time; ask them to research the historical context and to compare and contrast this play with *A Man for All Seasons*. **(OD)**

Appendices

(space reserved for the teacher to add his/her own appendices)

ACTIVITY INFORMATION 3.5 (EAL4U)

Working Through the Comparative Essay

Description

Time: 240 minutes

In this unit, students work through each stage of a writing process to create a clear, concise, persuasive-comparative essay. By working individually and collaboratively, and by following a detailed checklist both in drafting and in proof-reading, students become more proficient in writing and in editing, and more independent in all aspects of learning.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding To Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAL4U-I-OE.1 - 2 - 3
EAL4U-R-OE.1
EAL4U-D-OE.1 - 2 - 3 - 4

Specific Expectations: EAL4U-I-For.1 - 2
EAL4U-I-Inv.3 - 7
EAL4U-R-For.2 - 4 - 9 - 10 - 11 - 12- 13 - 14 - 15
EAL4U-R-Crit.1 - 3
EAL4U-D-Rea.1 - 3
EAL4U-D-Res.1 - 2 - 3 - 4 - 5 - 6 - 7 - 9 - 10
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6 - 7
EAL4U-D-Gra.1 - 2 - 3 - 4 - 5
EAL4U-D-Crit.2 - 3

Planning Notes

- Plan a persuasive-comparative essay, involving a comparison of Hamlet and Chris Keller that includes the most significant similarities and differences in their characters, circumstances, and their choices; that is, the *consequences* of their choices.
- Review the plays and sketch out all the possible similarities and differences, selecting the most major, and locating the most appropriate examples and supporting quotations from the texts for each character.
- Repeat the procedure for each pair of characters the various groups will be considering:
 - Group 1: Ghost-father/guards vs. Larry Keller
 - Group 2: Claudius vs. Joe Keller
 - Group 3: Horatio vs. Dr. Jim Bayliss

- Group 4: Gertrude vs. Kate Keller
- Group 5: Laertes vs. Georgie Deever
- Group 6: Ophelia vs. Annie Deever
- Prepare copies of self-assessment grid (refer to the Student Booklet in Activity EAL4U 3.6).
- Have students incorporate notes, writing samples, drafts and finished products into their writing portfolios for use in Activity EAL4U 3.6.

Activity Instructions

Introduction

- Ask the class for reactions to a few very simple questions:
 - Why is it that most siblings in families *hate* being compared one with the other?
 - How is it that we rate and establish the value of any idea, any thing or commodity, any person or any relationship, in life?
- Remind the students that the comparative essay involves higher reasoning skills, which they need to develop not just for university studies but also for the everyday game of life.
- Instruct students to compare and contrast two objects from their everyday life (e.g., two restaurants, two hamburger chains, two cars, two music groups, two kinds of athletic shoes), noting at least seven or eight similarities and differences in chart form; students then regroup similarities and differences under specific headings; various students write their comparison/contrast chart on the board. **(DE)**
- Discuss students' charts asking students to add other relevant details and to note the kinds of headings; explain the two organizational patterns of comparison/contrast (block and slice) with reference to these charts.

Experimentation/Exploration/Manipulation

A Practice Essay or Model Essay

- Initiate a brainstorming session as to the possible similarities and differences between Shakespeare's Prince Hamlet and Miller's Chris Keller, and write ideas on the blackboard in any order whatsoever, as they are offered by students; among others: **(DE)**
 - status in family and in society. . . breeding, education, accomplishment. . .
 - age, interests, temperament. . .
 - peers, friendships and romantic interests. . .
 - ambiguity and complexity of circumstances. . .
 - anger at betrayal. . .
 - indecision or *inertia*, *irresoluteness* in the face of choice(s). . .
 - guilt and shame. . .

N.B. *Be careful to avoid simply writing out an essay outline.* Students will benefit most from the inductive process of *first* assembling the ideas, and *then* structuring them into categories and sections of an essay.

- Begin to organize the collected ideas into an outline for an essay on the *similarities* and *differences* in character/circumstances between Hamlet and Chris; and the *similarities* and

differences in their choices/reactions/ripple effects; help students to see that while there could be *many* aspects to explore, one may choose just a few elements in composing a literary essay.

- Ask a strong student to take notes at this point, so that the blackboard lesson-material can be photocopied, given to the class, and used as an outline for a *practice-essay* and then for the summative assessment task in Activity EAL4U 3.6.

Sample Outline

Basic thesis: *that there are similarities and differences between Hamlet and Chris in their characters and circumstances; and in the consequences of the choices they make.*

- The most important similarities in character or circumstance:
 - *that they are both loving and loyal...*
 - 2 examples showing Hamlet's love/friendship and loyalty
 - brief reference and/or quotation for each
 - 2 examples showing Chris's love/friendship and loyalty
 - brief reference and/or quotation for each
 - *that they are both ambiguous and irresolute in the face of conflicts, painful choices...*
 - 2 examples showing Hamlet's conflict
 - brief reference and/or quotation for each
 - 2 examples showing Chris's conflict
 - brief reference and/or quotation for each
- The most important differences in character or circumstance:
 - *that Hamlet overtly rebels, and casts about seeking to avenge his father's death; while Chris Keller suppresses his negative suspicions and maintains the status quo...*
 - 2 examples showing Hamlet's rebellion through pretended madness and desire for revenge
 - brief reference and/or quotation for each
 - 2 examples showing Chris' deliberate disregard for evil and commitment to maintenance of the status quo
 - brief reference and/or quotation for each
 - *that Hamlet denounces his girlfriend and mother and renounces romantic love; while Chris protects his loved ones and proposes marriage, despite the circumstances...*
- The most important choices of each character, including one major similarity in the consequences of their choices, and one major difference:
 - Hamlet's most important choices...
 - Chris Keller's most important choices...
 - the one major similarity in the consequences, or ripple effects...
 - 1 reference or example and/or quotation from each play
 - the one major difference in the consequences, or ripple effects...
 - 1 reference or example and/or quotation from each play
- Outline of the conclusion...

- Adapt this blackboard outline as little as possible, in order that it retain its original logical integrity. For clarity, add some labels, and make photocopies of the document for class use. Along with the outline, distribute copies of a self-assessment grid for this practice assignment, which students may use as a reference guide as they write, and once they have completed their

drafts. (N.B. A self-assessment grid is provided in the Student Booklet of Activity EAL4U 3.6.)

- Have students exchange their completed essays with peers and evaluate them, adhering closely to a checklist of required elements, noting strengths and weaknesses, and suggesting possible improvements in each other's work. Students' revision focuses on: theses, the effectiveness of the introduction and conclusion, the use of references and supporting details, the organization of ideas, the use of rhetorical devices, the use of transitional devices, the use of language conventions. **(DE) (FE)**
- Choose two essays, make overhead transparencies and display them for the class, noting the required elements on the grid, the strengths and weaknesses of statements and arguments, the appropriateness of quotations, the correctness of the transitions, coherence, and taking time to discuss examples of the required elements of English usage. **(FE)**
- Review with students the methodology for integrating quotations into texts and for documenting sources.
- Ask students to evaluate their own texts and to clarify their understanding of their own strengths and weaknesses as writers and students of literature. **(SA) (FE)**

Summative Assessment

- See Summative Evaluation in Appendix EAL4U 3.6.1.

Further Activities

- Have students use their research notes on Elizabethan cosmology from Activity EAL4U 3.1 to compare and contrast in chart form or in a short paragraph one aspect of Shakespearean society with 20th-century values and practices (e.g., views of religion, marriage, science, authority, government, family).
- Have students compare and contrast two short stories or poems by a mid-20th-century author presented in Activity EAL4U 3.3, focusing on content, form and literary devices; students develop a personal thesis on the evolution of the selected author's style and/or students determine which of the two texts is more effective according to them.
- Provide opportunities for after-school conferencing and coaching on the essay.

Appendices

(space reserved for the teacher to add his/her own appendices)

ACTIVITY INFORMATION 3.6 (EAL4U)

Summative Assessment Task – In-Class Persuasive-Comparative Essay

Description

Time: 180 minutes

In this summative evaluation, students confer briefly in preparation for writing a comparative essay. They work independently, demonstrating their understanding of a writing process and their critical thinking skills, in selecting and categorizing ideas, outlining and enumerating statements and arguments, choosing proper documentation, and composing a persuasive-comparative essay.

Strands and Expectations

Strands: Interpreting Literary Texts, Responding To Literary Texts, Demonstrating Independent Learning Skills

Overall Expectations: EAL4U-I-OE.3
EAL4U-R-OE.1 - 2
EAL4U-D-OE.1 - 2

Specific Expectations: EAL4U-I-Inv.2 - 3 - 5 - 7 - 8
EAL4U-R-For.2 - 4 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15
EAL4U-R-Crit.1 - 3
EAL4U-D-Rea.1 - 3
EAL4U-D-Res.1 - 2 - 3 - 4 - 5 - 6 - 7 - 9 - 10
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6 - 7
EAL4U-D-Gra.1 - 2 - 3 - 4 - 5
EAL4U-D-Crit.2 - 3

Planning Notes

- Clarify expectations for both the essay outlines and the actual essays, for maximum consistency in evaluation of these summative assignments.
- Photocopy the following:
 - Student Booklet
 - new copies of the essay outline first created in class, but without any specific references or examples in it (see Activity EAL4U 3.5)
 - copies of the evaluation grid for self-assessment (see Student Booklet)
 - copies of the achievement chart.

- Bring a special file-folder for each student, as this in-class evaluation will involve two class periods; all tracking journals and essay materials remain in class between the two sessions; nothing new or additional may be used in the second session.

Activity Instructions

- Explain the summative assessment task to the students: submission of a writing folder containing two tracking journals, one essay outline, and a persuasive-comparative essay with research notes.
- Assign and explain the following tasks - as outlined in the Student Booklet:
 - brief consultation of group members to verify details about the characters or about the tracking journals;
 - creation of a point-form essay outline, using the class outline as a guide, comparing the situations, choices and reactions of the selected character from *Hamlet* with those of the parallel character from *All My Sons*;
 - the composition of a persuasive-comparative essay, using only the essay outline, the tracking journals and the primary texts, and proof-reading the essay according to the checklist provided.
- Provide students with the following:
 - new copies of the essay outline (see Activity EAL4U 3.5);
 - evaluation grid for self-assessment;
 - access to dictionaries and to word-processing programs;
 - copies of the Student Booklet (see Appendix EAL4U 3.6.2);
 - special file-folders in which all writing and research materials will be kept throughout the entire evaluation exercise;
 - copies of the achievement chart for summative assessment.
- Explain the overall expectations that will be used to assess the students' knowledge and skills according to the criteria of the *Achievement Chart EAL4U 3.6.1*. Students are expected to:
 - demonstrate knowledge and understanding of character analysis;
 - compile relevant evidence about characters;
 - understand an author's techniques for portraying a character;
 - apply knowledge and skills acquired in writing essays in Français (**AC**);
 - synthesize information;
 - support their analysis by quoting from and referring to relevant passages;
 - write a literary essay;
 - assess effectiveness of their outline, making necessary adjustments to organizational structure to ensure clarity and logic (**SA**);
 - apply steps of a writing process to revise their essay (**SA**);
 - use print and electronic resources to proof-read, format and produce a visually appealing text (**T**);
 - cite sources accurately according to an accepted system of documentation;
 - use transitional devices to establish clear connections between thesis, arguments and evidence;
 - use rhetorical techniques effectively to defend opinions;
 - use precise vocabulary and appropriate level of language;

- use the required language conventions;
- revise written text to ensure logic, clarity, coherence and unity.
- Allow collaboration and consultation among group members for ten to fifteen minutes; then require completely independent work for the remainder of the time. The following time line is suggested for the completion of this summative assessment task:

Step 1: Consultation and verification	20 minutes
Step 2: Preparation of materials; final instructions	10 minutes
Step 3: Creation of essay outline	30 minutes
Step 4: Writing the essay.	90 minutes
Step 5: Editing, revising, proof-reading; final submission	30 minutes

Appendices

(space reserved for the teacher to add his/her own appendices)

Appendix EAL4U 3.6.1: Achievement Chart - In-Class Persuasive-Comparative Essay

Appendix EAL4U 3.6.2: Student Booklet - In-Class Persuasive-Comparative Essay

Achievement Chart - In-Class Persuasive-Comparative Essay

Appendix EAL4U 3.6.1

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and criteria</i>	<i>50 - 59% Level 1</i>	<i>60 - 69% Level 2</i>	<i>70 - 79% Level 3</i>	<i>80 - 100% Level 4</i>
Knowledge/Understanding				
The student - demonstrates knowledge of character analysis in drama. - demonstrates knowledge and understanding of the elements of the comparative essay, and of the relationship between the characters and their times. - understands the use of references to support statements made about characters and the use and effect of rhetorical devices for persuasive writing.	The student demonstrates limited knowledge of ideas and limited understanding of concepts and relationships among concepts and themes.	The student demonstrates some knowledge of ideas and some understanding of concepts and relationships among concepts and themes.	The student demonstrates considerable knowledge of ideas and considerable understanding of concepts and relationships among concepts and themes.	The student demonstrates thorough knowledge of ideas and thorough and insightful understanding of concepts and relationships among concepts and themes.
Thinking/Inquiry				
The student: - uses critical reflective and analytical thinking skills in examining excerpts relating to character analysis. - assesses and selects relevant information that supports interpretation of character(s). - assesses effectiveness of outline and revises draft with the use of a grid.	The student uses critical thinking skills with limited effectiveness and applies few of the research skills.	The student uses critical thinking skills with moderate effectiveness and applies some of the research skills.	The student uses critical thinking skills with considerable effectiveness and applies most of the research skills.	The student uses critical thinking skills with a high degree of effectiveness and applies all or almost all of the research skills.

<i>Communication</i>				
The student: - uses appropriate level of language. - communicates persuasively and effectively with a critical audience. - demonstrates command of the comparative essay.	The student communicates with limited clarity and with a limited sense of audience and purpose.	The student communicates with some clarity and with some sense of audience and purpose.	The student communicates with considerable clarity and with considerable sense of audience and purpose.	The student communicates with a high degree of clarity and with confidence and with a strong sense of audience and purpose.
<i>Application</i>				
The student: - uses the required language conventions. - uses reading strategies to identify relevant information and support from texts and from journals. - uses a writing process to produce an effective essay. - uses electronic resources to proofread and format. - makes connections between characters and their respective universes.	The student uses language conventions with limited accuracy and effectiveness , uses reading strategies and a writing process with limited competence , and makes links and connections with limited effectiveness .	The student uses language conventions with moderate accuracy and effectiveness , uses reading strategies with moderate competence , and makes links and connections with moderate effectiveness .	The student uses language conventions with considerable accuracy and effectiveness , uses reading strategies with considerable competence , and makes links and connections with considerable effectiveness .	The student uses language conventions accurately and effectively all or almost all of the time , uses reading strategies with a high degree of competence , and makes links and connections with a high degree of effectiveness .
Comment: A student whose achievement is below Level 1 (less than 50%) does not meet the required overall expectations for this task.				

In-Class Persuasive-Comparative Essay
Similarities and Differences Between a Character from *Hamlet* and One from *All My Sons*

You are to submit, at the end of this assignment, two tracking journals, one essay outline, and one persuasive-comparative essay along with research notes.

Step 1: Verification of Tracking Journals
Activity: Group

Time: 20 minutes

- Consult with members of your group to verify and exchange data on your assigned characters, verifying:
 - character traits and brief supporting quotations to document the traits;
 - situations and circumstances;
 - the characters' choices, decisions, reactions to circumstances;
 - the ripple effects;
 - the most significant similarities;
 - the most significant differences;
 - the most relevant quotations and references.

Step 2: Preparation of Materials and Final Instructions
Activity: Individual

Time: 10 minutes

- Prepare and organize the following materials for use during this evaluation:
 - pens in blue or black ink;
 - your copies of *Hamlet* and *All My Sons*;
 - your notes on the plays, background, plot, poetic details;
 - your tracking journals on your assigned characters;
 - plenty of note paper.
- Pick up the following new materials, for use during this evaluation:
 - a file-folder for safekeeping and later submission of all notes and papers;
 - a new copy of the persuasive-comparative essay-outline;
 - a copy of the evaluation grid.

Step 3: Preparation of the Essay Outline
Activity: Individual

Time: 30 minutes

- Create a point-form essay outline, *using the class outline from Activity EAL4U 3.5 as a guide*. Plan the essential elements of the essay, especially the following:
 - introduction, paragraph and thesis;
 - two major similarities between the characters and their situations
 - supporting quotations and references
 - two major differences between the characters and their situations

- supporting quotations and references
- the most significant choices of the characters in each of the plays
- the most significant similarity in consequences
 - supporting quotations and references
- the most significant difference in consequences
 - supporting quotations and references

Step 4: Writing the essay

Activity: Individual

Time: 90 minutes

- Compose the main text of your essay, again, using your essay outline, your notes and tracking journals as content resources, and using your essay-writing checklist as a reference guide.
- Use a format that is conducive to easy proof-reading, editing and revision; such as the following:
 - double-space your writing;
 - write on one side of each page only;
 - observe margins; that is, allow 1" of free space on *each side of the page*, also on the top and bottom;
 - number your pages 1 - 2 - 3 - etc., and if necessary, for purposes of revision, insert a page - 1a - 2a.
 - write your name on the first page, and initial all other pages.

Step 5: Editing, revising and proof-reading; final submission

Activity: Individual

Time: 30 minutes

- Complete an item-by-item review of the content of your essay, according to the self-assessment grid, checking off items that are completed, and adding any items that may have been omitted. Be sure that you have used all of the material that from your essay outline you intend to use.
- Check through the essay once again for logic and coherence, making sure that your statements and opinions are in logical sequence, and have been supported with the most appropriate textual references and details from your tracking journal. Make sure that you have used appropriate transitional words and phrases throughout the essay and that there are no cases of redundancy.
- Check through the essay one final time for correctness in the use of language conventions; such as subject-verb agreement, pronoun unity, spelling and punctuation; refer to print and electronic resources if necessary
- Organize all your notes and papers, and place them in your special file-folder in the following order:
 - 1) Persuasive-Comparative Essay
 - 2) Essay outline

- 3) Grid for self-assessment
 - 4) Achievement Chart
 - 5) Two tracking-journals: - *Hamlet* character
- *All My Sons* character
 - 6) All other notes from personal reading, research and class discussions.
- Submit your folder for evaluation.

SELF-ASSESSMENT GRID

REQUIRED ELEMENTS IN THE PERSUASIVE-COMPARATIVE ESSAY

[Content]

Introductory Paragraph:

- general statement introducing notion of people faced with making critical choices in life
- focus-sentence introducing notion of characters making choices in a Shakespearean drama and in a modern drama
- statement introducing both authors and both works to be considered (both properly punctuated)
- introduction of characters to be compared (two pieces of identifying data for each)
- *thesis statement*. . . claiming that there are similarities and differences between the characters and their circumstances; and in the consequences of the choices they make

Body Paragraph 1:

- topic sentence introducing an important similarity (pair of similarities) in character/situation
- two sentences explaining, elaborating and giving examples for first character
 - one textual reference (quotation) to document each example
- two sentences explaining, elaborating and giving examples for second character
 - one textual reference (quotation) to document each example
- brief closing sentence

Body Paragraph 2:

- topic sentence introducing another important similarity (pair of similarities) in character/situation
- two sentences explaining, elaborating and giving examples for first character
 - one textual reference (quotation) to document each example
- two sentences explaining, elaborating and giving examples for second character
 - one textual reference (quotation) to document each example
- brief closing sentence

Body Paragraph 3:

- topic sentence introducing an important difference (pair of differences) in character/situation
- two sentences explaining, elaborating and giving examples for first character
 - one textual reference (quotation) to document each example
- two sentences explaining, elaborating and giving examples for second character
 - one textual reference (quotation) to document each example
- brief closing sentence

Body Paragraph 4:

- topic sentence introducing another important difference (pair of differences) in character/situation
- two sentences explaining, elaborating and giving examples for first character
 - one textual reference (quotation) to document each example

- two sentences explaining, elaborating and giving examples for second character
 - one textual reference (quotation) to document each example
- brief closing sentence

Body Paragraph 5:

- topic sentence introducing the fact that each of these characters is faced with choices, and that there is one major similarity and one major difference between the consequences of these choices
- sentence succinctly summarizing the most important choices for first character
- sentence succinctly summarizing the most important choices for second character
- sentence(s) explaining and elaborating the most important *similarity* between the consequences
 - one example of this consequence from each play, with a brief quotation
- sentence(s) explaining and elaborating the most major difference in the consequences
 - one example of this consequence from each play, with a brief quotation
- brief closing sentence

Conclusion:

- brief re-statement of thesis
- summarization of main ideas from body
- sentence stating a universal application of main idea(s) of essay
- brief closing statement

[*Logic And Coherence*]

- Are the statements clear and concise?
- Are the arguments clear and convincing?
- Are the statements/arguments well supported?
- Do the paragraphs have unity and continuity?
- Are proper transitional words and phrases used?
- Is the text free of redundancy, wrong words or illogical phrases?

[*English Usage and Style*]

- Are subject-verb agreements correct?
- Are the verb tenses correct, and unified?
- Do pronouns agree: *number, case and gender*?
- Is the spelling correct?
- Is the essay punctuated correctly?
- Are the textual references punctuated correctly?
- Are the sentence structure and word order correct?

(SA)

TABLE OF OVERALL AND SPECIFIC EXPECTATIONS

ENGLISH LITERATURE		Units				
<i>Strand: Interpreting Literary Texts</i>		1	2	3	4	5
Overall Expectations						
EAL4U-I-OE.1	analyse a wide range of literary works from contemporary and historical periods and from various countries and cultures, including novels, short stories, drama, and poetry.	1.1 1.2 1.3 1.4 1.5		3.1 3.2 3.3 3.4 3.5	4.1 4.2 4.4	5.1 5.2 5.4 5.5
EAL4U-I-OE.2	assess use and effect of form and style in literary texts.	1.1 1.2 1.3 1.4 1.5	2.2 2.4 2.5	3.2 3.4 3.5	4.2 4.4 4.5	5.1 5.2 5.5
EAL4U-I-OE.3	analyse ideas, issues, and themes in Canadian and world literary texts under study and those read for personal interest, justifying their responses by citing relevant evidence from primary and secondary sources.	1.1 1.2 1.3 1.4 1.5	2.4	3.2 3.4 3.5 3.6	4.5	5.1 5.2 5.4 5.5
Specific Expectations: Forms and Technique						
EAL4U-I-For.1	analyse a range of literary works in an in-depth study, focusing on a particular genre, author, theme, literary period, country, or culture.	1.1 1.2 1.3 1.4 1.5		3.2 3.3 3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.4 5.5
EAL4U-I-For.2	analyse complex organizational structures (e.g., interior monologues, alternating points of view) in literary texts to assess their effectiveness.	1.2	2.2 2.5	3.2 3.4 3.5	4.2 4.4 4.5	5.1
EAL4U-I-For.3	assess effectiveness of various literary forms in communicating meaning (e.g., assess the expression of a similar idea in a sonnet and in a free-verse poem).	1.1 1.2				
EAL4U-I-For.4	analyse significance of various images, symbols, and motifs in literary texts (e.g., symbolism used in the titles of works such as <i>Fifth Business</i> by Robertson Davies and <i>Catcher in the Rye</i> by J.D. Salinger).	1.1 1.2 1.3 1.4 1.5	2.2 2.5	3.2 3.4	4.1 4.2 4.4 4.5	5.1 5.3
EAL4U-I-For.5	demonstrate understanding and appreciation of a writer's style by evaluating effectiveness of specific rhetorical elements (e.g., literary/stylistic devices, diction, syntax, voice) used by the writer to communicate meaning and to enhance the expression of ideas, information, and feelings.	1.1 1.2 1.3 1.4 1.5	2.2 2.5	3.2 3.3 3.4	4.2 4.4 4.5	5.1 5.2
EAL4U-I-For.6	determine to what extent the techniques (e.g., lighting, camera angles, chronology) used in live performances or media productions of literary works (e.g., <i>Death of a Salesman</i> by Arthur Miller, <i>A Field of Dreams</i> and <i>Shoeless Joe</i> by W.P. Kinsella) effectively convey the elements of fiction.			3.2 3.4	4.4 4.5	

ENGLISH LITERATURE		Units				
<i>Strand: Interpreting Literary Texts</i>		1	2	3	4	5
Specific Expectations: Investigation and Analysis						
EAL4U-I-Inv.1	analyse the way literary texts from various cultural traditions interpret a similar theme (e.g., alienation), explaining the diverse perspectives.	1.3 1.4 1.5		3.2 3.4	4.1 4.2 4.3 4.4 4.5	5.4 5.5
EAL4U-I-Inv.2	examine and analyse independently a theme, issue, or concept (e.g., courage) discussed in one or more works of literature.	1.4 1.5	2.2 2.5	3.2 3.4 3.6	4.5	5.1 5.4 5.5
EAL4U-I-Inv.3	analyse the way context (e.g., historical, geographical, social, cultural, political) and the perspectives of various readers influence the interpretation of literary texts.	1.1 1.2 1.3 1.4 1.5	2.1 2.5	3.2 3.3 3.4 3.5 3.6	4.1 4.3 4.5	5.2 5.4 5.5
EAL4U-I-Inv.4	compare cultural values expressed in a variety of Canadian texts (e.g., aboriginal poetry, Prairie novels) with those expressed in a variety of texts from other cultures (e.g., British, Indian, Caribbean).	1.2 1.4				5.4 5.5
EAL4U-I-Inv.5	synthesize information from print and electronic resources on an author's works and life (e.g., Emily Brontë, Margaret Laurence) to interpret texts under study.		2.4 2.5	3.1 3.3	4.2 4.4 4.5	5.1
EAL4U-I-Inv.6	compare and contrast critical interpretations of a literary text, assessing the degree to which each interpretation increases their own understanding and appreciation of the text.	1.2 1.5	2.4 2.5	3.2 3.4	4.5	
EAL4U-I-Inv.7	support their analysis and evaluation of texts by quoting from and referring to relevant passages in primary and secondary sources, avoiding plagiarism and citing sources accurately, according to an accepted system of documentation (e.g., Modern Language Association [MLA]).	1.3 1.5	2.4 2.5	3.1 3.2 3.4 3.5 3.6	4.5	5.2 5.4 5.5
EAL4U-I-Inv.8	analyse relationship between literary texts and the social, cultural, and political contexts in which they were created (e.g., explain why certain authors have been persecuted or certain works suppressed).	1.3 1.4 1.5	2.3	3.2 3.3 3.4 3.5 3.6	4.1 4.2 4.4	5.1

ENGLISH LITERATURE		Units				
<i>Strand: Responding to Literary Texts</i>		1	2	3	4	5
Overall Expectations						
EAL4U-R-OE.1	produce critical and creative responses to literature in a variety of forms, including journal responses, a literary essay, a critical review, persuasive texts, a variety of creative texts, an oral/visual presentation, and a media work.	1.2 1.3 1.4 1.5	2.2 2.3 2.4 2.5	3.2 3.4 3.5 3.6	4.5	5.1 5.2 5.4
EAL4U-R-OE.2	assess validity of ideas and concepts contained in works of literary criticism, and effectively integrate those assessed as valid into their own critical responses.	1.5	2.1 2.5	3.4	4.2 4.3 4.4 4.5	5.1 5.2
Specific Expectations: Forms and Techniques						
EAL4U-R-For.1	record, in a journal maintained for this purpose, their critical and creative responses to texts under study.	1.1 1.2	2.2 2.5	3.2 3.3 3.4	4.2 4.4	
EAL4U-R-For.2	write a literary essay that develops and supports a thesis about one or more compositional elements of a text under study.		2.5	3.5 3.6	4.5	5.4
EAL4U-R-For.3	write a critical review of one or more texts under study, supporting their opinions about the effectiveness of each work's form, content, and style with relevant evidence.	1.5	2.2		4.5	5.5
EAL4U-R-For.4	write persuasive texts (e.g., short essay-type answers) conveying their analyses of issues, topics or texts under study, and supporting their theses with relevant evidence, including specific references to texts under study.	1.5	2.5	3.2 3.5 3.6	4.5	5.1 5.2 5.3 5.4
EAL4U-R-For.5	produce effective creative writing in various genres and forms, using structure, diction, syntax, voice and style to communicate meaning and enhance impact.	1.3 1.4 1.5	2.4	3.1 3.2		5.3
EAL4U-R-For.6	produce an original oral/visual presentation that communicates and compares their own and critics' analyses and assessments of literary works.		2.3	3.1		5.3
EAL4U-R-For.7	design or create a media work that conveys their analysis of the development of compositional elements of fiction and the use of rhetorical elements in a literary text.		2.5	3.4		5.3
EAL4U-R-For.8	assess effectiveness of their own outlines, making necessary adjustments to organizational structure to ensure clarity and logic.		2.5	3.1	4.2 4.4	5.5
EAL4U-R-For.9	apply a variety of organizational patterns in writing short essay-type answers and essays.		2.3 2.4 2.5	3.5 3.6	4.5	5.4 5.5
EAL4U-R-For.10	use transitional devices in essays to establish clear connections between thesis, arguments and evidence.	1.2	2.5	3.5 3.6	4.5	5.1 5.2 5.4 5.5

ENGLISH LITERATURE		Units				
<i>Strand: Responding to Literary Texts</i>		1	2	3	4	5
EAL4U-R-For.11	integrate their own or others' counter-arguments into their critical responses, explaining and rebutting the arguments and making logical connections with their own thesis and research.		2.4 2.5	3.5 3.6	4.3 4.5	5.2 5.3 5.4 5.5
EAL4U-R-For.12	use appropriate literary/stylistic devices in written texts and oral/visual presentations, according to form, purpose, audience and context.	1.3 1.4 1.5	2.4 2.5	3.5 3.6	4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-R-For.13	use rhetorical techniques (e.g., examples, comparisons, paraphrases) effectively to defend opinions in written texts and in oral presentations.	1.2	2.4	3.2 3.5 3.6	4.5	5.3 5.4 5.5
EAL4U-R-For.14	use precise vocabulary and appropriate level of language in written texts and oral presentations, avoiding clichés, superfluous words, and generalizations.	1.3 1.4 1.5	2.3 2.4 2.5	3.1 3.2 3.5 3.6	4.5	5.1 5.2 5.4 5.5
EAL4U-R-For.15	incorporate smooth-flowing quotations and examples from primary and secondary sources into their own written texts, oral presentations and media works, avoiding plagiarism and citing sources accurately, according to an accepted system of documentation (e.g., MLA).		2.4	3.1 3.5 3.6	4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-R-For.16	integrate audio-visual aids effectively into oral/visual presentations to create specific effects and to convey ideas clearly and coherently.		2.4	3.4	4.5	5.3
Specific Expectations: Critical Thinking						
EAL4U-R-Crit.1	demonstrate understanding of abstract ideas and an ability to use them in responding critically to themes and concepts presented in literary texts.	1.1 1.2 1.3 1.4 1.5	2.1 2.2 2.3 2.4 2.5	3.2 3.3 3.4 3.5 3.6	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-R-Crit.2	assess views presented in works of literary criticism, weigh evidence presented, and communicate their own judgements about works under study.		2.4 2.5	3.4	4.3 4.5	5.2 5.4 5.5
E EAL4U-R-Crit.3	integrate ideas and concepts from works of literary criticism and from other research, including both primary and secondary sources, into their own analysis and criticism of literature, avoiding plagiarism and citing sources accurately, according to an accepted system of documentation.	1.5	2.1 2.5	3.5	4.3 4.5	5.2 5.4 5.5

ENGLISH LITERATURE		Units				
<i>Strand: Demonstrating Independent Learning Skills</i>		1	2	3	4	5
Overall Expectations						
EAL4U-D-OE.1	select and use reading strategies effectively to interpret complex literary texts read for academic and personal purposes, and primary and secondary research sources.	1.1 1.2 1.3 1.4 1.5	2.3 2.5	3.1 3.2 3.3 3.4 3.5 3.6	4.1 4.2 4.4	5.1 5.2 5.3 5.4 5.5
EAL4U-D-OE.2	apply research strategies independently, synthesizing research collected from print and electronic resources and integrating it in an ethical way into their own critical analyses of literary works.	1.5	2.3 2.4 2.5	3.2 3.4 3.5 3.6	4.3 4.5	5.2 5.3 5.4 5.5
EAL4U-D-OE.3	apply all stages of a writing process independently and effectively in writing a wide variety of academic and creative texts.	1.2 1.3 1.4 1.5	2.2 2.5	3.2 3.5	4.2 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-D-OE.4	assess their own strengths and weaknesses in all stages of the reading, research and writing processes, and develop an action plan to improve their communication skills to the level required for success in the university programs and careers of their choice.	1.5	2.2 2.5	3.1 3.3 3.5	4.5	5.3 5.4 5.5
EAL4U-D-OE.5	demonstrate independent learning skills in reading, research, and writing by producing, in the form of a written text or an oral/visual presentation, an independent study of one or more literary texts of their choice (e.g., analyse a particular genre, author or theme, demonstrating that research has extended their interpretation of the text).			3.2	4.4 4.5	5.3 5.4 5.5
Specific Expectations: Reading as a Process						
EAL4U-D-Rea.1	select and use appropriate reading strategies to interpret challenging literary texts (e.g., research the social, cultural, and political contexts of a literary period before reading a work from that period).	1.3 1.4	2.1	3.1 3.2 3.3 3.4 3.5 3.6	4.2 4.4	5.1 5.2
EAL4U-D-Rea.2	apply textual cues with proficiency to interpret unfamiliar vocabulary in literary texts from a variety of historical, geographical, social, and cultural contexts (e.g., dialects in Shakespeare's plays).	1.1 1.2 1.3 1.4 1.5	2.2	3.2 3.3 3.4	4.2 4.4	5.1 5.2 5.3 5.4 5.5
EAL4U-D-Rea.3	recognize and paraphrase with proficiency main and secondary ideas in texts of increasing abstraction and complexity.		2.2 2.5	3.2 3.3 3.4 3.5 3.6	4.2 4.4 4.5	5.2 5.3 5.4 5.5
EAL4U-D-Rea.4	apply independently their knowledge of French vocabulary, phonetics, spelling, syntax, semantics and figurative language to interpret complex literary works, works of literary criticism, and other material read for personal interest.	1.1 1.2	2.2	3.2	4.1 4.3 4.4	5.2 5.3

ENGLISH LITERATURE		Units				
<i>Strand: Demonstrating Independent Learning Skills</i>		1	2	3	4	5
EAL4U-D-Rea.5	demonstrate understanding of literary terms (e.g., archetype, dystopia) and concepts, confirming meaning by referring to print and electronic resources when necessary.	1.1 1.2 1.3 1.4 1.5	2.2 2.3 2.5	3.2 3.3 3.4	4.2 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-D-Rea.6	explain the ways in which non-standard English (e.g., colloquial speech) is used in literary texts for stylistic effect.	1.1 1.2 1.5	2.1 2.2 2.5	3.1 3.2 3.3 3.4 3.5 3.6	4.3 4.6	5.1 5.2 5.3 5.4 5.5
Specific Expectations: Research as a Process						
EAL4U-D-Res.1	generate ideas from prior knowledge and research to develop content for critical responses to literary texts under study.	1.1 1.2 1.5	2.1 2.2 2.5	3.1 3.2 3.3 3.4 3.5 3.6	4.3 4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-D-Res.2	narrow topic and establish focus of research.	1.5	2.2 2.5	3.1 3.2 3.4 3.5 3.6	4.2 4.4 4.5	5.2 5.3 5.4 5.5
EAL4U-D-Res.3	collect and paraphrase information from reliable primary and secondary print and electronic resources, eliminating irrelevant details and synthesizing information in response to a specific research question.		2.5	3.1 3.2 3.5 3.6	4.5	5.3 5.4 5.5
EAL4U-D-Res.4	evaluate information collected from print and electronic resources for authenticity, reliability, objectivity, currency and logic, recognizing that evidence can be interpreted from many different points of view.		2.5	3.2 3.5 3.6	4.5	5.3 5.4 5.5
EAL4U-D-Res.5	synthesize ideas and information gathered from a range of print and electronic resources.	1.5	2.5	3.1 3.3 3.5 3.6	4.5	5.4
EAL4U-D-Res.6	organize research logically, according to a specific organizational structure and following a detailed outline.		2.5	3.1 3.5 3.6	4.5	5.5
EAL4U-D-Res.7	present research related to texts under study in written and oral/visual forms (e.g., a seminar), annotating the research, avoiding plagiarism, and citing sources accurately, according to an accepted system of documentation (e.g., MLA).		2.1 2.5	3.1 3.5 3.6	4.5	5.4 5.5
EAL4U-D-Res.8	integrate relevant ideas and concepts from works of literary criticism into their own analyses, integrating references smoothly, avoiding plagiarism, and citing sources accurately, according to an accepted system of documentation.	1.5	2.5		4.5	5.4 5.5

ENGLISH LITERATURE		Units				
<i>Strand: Demonstrating Independent Learning Skills</i>		1	2	3	4	5
EAL4U-D-Res.9	incorporate quotations and definitions of literary terms into their own written texts, avoiding plagiarism and citing sources accurately, according to an accepted system of documentation.	1.5	2.5	3.1 3.2 3.5 3.6	4.5	5.1 5.4 5.5
EAL4U-D-Res.10	demonstrate connections between their research and their own analysis and evaluation of literature, focusing on ideas, issues and themes conveyed or discussed in texts under study.		2.5	3.2 3.4 3.5 3.6	4.5	5.3 5.4 5.5
Specific Expectations: Writing as a Process						
EAL4U-D-Proc.1	maintain a well-organized and complete writing folder containing creative prompts, works in progress, and final products that show an awareness and developing mastery of the knowledge and skills required to complete this course and undertake university courses, and that are also related to their career interests.	1.3 1.4 1.5	2.1 2.2 2.3 2.5	3.1 3.2 3.4 3.5 3.6	4.5	5.1 5.2 5.4 5.5
EAL4U-D-Proc.2	apply independently the stages of a writing process to produce written texts for academic and creative purposes.	1.3 1.4 1.5	2.3 2.5	3.2 3.4 3.5 3.6	4.5	5.1 5.2 5.3 5.4
EAL4U-D-Proc.3	select and use effective organizational patterns to present ideas logically.	1.5	2.3 2.5	3.5 3.6	4.5	5.2 5.3 5.4 5.5
EAL4U-D-Proc.4	assess and adapt rhetorical elements used in their own written texts according to form, purpose, audience and content.	1.3 1.4 1.5	2.3 2.5	3.2 3.4 3.5 3.6	4.5	5.1 5.2 5.4 5.5
EAL4U-D-Proc.5	revise their own and others' written texts, offering constructive criticism and suggestions to peers and integrating feedback from teachers and peers to revise their own texts.	1.3 1.4 1.5	2.3 2.5	3.2 3.4 3.5	4.2 4.4	5.2 5.4
EAL4U-D-Proc.6	revise content of drafts to ensure that their ideas are specific and valid and that their arguments are supported with relevant evidence.		2.3 2.5	3.2 3.4 3.5 3.6	4.5	5.2 5.3 5.4
EAL4U-D-Proc.7	use electronic resources effectively (e.g., word-processing or desktop publishing software) to produce clearly organized and visually appealing texts, incorporating graphic elements as appropriate.	1.3 1.4 1.5	2.3 2.5	3.2 3.6	4.5	5.2 5.4 5.5

ENGLISH LITERATURE		Units				
<i>Strand: Demonstrating Independent Learning Skills</i>		1	2	3	4	5
Specific Expectations: Grammar and Usage, Spelling and Punctuation						
EAL4U-D-Gram.1	apply conventions of grammar, usage, spelling and punctuation with proficiency in written and oral communications for academic and personal purposes.	1.3 1.4 1.5	2.2 2.3 2.4 2.5	3.2 3.5 3.6	4.2 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-D-Gram.2	manipulate language conventions where appropriate for stylistic and rhetorical effects in written texts and oral communications.	1.2 1.4 1.5	2.3 2.4 2.5	3.2 3.5 3.6	4.2 4.4 4.5	5.3 5.4 5.5
EAL4U-D-Gram.3	vary sentence structure and diction for specific effects (e.g., irony, emphasis) in written texts and oral communications, taking into consideration form, purpose, audience, and context.	1.3 1.4 1.5	2.3 2.4 2.5	3.2 3.5 3.6	4.5	5.4 5.5
EAL4U-D-Gram.4	use appropriate level of language, correct grammatical structures, and precise vocabulary in written texts and oral communications.	1.3 1.4 1.5	2.3 2.4 2.5	3.2 3.5 3.6	4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-D-Gram.5	use appropriate punctuation and capitalization in written texts.	1.3 1.4 1.5	2.3 2.5	3.2 3.5 3.6	4.5	5.1 5.2 5.3 5.4 5.5
Specific Expectations: Critical Thinking						
EAL4U-D-Crit.1	make inferences and draw conclusions about the way complex compositional elements and literary/stylistic devices (e.g., recurring motifs or symbols) contribute to the development of a work's theme.	1.3 1.4	2.2 2.3 2.4 2.5	3.2 3.4	4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4
EAL4U-D-Crit.2	demonstrate judgement in assessing and managing ideas and information from works of literary criticism and a range of print and electronic resources.	1.5	2.4 2.5	3.2 3.3 3.4 3.5 3.6	4.2 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAL4U-D-Crit.3	use writing as a thinking tool to make logical and effective connections between ideas and information found in works of literary criticism and other research sources and their own critical responses to Canadian and world literary texts.	1.5	2.2 2.4 2.5	3.2 3.4 3.5 3.6	4.2 4.4 4.5	5.1 5.2 5.4 5.5