

# **ENGLISH LITERATURE**

**EAL4U**

**Grade 12**

Écoles secondaires catholiques de langue française de l'Ontario

**Direction du projet :** Claire Trépanier  
**Coordination :** Lauria Raymond  
**Recherche documentaire :** Céline Pilon  
**Équipe de rédaction :** Elaine Blais  
Suzanne Chénier  
Lily Dabby  
David Hill  
Mary-Anne Shymanski  
Anne Stewart  
**Consultation :** Denise Durocher  
Edith Lamontagne  
**Première relecture :** Centre franco-ontarien de ressources pédagogiques

Le ministère de l'Éducation de l'Ontario a fourni une aide financière pour la réalisation de ce projet mené à terme par le CFORP au nom des douze conseils scolaires de langue française de l'Ontario. Cette publication n'engage que l'opinion de ses auteures et auteurs.

Permission accordée au personnel enseignant des écoles de l'Ontario de reproduire ce document.

## 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.

## TABLE OF CONTENTS

<b>Introduction</b> .....	7
<b>Course Profile Framework</b> .....	9
<b>Course Overview</b> .....	11
<b>Unit 1: Difficult Choices: The Individual in Society</b> .....	19
Activity 1.1: Narrative Points of View: A Canadian Perspective .....	23
Activity 1.2: Short Stories: Critics’ Choices .....	28
Activity 1.3: Analysing Poetry: Presenting Poems Past and Present .....	37
Activity 1.4: Writing a Narrative: A Tale to Tell .....	43
Activity 1.5: Personal Choices: The Independent Study .....	49
<b>Unit 2: Freedom of Choice and the Past</b> .....	57
Activity 2.1: Social-Historical-Political Backdrop to the Novel .....	60
Activity 2.2: Novel: <i>A Tale of Two Cities</i> - Book One - Recalled to Life .....	64
Activity 2.3: Novel: <i>A Tale of Two Cities</i> - Book Two - The Golden Thread .....	68
Activity 2.4: Novel: <i>A Tale of Two Cities</i> - Book Three - The Track of a Storm .....	75
Activity 2.5: Assessment of the Novel: The Debate .....	82
<b>Unit 3: Choices: Morality and Immorality</b> .....	89
Activity 3.1: Aristotelian Tragedy .....	93
Activity 3.2: Drama: <i>Oedipus Rex</i> .....	99
Activity 3.3: Tragedy and Shakespeare’s Universe .....	104
Activity 3.4: Drama: <i>Hamlet</i> .....	108
Activity 3.5: Working Through the Comparative Essay .....	120
Activity 3.6: Summative Assessment Task - In-Class Comparative Essay .....	124
<b>Unit 4: Choices: Amorality Equals Immorality</b> .....	135
Activity 4.1: Research as a Process .....	138
Activity 4.2: Novel: <i>Such Is My Beloved</i> .....	143
Activity 4.3: Essays: Moral and Ethical Issues .....	150
Activity 4.4: Drama: <i>An Enemy of the People</i> .....	154
Activity 4.5: Independent Study: Presentation and Publication .....	159
<b>Unit 5: Freedom of Choice and the Future</b> .....	169
Activity 5.1: Introduction to the Novel: Freedom of Expression .....	172
Activity 5.2: The Power of the Media: <i>War of the Worlds</i> .....	175
Activity 5.3: Novel: <i>The Handmaid’s Tale</i> .....	180
Activity 5.4: Multi-media Presentation: <i>The Handmaid’s Tale</i> .....	186
<b>Table of Overall and Specific Expectations</b> .....	195



## 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

<b>COURSE OVERVIEW</b>	<b>UNITS</b>	<b>ACTIVITIES INFORMATION</b>
<b>To be completed</b> <i>(by the school)</i>	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)*

<b>School:</b>	<b>School District:</b>
<b>Department:</b>	<b>Department Head:</b>
<b>Course Developer(s):</b>	<b>Development Date:</b>
<b>Course Title:</b> English Literature	<b>Grade:</b> 12
<b>Course Type:</b> University Preparation	<b>School Course Code:</b>
<b>Secondary Policy Document:</b> English	<b>Publication Date:</b> 2000
<b>Ministry course Code:</b> EAL4U	<b>Credit Value:</b> 1
<b>Prerequisite:</b> 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: Difficult Choices: The Individual in Society**

**Time: 20 hours**

In this unit, students further their knowledge of genre, elements of fiction, and stylistic devices as they analyse and assess short stories and poems that focus on individual and social conflicts involved in making choices. They apply creative and critical thinking skills to write a critique of a short story and a narrative on difficult choices. Students explore various literary periods and movements and present a research report on the works and times of a well-known poet. They begin the process of the Independent Study.

#### **Unit 2: Freedom of Choice and the Past**

**Time: 21 hours**

In this unit, students conduct an in-depth study of the novel, *A Tale of Two Cities* by Charles

Dickens, developing their ability to interpret and respond to literature, and extending their moral perceptions of the world. They conduct a brief research on the historical context of the novel and convey their interpretation of the novel in short written responses, in a character analysis, and in the dramatization of a scene. Students present their assessment of the novel in an argumentative essay and in a formal debate.

### **Unit 3: Choices: Morality and Immorality**

**Time: 28 hours**

In this unit, students review notions of Aristotelian tragedy in conjunction with their study of *Oedipus Rex*, as well as values of Elizabethan society, in conjunction with the movie version of Robert Bolt's *A Man for All Seasons*. Students discuss the evolution of the concept of the archetypal tragic hero culminating in a study of Shakespeare's *Hamlet* as the quintessential tragic hero in the Elizabethan world view. Students read excerpts aloud, tracking characters' choices and consequences, explaining quotations, writing brief responses, viewing and criticizing filmed versions of the play. Students write a comparative essay as a summative assessment task at the end of this unit.

### **Unit 4: Choices: Amorality Equals Immorality**

**Time: 22 hours**

In this unit, students examine the moral and ethical implications of the novel, *Such Is My Beloved* by Morley Callaghan and defend their own views in an opinion text and oral presentation. Students analyse the issues in Ibsen's play, *An Enemy of the People*, conveying their own interpretation in a short essay and creative response. Students review note-taking and research strategies and analyse essays on moral and ethical issues as they pursue their independent study on a chosen author. Students apply the steps of a writing process to draft, edit, and publish their research essay and then present their Independent Study in a seminar.

### **Unit 5: Freedom of Choice and the Future**

**Time: 19 hours**

In this unit, students focus on the impact of the media as a tool for manipulation and control, as they read critical texts and examine the radio broadcast and movie, *War of the Worlds*. They formulate their own opinions on the issue of censorship and write an article on the role of the media. Through the study of Margaret Atwood's futuristic novel, *The Handmaid's Tale*, students explore various issues, including the struggle for freedom in society. They respond to the novel and its issues in a textual analysis and in a multi-media presentation.

## **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
- think-pair-share
- debates
- journal writing
- essays
- brainstorming
- research
- tests
- computer assisted writing/production
- media presentations
- independent study
- objective reports
- critical reviews
- class discussions

## 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 Plan (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 percent 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: observations, discussions, conferencing, surveys, checklists, tracking journals, quizzes and reading checks, informal oral reports, questions and answers.

### **Formative**

- tasks during the course of an activity such as: journal entries, anecdotal comments, quizzes and reading checks, questions and answers, comparison-contrast charts, informal oral reports, 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 which are sometimes integrated into an activity but which are usually found at the end of an activity and which 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-answers; essays - expository essay, persuasive essay, comparative essay, critique or review, personal essay; dramatization; research reports; oral presentations; examination. The teacher should only use summative evaluation task suggestions which 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 are provided in each unit.

### **Pedagogical**

DAVIES, Richard, and Glen KIRKLAND, *Canadian Writer's Handbook*, Toronto, Gage Educational Publishing Company, 2000, 195 p.

DAWE, Robert, and Paul MALOTT, *Reference Points: A Guide to Language, Literature and Media*, Toronto, Prentice Hall, 2001, 375 p.

DAWE, Robert, Margaret IVESON, *et al.*, eds., *Viewpoints 12*, Toronto, Prentice Hall, 2002, 718 p.

EVANS, Kathy, *et al.*, eds., *Imprints 12*, Toronto, Gage Learning Corporation, 2002, 525 p.

HARPER, Sue, Douglas HILKER and Peter SMITH, eds., *Elements Of English 12*, Toronto, Harcourt Canada, 2002, 346 p.

- KIRKLAND, Glen, and Richard DAVIES, eds., *Inside Stories for Senior Students*, Toronto, Harcourt Brace Canada, 1993.
- LEVIN, Gerald, David RAMPTON, and Gerald LYNCH, *Prose Models* (Third Canadian Edition), Toronto, Harcourt Brace Canada, 1997, 378 p.
- LUENGO, Anthony, *Canadian Writer's Companion*, Scarborough, Prentice Hall Canada, 1995, 390 p.
- NORTON, Sarah, and Brian GREEN, eds., *Essay Essentials With Readings* (Second Edition), Toronto, Harcourt, Brace & Company, 1999, 492 p.
- TROYKA, Lynn Q., Joanne BUCKLEY, and David GATES, *Simon and Schuster/Handbook for Writers - First Canadian Edition*, Scarborough, Prentice Hall Canada, 1996, 820 p.

### Reference/Consultation

- ABRAMS, M. H., *A Glossary of Literary Terms*, New York, Holt, Rinehart and Winston, 1991, 197 p.
- BALDICK, Chris, *Oxford Concise Dictionary of Literary Terms*, Toronto, Oxford University Press, 1996, 246 p.
- BARKER-SANDBROOK, Judith, and Neil GRAHAM, *Thinking Through the Essay*, 2<sup>nd</sup> edition, Toronto, McGraw-Hill Ryerson Ltd., 1993, 339 p. \*
- BARRY, James (ed.), *Themes on the Journey - Reflections in Poetry*, Scarborough, Nelson Canada, 1989.
- DUNCAN, Barry, Janine D'IPPOLITO, Cam MACPHERSON and Carolyn WILSON, eds., *Mass Media and Popular Culture* (2<sup>nd</sup> Version), Toronto, Harcourt Canada, 1996, 268 p.
- DUNCAN, Barry, Janine D'IPPOLITO, Cam MACPHERSON and Carolyn WILSON, eds., *Mass Media and Popular Culture* (2<sup>nd</sup> Version) – *Teacher's Resource Binder*, Toronto, Harcourt Canada, 1996.
- GIBALDI, Joseph, *MLA Handbook for Writers of Research Papers* (Fifth Edition), New York, The Modern Language Association of America, 1999, 331 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.
- LEMAY, Bernadette, *La boîte à outils*, Esquisse de cours 9<sup>e</sup>, Vanier, CFORP, 1999. \*  
*Literary Cavalcade*, Scholastic Inc., Jefferson City, MO (monthly publication).
- MESSENGER, William E., and William H. NEW, eds., *A 20<sup>th</sup> Century Anthology: Essays, Stories & Poems*, Scarborough, Prentice Hall Canada, 1984.
- MILLS, Ian W., and Judith H. MILLS, *The Arch of Experience*, Canada, Holt, Rinehart and Winston of Canada Ltd., 1987, 413 p.
- MULLER, Gilbert H., and John A. WILLIAMS, eds., *The McGraw-Hill Introduction to Literature*, Toronto, McGraw-Hill Publishing Company, 1995, 1068 p. \*
- NORTON, Sarah, and Nell WALDMAN, eds., *Canadian Content*, Toronto, Holt, Rinehart and Winston of Canada Ltd., 1988, 371 p.
- ONIONS, Charles T., ed., *The Oxford Dictionary of English Etymology*, Oxford University Press, 1996, 14,111 p.
- OSTER J., M. IVESON, and J. K. McCLAY, eds., *Literary Experiences* (Volume One), Scarborough, Prentice Hall, 1989, 494 p.
- OUSBY, Ian, *The Cambridge Guide to Literature in English*, Melbourne, Cambridge University

- Press, 1993.
- SCHOLES, Robert, and Rosemary SULLIVAN, eds., *Elements of Fiction* (Revised Canadian Edition), Toronto, Oxford University Press, 1988.
- WEAVER, Robert and William TOYE, eds., *The Oxford Anthology of Canadian Literature* (Second Edition), Toronto, Oxford University Press, 1981.
- ROBERTS, Edgar V., *Writing Themes About Literature* (Sixth Edition), Englewood Cliffs, New Jersey, Prentice Hall, 1988, 388 p.
- SMITH, Peter J., *The Harcourt Writer's Handbook*, Toronto, Harcourt Canada Ltd., 1999, 472 p.
- SHEWCHUK, Murphy O., and Anne OSBORNE, *The Canadian Writer's Guide* (Twelfth Edition), Markham, Ontario, 1997.
- STEPHENSON, Craig, ed., *Countries of Invention - Contemporary World Writing, Fiction and Non-Fiction*, New York, Addison-Wesley Publishers Ltd., 1993, 339 p.
- STEWART, Kay L., Chris BULLOCK and Marian E. ALLEN, *Essay Writing for Canadian Students with Readings*, 3<sup>rd</sup> edition, Scarborough, Prentice Hall Canada, 1994, 518 p.
- STRUNK, William Jr., and E. B. WHITE, *The Elements of Style* (Third Edition), 1996, 84 p.
- TUDOR, Dean, *Finding Answers—The Essential Guide To Gathering Information in Canada*, Toronto, McClelland & Stewart Inc., 1993, 307 p.
- TWIGG, Alan, *Strong Voices: Conversations With Fifty Canadian Authors*, Toronto, Madiera Park, BC, Harbour Publishing, 1988, 291 p.

### **Material**

- ANDERSON, Neil, and John J. PUNGENTE, eds., *Scanning Television - Videos for Media Literacy in Class:*
- Video 1: *Seeing Ourselves: Media & Representation* (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**

- Canadian Authors Association. (consulted August 11, 2002)  
<http://www.canauthors.org/awards/stories.html>
- Catholic Encyclopedia. (consulted October 29, 2002)  
<http://www.new.advent.org/cathen/>
- Catholic Information Network. (consulted October 30, 2002)  
<http://www.cin.org/>
- Canadian Literature Resources. (consulted August 11, 2002)  
<http://www.canlit.ca/resources/>
- Catholic Online. (consulted October 30, 2002)  
<http://www.catholic.org>
- Catholic World News. (consulted October 30, 2002)  
<http://www.cwnews.com>
- CNN News - with access to Canadian newspapers. (consulted July 15, 2002)  
<http://www.canoe.ca>

Daily News. (consulted October 30, 2002)  
<http://www.dailycatholic.org>

Fides. (consulted October 30, 2002)  
<http://www.fides.org/eng.htm>

Grade Saver (Classic Notes). (consulted August 16, 2002)  
<http://www.gradesaver.com>

Key Terms in Literature. (consulted March 3, 2002)  
<http://www.courses.nus.edu.sg>

Literature by Canadian Authors. (consulted February 10, 2001)  
<http://www.macabees.ab.ca>

Massachusetts Catholic Conference. (consulted November 11, 2002)  
*“Script for the Introductory Video On In Support of Life By The Massachusetts Catholic Conference, 1999”*  
<http://www.macathconf.org/Introductory%20Video%20Script.htm>

Media Awareness. (consulted July 7, 2002)  
<http://www.media-awareness.ca>

New American Bible. (consulted October 30, 2002)  
<http://www.nccbucc.org/nab/bible/index.htm>

Novel Guide. (consulted August 16, 2002)  
<http://www.novelguide.com>

Opinion Pages. (consulted July 10, 2002)  
<http://www.opinion-pages.org/>

Spark Notes Resources. (consulted October 13, 2002)  
<http://www.sparknotes.com>

Theatre History. (consulted Nov. 17, 2002)  
<http://www.theatrehistory.com>

Theology Today. (consulted November 11, 2002)  
<http://theologytoday.ptsem.edu>

Zenit. (consulted October 30, 2002)  
<http://www.zenit.org.english/>

## **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 periodically assess the teaching/learning strategies and the assessment/evaluation techniques.

## UNIT 1 (EAL4U)

### Difficult Choices: The Individual in Society

#### Unit Description

**Time:** 20 hours

In this unit, students further their knowledge of genre, elements of fiction, and stylistic devices as they analyse and assess short stories and poems that focus on individual and social conflicts involved in making choices. They apply creative and critical thinking skills to write a critique of a short story and a narrative on difficult choices. Students explore various literary periods and movements and present a research report on the works and times of a well-known poet. They begin the process of the Independent Study.

#### 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 - 3 - 4 - 5

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

#### Activity Titles

#### Time

<b>Activity 1.1:</b> Narrative Points of View: A Canadian Perspective	240 minutes
<b>Activity 1.2:</b> Short Stories: Critics' Choices	300 minutes
<b>Activity 1.3:</b> Analysing Poetry: Presenting Poems Past and Present	300 minutes
<b>Activity 1.4:</b> Writing a Narrative: A Tale to Tell	270 minutes
<b>Activity 1.5:</b> Personal Choices: The Independent Study	90 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 Plan (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 the following resources:

### **Pedagogical**

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

LAURENCE, Margaret, *The Stone Angel*, Toronto, McClelland and Stewart Limited, 1964, 308 p.

McLEAN, Stuart, *Stories from the Vinyl Café*, Toronto, Penguin Books, 1995, 284 p.

### **Reference/Consultation**

ABRAMS, M. H., *et al.*, “Poems in Process” in *The Norton Anthology of English Literature*, New York, W.W. Norton & Company, 1996.

KIRKLAND, Glen, and Richard DAVIES, *Inside Poetry*, Toronto, Harcourt Brace Jovanovich, 1990, 364 p.

MacLEOD, Alistair, *No Great Mischief*, Toronto, McClelland and Stewart, 1999, 283 p.

MUNRO, Alice, *Selected Stories*, Toronto, McClelland and Stewart, 1996, 545 p.

ONDAATJE, Michael, *In the Skin of a Lion*, Toronto, McClelland and Stewart, 1996, 244 p.

SHIELDS, Carol, *Dressing Up for the Carnival*, Toronto, Random House, 2000, 237 p.

### **Material**

ROBERTS, Brad, "Afternoons & Coffeespoons", compact disc, *God Shuffled His Feet*, recorded by The Crash Test Dummies, Arista Records, 1993.

*Vinyl Café Stories by Stuart McLean*, 2 CD's, CBC radio, 1998 (can be ordered at 1-800-955-7711)

### **Technological**

Canadian Literature. (consulted September 30, 2002)

<http://www.cariboo.bc.ca>

Canadian Poetry - University of Toronto Library. (consulted August 11, 2002)

[http://www.library.utoronto.ca/canpoetry/index\\_mags.html](http://www.library.utoronto.ca/canpoetry/index_mags.html)

Canadian Short Stories. (consulted August 11, 2002)

<http://www.clarington-library.on.ca/read/canss.shtml>

Canadian Short Story Video Series (1996) - produced by the National Film Board of Canada. (consulted September 5, 2002)

<http://www.nfb.ca>

Film Critic. (consulted July 15, 2002)

<http://www.filmcritic.com>

Glossary of Poetic Terms. (consulted July 15, 2002)

<http://www.home.earthlink.net/rgs4/glossary.html>

Literature and Its Various Organizations. (consulted July 15, 2002)

[http://www.ca.dir.yahoo.com/regional/countries/canada/arts\\_and\\_humanities/humanities/literature/](http://www.ca.dir.yahoo.com/regional/countries/canada/arts_and_humanities/humanities/literature/)

Literature Awards Winners. (consulted September 30, 2002)

<http://www.literature-awards.com>

Modern American Poetry Home (consulted August 11, 2002)

<http://www.poets.org/>

MMI Movie Reviews. (consulted July 15, 2002)

<http://www.shoestring.org>

Movie Views. (consulted July 15, 2002)

<http://www.moviething.com>

Poetry from Poets in Canada and Abroad. (consulted July 15, 2002)

<http://www.sendeck.com>

Reviews. (consulted September 14, 2002)

<http://www.mostlyfiction.com>

<http://www.reviewofbooks.com>

<http://www.canoe.ca/JamBooksReviews>

The League of Canadian Poets. (consulted August 11, 2002)

<http://www.poets.ca/>

The Academy of American Poets. (consulted August 11, 2002)  
<http://www.poets.org/>

## ACTIVITY INFORMATION 1.1 (EAL4U)

### Narrative Points of View: A Canadian Perspective

#### Description

**Time:** 240 minutes

In this activity, students review literary elements and stylistic devices, with attention to narrative point of view. They analyse and discuss a selection of Canadian narrative texts on the theme of choices and consequences. They analyse the audio and print versions of a narrative by Stuart McLean and compare and contrast scenes from the stage adaptation of *The Stone Angel* by Margaret Laurence with excerpts from the original novel. Students respond creatively by assuming the point of view of one of the characters in the selected narratives to write a reflection on choices.

#### 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

**Specific Expectations:** EAL4U-I-For.1 - 2 - 3 - 4 - 5 - 6  
EAL4U-R-For.1 - 5  
EAL4U-D-Rea.1 - 4 - 5  
EAL4U-D-Proc.1 - 2  
EAL4U-D-Gram.1 - 5  
EAL4U-D-Crit.1

#### Planning Notes

- Prepare a survey of students' expectations, reading habits, and literary knowledge and preferences. (See suggested questions.)
- Prepare a handout on the elements of the short story (e.g., plot, setting, character, conflict, point of view) and a list of main literary/stylistic devices.
- Obtain the print and CD versions of either "The Jock Strap" or "Driving Lessons" from Stuart McLean's *Stories from the Vinyl Café*; obtain necessary audio equipment.
- Select Canadian short stories dealing with the theme of choices and prepare questions on short stories for oral and written responses.
- Choose a number of passages of dialogue from the short stories under study.

- Find the script or stage adaptation of a Canadian novel; Margaret Laurence's *The Stone Angel* has been adapted by James W. Nichol in *Elements of Fiction 12*, p. 134-181; select at least two scenes for comparison with the novel version.
- Find the full text of the poem, "Do Not Go Gentle Into That Good Night" by Dylan Thomas. (Refer to *Literary Experiences - Volume One*, p. 231.)
- Determine the format of students' writing folders in which students will incorporate notes, writing samples, drafts, and finished products throughout the course
- Prepare evaluation grids for the diagnostic assessment of students' reading skills and creative responses to a literary text.

## Activity Instructions

### Introduction

- Conduct an informal survey of students' expectations, reading habits, and literary knowledge and preferences by having them complete a brief questionnaire. Suggested questions: **(DE)**
  - Name two of your favourite authors and/or books.
  - What genres or kinds of stories interest you the most?
  - Name the title of the last book (written in English) you read for your personal enjoyment.
  - Name two movie versions of literary works that you enjoyed.
  - What are your main reasons for taking a literature course?
  - How do you think this course will prepare you for your post-secondary studies?
  - Name at least two authors and/or literary works that you would like to explore during this course.
- Have students read a narrative by Stuart McLean from *Stories from the Vinyl Café* - either "The Jock Strap" or "Driving Lessons."
- Conduct a diagnostic assessment of students' knowledge and understanding of stylistic devices and of the elements of fiction: Ask students written and oral questions which focus on setting, character, plot, theme, narrative point of view, tone, conflict. Some possible questions on the selected narrative are: **(DE)**
  - For what reasons is the story humorous?
  - Who is speaking? What is the role of the speaker? What is the attitude of the speaker towards the events and characters presented in the narrative?
  - How does the setting create realism?
  - What techniques are used by the author to develop character?
  - What is the theme of the story? What is the author's purpose?
- Inform students that this narrative was first produced as a monologue for a radio show; have students listen to the CD version of the narrative, asking them to note similarities and differences between the audio version and the print version.
- As students share their notes, list the similarities and differences in point-form on the board.
- Discuss as a class the ways in which the change in medium, from audio to print, affects the form and content of the narrative (e.g., the effect of the audience's laughter on the listener as opposed to a silent, individual reading of the text); conduct an informal poll: Have students explain which version of the narrative - the audio or print version - is funnier and why. **(DE)**

## Exploration

- Ask students to name the first stories or forms of literature that they were exposed to as children; remind students of the origins of the short story and of the narrative in general - the tale - and that the tale and other early forms of literature were primarily oral in nature (just like Stuart McLean's narratives).
- Verify students' reading and speaking skills by having them take turns reading out loud a Canadian short story on the theme of choice; Margaret Atwood's story, "Bread" in *Inside Stories for Senior Students*, p. 390-392 is suggested since it is very short, it presents a tale and a choice, and it provides a good example on the use of the first-person narrative point of view. **(DE)**
- Use prepared questions to undertake a class discussion on the short story, giving students the opportunity to express their individual preference, while respecting opposing opinions.
- With the aid of a prepared handout or with reference to a glossary in a class anthology, have students review the elements of the short story, as well as their sub-categories (e.g., plot = introduction, development/rising action, climax, dénouement/falling action, conclusion); have students make connections with their knowledge of French literature, asking them to note terms which are similar in both French and English. **(AC)**
- Assign another Canadian short story for students to read for homework (e.g., "Bambinger" by Mordecai Richler in *Elements of Fiction 12* p. 46-50 or "Foxes" by Timothy Findley in *Inside Stories for Senior Students*, p. 90-100; present a brief overview of the selected author's works, and assign a selection of questions (which follow the short story) to verify understanding of the elements of fiction. **(DE)**
- Review students' answers on the selected story.
- Read with students the author's comments which accompany the story (in the same anthology where the short story is found); discuss with students (a) whether or not their interpretation of the story matches the author's explanation or comments and (b) the various uses of the first-person point of view (inner/outer; involved/uninvolved; fictional/autobiographical; credible/non-credible) in fiction as opposed to non-fiction.
- Have students, in pairs or groups, analyse the narrative point of view of one of the stories read so far in this activity, with reference to their list or glossary of elements of fiction; ask students to informally share their analysis in a whole-class activity. **(FE)**
- Present a brief overview of the works of Margaret Laurence; have students assume various roles to read out loud the opening scenes (up to the end of page 148) of the stage adaptation of *The Stone Angel* in *Elements of Fiction 12*, p. 134-181.
- Ask students to analyse the character of Hagar and to identify the ways in which her character is revealed (e.g., the symbol of the stone angel, the flashback, her name, her feelings, point of view, her actions, author's stage directions, other characters' comments, dialogue).
- Present the thesis that Hagar's unhappiness or bitterness is a reaction to the various deaths (and losses) she has experienced but has not acknowledged; have students brainstorm a list of the various deaths in (and even before - her mother's death) her life (e.g., Daniel, her father, John, Arlene), and ask students to explain (either orally or in writing) (a) the ways in which each death has affected her and (b) the ways in which she did or did not cope with this death.
- Relate students' responses on Hagar to the various stages of a grieving process (e.g., anger, denial, resignation, depression, guilt, etc.).

- Ask students to explain (a) the reasons why Hagar compares God to a “joker” and (b) the reasons why Hagar refuses to accept her age and impending death.
- Present the full poem “Do not Go Gentle Into That Good Night” by Dylan Thomas which presents the grief of a son facing his father’s impending death; ask students to explain (a) the ways in which this poem reflects Hagar’s attitude towards death (and life) and (b) the reasons why Laurence has chosen two verses from this poem as an epigraph for *The Stone Angel*.
- Ask students, in groups, to analyse one of the choices faced by the characters by answering a series of prepared questions:

Possible scenes:

- to tell or not to tell about the bugs in the sultana raisins;
- to move out and to send or not to send Hagar to a nursing home;
- to touch or not to touch the dead baby;
- to become a teacher or to stay a home;
- to ask or not to ask her father if he had an affair with Lottie;
- to marry Bram or to obey her father.

Possible questions:

- What choice is made by the character? OR What choice do you think the character will make?
- What are the character’s reasons for making this choice?
- What are the possible consequences of this choice?
- What does the dilemma and/or decision reveal about the character(s)?
- What do you think is the right choice and why?
- Have students informally debate the validity of Hagar’s choices first in groups and then in a whole-class discussion.
- Focus class discussion on Hagar’s career choices and the context of the times. Possible discussion prompts: What sexism does Hagar face? Could she have both a marriage and a career at that time? What careers other than teaching were available to Hagar at that time? What should a young adult do if his/her parents don’t approve of his/her career choice? **(CP)** Ask students to present their responses in an informal presentation.
- Have students discuss the following biblical reference as it relates to the character of Hagar in the novel: «*In Genesis 16: 7, "The angel of the Lord found Hagar near a spring in the desert... and he said: 'Hagar, servant of Sarah, where have you come from and where are you going?'*» What do you think Hagar Shipley’s response to the angel’s question might be?
- Ask students (for homework) to explain to what extent pride motivates Hagar’s decisions, with reference to the quotation “Pride was my wilderness”; have students research biblical references to Hagar (in Genesis and in St. Paul’s Galatians), asking them to explain how the biblical Hagar is similar to Margaret Laurence’s protagonist. **(FE)**
- Provide students with at least two excerpts from the original novel *The Stone Angel* which correspond to the scenes read in class; assign the excerpts for individual reading, asking students to note in point-form the similarities and differences between the two versions. **(FE)**
- Have students share and discuss their notes on the novel excerpts; emphasize during discussion the change in narrative point of view and its effect on the reader or audience.
- Instruct students to write a one page text (for homework) from the point of view of one of the characters in the narratives under study in this activity, in response to the following prompt: You are \_\_\_\_\_ from the story “\_\_\_\_\_”. Explain a difficult choice that you have (or had) to make and your reasons for making this choice. **(DE)**

- Review the various points of view from which their text can be written (e.g., first-person, third-person, omniscient, etc/); remind students to proofread their creative response to ensure that it is free of errors in spelling, punctuation, grammar, and usage.
- Have students submit their text for diagnostic assessment of their writing skills and their ability to respond to literary texts; instruct students to insert their text into their writing folder once it has been assessed so that they can formulate an action plan in which they identify the aspects of their writing skills requiring improvement as well as the strategies to address these weaknesses. **(SA)**

### **Summative Assessment**

- (Since this is an introductory activity, the various tasks are intended to be diagnostic and formative in nature; no summative assessment task is planned for this activity.)

### **Further Activities**

- Have students create and present a mask of one of the characters from one of the narratives under study. (Note that the story “Foxes” deals specifically with the topic of masks.) **(OD)**
- Have students re-write a short story (or an excerpt) of their own choice, in the form of a one-act play.
- Have students rework a short story, using one of the following four suggestions:
  - alter choices and outcomes;
  - retell story ten years later - flashbacks;
  - rewrite story from the perspective of one of the secondary characters, or change the setting of the story.
- Provide class time for students to complete their reading of the stage adaptation of *The Stone Angel*, asking students to re-assess the characters’ choices in the light of the outcome.
- Instruct students to prepare and record a dramatic reading of a short story of their own choice; students present the audio tape of their story as well as their analysis of the elements of fiction of this story.
- Have students research the women’s rights movements in Canada at the beginning of the twentieth century. **(OD)**
- Assign the novel *The Stone Angel* by Margaret Laurence for independent reading; have students present an oral report on one chapter of the novel, focussing on the evolution of the main character, Hagar.
- Have students research biblical references in *The Stone Angel*, including the significance of names (e.g., Daniel, John), the symbolism of water (associated with purification and life) and the role of angels (e.g., Lucifer’s pride; Jacob wrestling with the angel).

### **Appendices**

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

## ACTIVITY INFORMATION 1.2 (EAL4U)

### Short Stories: Critics' Choices

#### Description

**Time:** 300 minutes

Students expand their knowledge of conventions of genre through the exploration of a number of Canadian short stories. Students analyse various critiques in terms of form, purpose, and audience with attention to the use of persuasive devices. Students apply steps of a writing process to write a critique of a short story.

#### 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 - 3 - 4

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

#### Planning Notes

- Bring in an assortment of novels of various genres, asking students to provide some of their own; check school library if necessary. (Suggestion: Try to select novels that might be of interest to students for the Independent Study, as explained in Activity 1.5.).
- Prepare a checklist for students' assessment of book jackets.
- Prepare questions on selected short stories and novel excerpts, focussing on ideas, issues and the theme of choices:
  - "The Shining Houses" by Alice Munro, in *Viewpoints 12* and *Inside Stories for Senior Students*;
  - "A Wilderness Station" by Alice Munro, in *Elements of Fiction 12*, p. 18-40;
  - "Dressing Up for the Carnival" by Carol Shields, in *Imprints*, p. 92 -97;

- “War” by Timothy Findley in *Viewpoints 12*, p. 120-136;
- “Invitations” by Carol Shields in *Inside Stories for Senior Students* p. 174-179;
- “Day of the Butterfly” by Alice Munro in *Literary Experiences Volume One*, p. 311-320;
- excerpt from Alistair MacLeod’s *No Great Mischiefs* in *Viewpoints 12*, p. 155-162;
- excerpt from Michael Ondaatje’s *In the Skin of a Lion* in *Elements of Fiction 12*, p. 184-188.
- Select a review of a current movie from a local newspaper or from Internet sites (See sites listed in unit resources.) to present to students, asking students to provide some of their own; prepare a transparency of this review.
- Find examples of critiques or book reviews in local newspapers and magazines or on the Internet as models for students’ own writing. (See suggested sites in unit resources; the following text is suggested as well: “Imaginary Evidence: The Historical Fiction of Alice Munro” by Reid Mitchell in *Elements of Fiction 12*, p. 42-44.)
- If necessary review with students the correct use of punctuation in complex and compound-complex sentences and the avoidance of common sentence errors (e.g., run-on sentence or fused sentence, comma splice) and the use of punctuation for clarity and emphasis.
- Prepare instructions, checklists, and grids for the assessment of students’ own critiques of a short story by a Canadian author. Suggested stories:
  - from *Imprints*:
    - “Touching Bottom” by Kati Strutt p. 124;
    - “The Forest of Arden” by Hannah Grant p. 134;
    - “Things That Fly” by Douglas Coupland p. 143;
    - “Red Bean Ice” by Nancy Lee p. 164.
  - from *Viewpoints 12*:
    - “Write Me Sometime” by Taien Ng-Chan p. 36;
    - “Outside Edges” by Ivan Dorin p. 48;
    - “Magpies” by Thomas King p. 87;
    - “Windows” by Bernice Morgan p. 109.

## Activity Instructions

### Introduction

- Provide students with an assortment of novels to choose from; instruct students, in pairs, to select two novels, simply on the basis of the book jacket.
- Have students assess the effectiveness of each of the two book jackets according to a list of criteria: **(DE)**

Is the book jacket

  - attention-getting?
  - visually appealing?
  - appropriate? stereotyped?
  - clear?
  - original?
  - meaningful?

Are the publisher's and critic's comments

- credible?
  - exaggerated?
  - clear?
  - informative?
  - convincing?
  - precise and/or accurate?
  - authoritative?
- Ask students to determine which book jacket and which critical comment are the most effective and to note their reasons for their assessment.
  - Have students brainstorm in a class discussion the factors which determine their choice of (a) books and (b) movies.
  - Present a movie review to students, asking them to identify the criteria used by the critic to make his/her assessment; have students (A) explain the form, purpose, and target audience of the review and (B) identify the stylistic devices used by the critic for persuasion; highlight the criteria and devices on the transparency as students give their responses. **(DE)**
  - Discuss with students the role and job of the critic. Suggested discussion prompts: Do critics' comments influence your choice of movies? Can critics determine the commercial success of movies and books? Do critics reflect the views of the general public? **(CP)**

## Exploration

- Present a brief overview of the works of Alice Munro; assign the short story "The Shining Houses" by Alice Munro for homework (this story can be found in *Viewpoints 12* and *Inside Stories for Senior Students*); instruct students to write a journal entry in which they explain who in the story is "right" and why, as suggested by the following quotations:
  - " "I don't think we have the right. We haven't the right.' "
  - "It occurred to her that they were right, for themselves, for whatever it was they had to be."
- Have students informally debate their views on the issue of choices presented in the story; emphasize the concept of individual rights versus collective rights.
- Have students, in jigsaw format, discuss and analyse the narrative point of view as well as the stylistic devices found in the short story. **(FE)**
- Present the historical context (first non-native settlements in Canada) of a second short story by Alice Munro, "A Wilderness Station" in *Elements of Fiction 12*, p. 18-40; assign the story to students for homework, asking them to explain in their notes which of the two stories by Alice Munro is the more effective according to them. **(FE)**
- Have students share their assessment of the story; discuss with students the impact of context on the story and on their own interpretation of the story. **(OD)**
- Use questions which follow the text to review the story, asking students to explain which elements can be considered "fiction" and which are historical data. **(FE)**
- Have students take turns reading out loud the short critical essay on this second story, "Imaginary Evidence: The Historical Fiction of Alice Munro" by Reid Mitchell in *Elements of Fiction 12*, p. 42-44.

- Ask students to explain the thesis or main point of the essay as well as the purpose and target audience of the essay; emphasize the difference between the review that is intended for mass-market publication and the scholarly paper that targets an academic audience.
- Select four or five comments on the content and style of the story and ask students, in groups, to present their notes on the effectiveness of the story and then to determine why they agree or disagree with the critic's comments; have a spokesperson present the group's views. **(FE)**
- Present an overview of Carol Shields' main works (e.g., Pulitzer Prize for *The Stone Diaries*, bestsellers *Larry's Party* and *Unless*); have students read the short story "Dressing Up for the Carnival" in *Imprints*, p. 92 -97 and review the story with students, emphasizing the techniques used by the author to develop character and to create irony.
- Present two critiques or reviews (downloaded from the Internet) of Carol Shields' collection of short stories, *Dressing Up for the Carnival*; ask students to determine, as a class, which one of the two reviews is better and why.
- List students' comments on the board and highlight those which refer to the criteria of a good critique.
- Present a checklist of questions to be used by students in the assessment of a critique:
  1. Is the critic's interpretation of the story accurate? valid?
  2. Has the critic overlooked any significant features of the story?
  3. Has the critic identified the main points in the story and analysed the effectiveness of each?
  4. Has the critic been biased in his/her criticism? Why or why not?
  5. Is the critique unified around a central point? Is it logical? Do the ideas flow smoothly in some definite order?
  6. Are the level of language, tone, and mechanics (spelling, grammar, punctuation, sentence structure) correct?
  7. Has the critic made direct references and cited specific passage(s) from the story to support his/her opinion(s)? If so, locate them.
  8. Does the critique engage the reader? Is the critique convincing? logical?
  9. Has the critic made clear to his/her readers what his/her position is vis-à-vis the story being criticized? What is his/her position?
  10. Has the critic given his/her readers enough information about the story to enable the reader to discern if the critic is being fair? Discuss.
- Have students read an excerpt from a recent Canadian novel (e.g., excerpt from Alistair MacLeod's *No Great Mischief* in *Viewpoints 12*, p. 155-162; excerpt from Michael Ondaatje's *In the Skin of a Lion* in *Elements of Fiction 12*, p. 184-188) and a related critique; instruct students to form groups and to discuss and assess the chosen critique with the use of this checklist of criteria. (If possible, provide students with different critiques, some exemplar, and some of poor quality.)
- Review students' assessments in a whole-class discussion; present the works of the selected author.
- Assign the individual reading of a short story, allowing students to select a story of their choice and to complete some of the reading in class (e.g., "War" by Timothy Findley in *Viewpoints 12*, p. 120-136; "Invitations" by Carol Shields in *Inside Stories for Senior Students* p. 174-179; "Day of the Butterfly" by Alice Munro in *Literary Experiences Volume One*, p. 311-320).

- Instruct students to write a critique of a short story; indicate to students that critique should target an academic audience and opinions should be supported with reference to the short story. Students write their critique in response to one of the following questions: **(FE)**
  1. Does the introduction engage the reader? Does the story sustain the reader's interest?
  2. Is the description of the characters believable and insightful?
  3. Is the setting clear? Is it important to the overall story? Explain.
  4. Does the short story have a definite conclusion? Is it plausible? Why or why not?
  5. From what view point is the story written (e.g., first-person, third person, omniscient)? Is this format effective? Why or why not?
  6. Is the theme of the story clear? effectively developed? thought-provoking?
  7. Is the plot sequenced logically? original? varied? easy to follow? **(FE)**
- Have students peer edit each other's critiques with the use of the checklist of criteria.
- Have students submit their critique for teacher feedback **(FE)**.
- Instruct students to work in pairs and to edit and proofread each other's critique.
- Explain the summative assessment task: Students are expected to write a two to three page critique of a short story by a Canadian author; indicate to students that the critique should target an academic audience and opinions should be supported with reference to the short story. Suggested stories (stories should be approximately of the same length and same level of difficulty and should be culturally diversified): **(SE)**
  - from *Imprints*:
    - "Touching Bottom" by Kati Strutt p. 124;
    - "The Forest of Arden" by Hannah Grant p. 134;
    - "Things That Fly" by Douglas Coupland p. 143;
    - "Red Bean Ice" by Nancy Lee p. 164.
  - from *Viewpoints 12*:
    - "Write Me Sometime" by Taien Ng-Chan p. 36;
    - "Outside Edges" by Ivan Dorin p. 48;
    - "Magpies" by Thomas King p. 87;
    - "Windows" by Bernice Morgan p. 109.
- Once students have read their selected story, have students analyse the elements of fiction and stylistic devices in their notes.
- Instruct students to apply the steps of a writing process by
  - outlining their ideas;
  - writing a draft of their critique;
  - integrating supporting details and references into their critique;
  - conferencing with the teacher and/or a peer;
  - editing draft according to feedback from conferencing;
  - proofreading draft;
  - using electronic resources to format and publish a final copy. **(T)**
- Provide students with a checklist of criteria, instructing them to assess each other's critiques during writing process. Suggested criteria: **(FE) (SA)**
  - Does the critique focus on elements or sections of the short story without summarizing the entire work?
  - Have the main points of the story been analysed completely and accurately?
  - Are opinions justified with references from the text being criticised? Is the critique

- convincing and well supported with examples?
- Does the critique achieve its purpose and target an academic audience?
- Are the tone, literary terms, and vocabulary appropriate?
- Are the overall strengths and weaknesses of the work clearly and accurately explained? Is the critic's position clearly stated?
- Is it clear which particular passages or words in the text being criticized are either effective or ineffective?
- Has the critic identified his/her main criteria for evaluation? What is it?
- Is the critique mechanically correct as well as unified, coherent, and logical?
- Have students submit their critique for summative assessment. **(SE)**

### **Summative Assessment**

- Assess students' ability to write a critique of a short story for an academic audience, according to the four categories of the achievement chart for English Literature, Grade 12:
  - Knowledge and Understanding
    - demonstrate knowledge of the elements of a short story;
    - demonstrate understanding of the connection between form, and content in a short story;
    - demonstrate understanding of the connection between form, purpose, and audience in a critique;
    - demonstrate understanding of the uses and effects of literary/stylistic devices in a short story.
  - Thinking and Inquiry
    - analyse form and content of a short story in the form of a critique;
    - draw conclusions and formulate opinions about views expressed;
    - select convincing details and relevant examples to support an opinion.
  - Communication
    - communicate ideas and opinions clearly, logically, and accurately;
    - demonstrate a sense of audience by using appropriate diction and precise vocabulary and literary terms in an academic context.
  - Application
    - use language conventions correctly and appropriately with attention to punctuation and sentence structure;
    - apply reading strategies to select and analyse key passages in a text;
    - apply steps of a writing process to outline, draft, edit, and proofread a critique;
    - make connections between a text under study and own reading habits and preferences.

### **Further Activities**

- Have students produce readers' guides, viewers' guides, listeners' guides, or game-players' guides to novels, films, television shows, radio shows, compact discs, or video games that they find appealing; guides should target a specific age group (e.g., high school students).
- Recommend the reading of *Alive* - by Piers Paul Reed, having students write a journal entry on whether or not they could have made the same choices as the main characters in the story.
- Have students play a game of Scruples applying their acquired knowledge of decision-

making.

- Have students view a film version of a short story pertaining to the theme of choice: e.g., *The Devil and Daniel Webster* - Benet; *Lifeboat* - Alfred Hitchcock and discuss the consequences of the choices made by the main characters throughout the story.

## **Appendices**

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

Appendix EAL4U 1.2.1: Achievement Chart - Critique of a Short Story

**Achievement Chart - Critique of a Short Story**

**Appendix EAL4U 1.2.1**

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and Criteria</i>	<i>Level 1 50 - 59 %</i>	<i>Level 2 60 - 69 %</i>	<i>Level 3 70 - 79 %</i>	<i>Level 4 80 - 100 %</i>
<b><i>Knowledge/Understanding</i></b>				
The student: - demonstrates knowledge and understanding of the elements of the short story. - demonstrates understanding of the connection between form and content in a short story. - demonstrates understanding of the connection between form, purpose, and audience in a critique. - demonstrates understanding of the uses and effect of literary/stylistic devices in a short story.	The student demonstrates <b>limited knowledge and understanding</b> of the elements of form of the short story and of the critique, and demonstrates <b>limited understanding</b> of the uses and effect of literary/stylistic devices and of the connection between form, content, and purpose.	The student demonstrates <b>some knowledge and understanding</b> of the elements of form of the short story and of the critique, and demonstrates <b>some understanding</b> of the uses and effect of literary/stylistic devices and of the connection between form, content, and purpose.	The student demonstrates <b>considerable knowledge and understanding</b> of the elements of form of the short story and of the critique, and demonstrates <b>considerable understanding</b> of the uses and effect of literary/stylistic devices and of the connection between form, content, and purpose.	The student demonstrates <b>thorough and insightful knowledge and understanding</b> of the elements of form of the short story and of the critique, and demonstrates <b>thorough and insightful understanding</b> of the uses and effect of literary/stylistic devices and of the connection between form, content, and purpose.
<b><i>Thinking/Inquiry</i></b>				
The student: - uses critical thinking skills in the analysis and assessment of form and content of a short story. - applies inquiry skills in drawing conclusions and in selecting supporting references to defend opinions in a critique.	The student uses critical thinking skills and inquiry skills <b>with limited effectiveness</b> to analyse and assess a short story and to defend opinions in a critique.	The student uses critical thinking skills and inquiry skills <b>with moderate effectiveness</b> to analyse and assess a short story and to defend opinions in a critique.	The student uses critical thinking skills and inquiry skills <b>with considerable effectiveness</b> to analyse and assess a short story and to defend opinions in a critique.	The student uses critical thinking skills and inquiry skills <b>with a high degree of effectiveness</b> to analyse and assess a short story and to defend opinions in a critique.

<i>Communication</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- communicates information, opinions, and ideas clearly and logically in a critique of a short story.</li> <li>- uses correct literary terms and appropriate and precise vocabulary in a critique.</li> <li>- demonstrates command of the critique.</li> </ul>	<p>The student communicates <b>with limited</b> clarity and logic and <b>with a limited sense</b> of audience, demonstrating <b>limited command</b> of persuasive writing, in a critique of a short story.</p>	<p>The student communicates <b>with some</b> clarity and logic and <b>some sense</b> of audience, demonstrating <b>moderate command</b> of persuasive writing, in a critique of a short story.</p>	<p>The student communicates <b>with considerable</b> clarity and logic and <b>a clear sense</b> of audience, demonstrating <b>considerable command</b> of persuasive writing, in a critique of a short story.</p>	<p>The student communicates <b>with a high degree of</b> clarity, logic and confidence and <b>with a strong sense</b> of audience, demonstrating <b>extensive command</b> of persuasive writing, in a critique of a short story.</p>
<i>Application</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- uses the required language conventions with attention to sentence structure.</li> <li>-uses reading strategies to analyse and assess a short story with attention to detail and to relevant passages.</li> <li>- applies steps of a writing process to draft, edit, and proofread an opinion text.</li> <li>- makes connections between literary texts under study and own reading habits and preferences.</li> </ul>	<p>The student uses language conventions and reading strategies <b>with limited accuracy and effectiveness</b> and applies a writing process <b>with limited competence</b>, making connections <b>with limited effectiveness</b>.</p>	<p>The student uses language conventions and reading strategies <b>with some accuracy and effectiveness</b> and applies a writing process <b>with moderate competence</b>, making connections <b>with some effectiveness</b>.</p>	<p>The student uses language conventions and reading strategies <b>with considerable accuracy and effectiveness</b> and applies a writing process <b>with considerable competence</b>, making connections <b>effectively</b>.</p>	<p>The student uses language conventions and reading strategies <b>accurately and effectively all or almost all of the time</b> and applies a writing process <b>with a high degree of competence</b>, making connections <b>effectively and creatively</b>.</p>
<p>Comment: A student whose achievement is below level 1 (less than 50 %) does not meet the required overall expectations for this task.</p>				

## ACTIVITY INFORMATION 1.3 (EAL4U)

### Analysing Poetry: Presenting Poems Past and Present

#### Description

**Time:** 300 minutes

In this activity, students explore the works of Canadian and international poets, past and present. They apply the notions of versification, metre, and scansion to selected poems and become familiar with various literary periods and movements by analysing traditional and modern genres. Students analyse and research the works of a well-known poet and convey their findings in an oral report.

#### 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 - 4 - 5

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

#### Planning Notes

- One week prior to this activity, place chart paper around the classroom allowing students some time to write their impressions of poetry or of a poem (e.g., free expression, graffiti style); provide necessary markers.
- Have students bring in a copy of their favourite poem.
- Skim and scan various anthologies and poetry sites to find the texts of two Canadian poems, “David” by Earle Birney and “The Forsaken” by Duncan Campbell Scott.
- Download Al Purdy’s critical comment on the poem “David” entitled “The Man Who Killed David” (from the site of Canadian literature: <http://www.cariboo.bc.ca>).

- Make copies of the following text on assisted suicide from the Internet: “*Script for the Introductory Video. On In Support of Life by The Massachusetts Catholic Conference, 1999*” [http://www.macathconf.org/Introductory %20Video %20Script.htm](http://www.macathconf.org/Introductory%20Video%20Script.htm).
- Obtain the National Film Board video of the poem “David” (at <http://www.nfb.ca>) and procure necessary audio-visual equipment.
- Prepare a brief overview of the evolution of Canadian literature, identifying well-known authors from specific time periods: pre-Confederation, Confederation, turn of the century, between the world wars, post World War II, the last 20-25 years; select a few short poems or excerpts of poems to read to students as you present the various time periods.
- Prepare a list of various traditional and modern poetic genres such as: ode, epic, sonnet, haiku, elegy, ballad, limerick, free verse, concrete poetry, blank verse, idyll or pastoral poem.
- Prepare notes and transparencies on versification and on various literary periods and movements.
- Skim and scan various anthologies and poetry sites to find and select a number of poems for students to analyse; prepare exploratory questions pertaining to the poems.
- Prepare exploratory questions for the comparative study of the poem “The Love Song of Alfred J. Prufrock” by T.S. Eliot and of the song lyrics “Afternoons & Coffeespoons” by Brad Roberts of The Crash Test Dummies, in *Viewpoints 12*, p. 530-541; obtain necessary audio equipment and CD of song found on the compact disc, *God Shuffled His Feet* (Arista Records, 1993).
- Prepare instructions and evaluation grids for the formative and summative assessment of students’ oral report. (Note, if time is limited, students’ reports might be done in pairs.)

## Activity Instructions

### Introduction

- Have students read their favourite poem out loud to the class. **(DE)**
- Have students discuss their selection of poems and the reasons for their preferences.
- Have students read what they have written on the chart paper around the class and discuss their impressions.
- Provide students with a copy of the poem “David” by Earle Birney and introduce the poem by explaining that this poem is not only a poem which won this poet the Governor General’s Award (for the best of work of poetry in Canada, in 1942) but it is also a good story; read the text aloud as they follow.
- Ask students to discuss the moral choices faced by the two characters in the poem and the reasons for their choices, in this case - mercy-killing; have students informally debate the moral, religious, and legal issues involved in the poem and situate the issues in today’s context as well. **(DE)**
- Present Al Purdy’s critical comment on the poem, “The Man Who Killed David,” and discuss the author’s purpose, in the light of Purdy’s comments.
- Provide students with a glossary of some of the geological terms used in the poem and instruct students to refer to their lists of literary terms as they examine the poem more closely; assign various sections of the poem to groups of students and have them analyse the use and effects of various literary/stylistic devices in the poem (e.g., alliteration, rhyme, pathetic fallacy, imagery, enjambment, consonance, assonance). **(DE)**

- Have students share their answers with the class, emphasizing the connection between content and form; review the devices and literary terms with which students are unfamiliar.
- Present the video version of the movie *David* produced by the National Film Board of Canada, asking students to determine to what extent the video is a valid rendition of the poem.
- Have students (for homework) read the “*Script for the Introductory Video. On In Support of Life By The Massachusetts Catholic Conference, 1999*”  
[http://www.macathconf.org/Introductory %20Video %20Script.htm](http://www.macathconf.org/Introductory%20Video%20Script.htm)
- Instruct students to highlight the main and secondary ideas in the text, and to explain the main and secondary ideas in their notes. **(T)**
- Have students share and discuss (a) their notes on the Catholic Church of Massachusetts’ response to the issue of assisted suicide as well as (b) the bishop’s statement: «*We have our work cut out for us. How do we proclaim the Gospel of Life in a culture of death that sees assisted suicide as a compassionate act?*»
- Have students (for homework) conduct a brief search on the Catholic church’s view of euthanasia and/or assisted suicide: students consult various on-line publications with a Catholic perspective (e.g., *Crisismagazine.com*; *On Combatting Euthanasia and Abortion - JPII 1991*; *On the Value and Inviolability of Human Life JPII 1995*), download one document or article, highlight the main and secondary ideas in the text, and prepare to explain the main and secondary ideas to their peers. **(T)**
- Instruct students to share and discuss their articles or documents with their peers according to the jigsaw method of collaborative learning.

## Exploration

- Read with students an early Canadian poem which also deals with choices (in the context of Canada’s native cultures), “The Forsaken” by Duncan Campbell Scott; have students interpret and analyse the poem in a whole-class activity, noting the use of contrast, repetition, structure, and imagery.
- Present students with a brief overview of the evolution of Canadian literature, identifying well-known authors from specific time periods: pre-Confederation, Confederation, turn of the century, between the world wars, post World War II, the last 20-25 years; read with students a few short poems or excerpts of poems as you present the various authors (e.g., Pratt, P. K. Page, Livesay, Purdy, Cohen, Ondaatje, Layton). **(OD)**
- Ask students, individually or in pairs, to select a poet from an anthology or site of Canadian literature and to analyse the devices and themes of two of his/her works in point-form and to conduct a brief research on the impact of his/her works. **(FE)**
- Have students read their selected poems and present their analysis and research to the class or to peer groups in a four to five minute presentation. **(FE)**
- Have students assess their own and their peers’ research skills and oral communication skills as they present their selected authors with the use of a checklist. Suggested criteria: **(FE)**  
**(SA)**

### CONTENT

- knowledge and understanding of author’s works;
- understanding of literary terms and devices;
- relevancy, accuracy, and clarity of information;

- sequence of information;
- incorporation of quotations and specific references to text;
- ability to paraphrase and synthesize information;
- depth of insight provided into the author's works;

ORAL COMMUNICATION - Ability to:

- speak audibly and clearly, with attention to correct pronunciation and grammar;
  - use appropriate diction and literary terms;
  - organize time and maintain an appropriate tempo;
  - maintain audience's interest.
- Review with students the main concepts of versification, metre, and scansion in poetry, (including the names of various lines of verse such as monometer, dimeter, trimeter, tetrameters, etc., and the names of various meters such as iambic, anapaest, trochee, dactyl); select a few well-known poems (on the theme of choices) and use transparencies to show students how to scan them. Suggested poems: "Do Not Go Gentle into That Good Night" by Dylan Thomas; "Warren Pryor" by Alden Nowlan; "No Man is an Island" by John Donne; "Stopping by Woods on a Snowy Evening" by Robert Frost; "Because I Could Not Stop For Death" by Emily Dickinson).
  - Discuss students' interpretation of the selected poems, providing additional background on the life and works of the poets.
  - Present students with a list of various traditional and modern poetic genres such as: ode, epic, sonnet, haiku, elegy, ballad, limerick, free verse, concrete poetry, blank verse, idyll or pastoral poem.
  - Instruct students to consult their lists of literary terms as well as various glossaries to review the characteristics of these genres.
  - Instruct students, in groups of four or five, to skim and scan anthologies and to consult literary sites to find one example of four or five or more genres and to explain how their chosen poem (e.g., Sonnet - "On His Blindness" by John Milton; Ballad - "The Highwayman" by Alfred Noyes; Ode - "Ode on a Grecian Urn" by John Keats; Free Verse - "The Ill-Tempered Lover" by Louis Mackay); ask students to note the source as well as the author of the poem, its country of origin, and the time of its publication. **(FE)**
  - Have students present their findings to other groups according to the jigsaw method of collaborative learning.
  - Ask students to write the title, author, date, genre, and country of origin of each of their selected poems on a separate sheet (one sheet per poem) and to post them on the board in chronological order.
  - Review students' findings on genre, noting the evolution in the genres (e.g., traditional and modern ballads, Petrarchan, Spenserian, and Shakespearian sonnets and modern sonnets) and in the subject matter.
  - Refer to the poems listed on the board to briefly present various literary periods and movements (e.g., Renaissance poetry, metaphysical poetry, classicism, romanticism, Victorian poetry, existentialism, modernism, minimalism).
  - Have students read the poem "The Love Song of Alfred J. Prufrock" by T.S. Eliot and the song lyrics "Afternoons & Coffeespoons" by Brad Roberts of The Crash Test Dummies; have students listen to the CD version of the song, asking them to explain how the music adds to the meaning of the poem.

- Ask students, individually or in pairs, to note in chart form various similarities in imagery, tone, theme, figures of speech, and word choice. **(FE)**
- Ask students to share and discuss their findings; emphasize the existentialist themes of the poems and have them discuss the nature of poetry, using the following questions as prompts:
  - What do song lyrics and poems have in common?
  - How does poetry differ from prose?
  - What role do poets and poetry have in today's society?
- Explain the summative assessment task: Students are expected to present an oral research report of approximately five to six minutes in length on the works of at least one poet with reference to four or five poems (or primary sources not already examined in class) and to at least two secondary sources. Report should include: **(SE) (OD) (T)**
  - a general introduction on the author's major works and the times when he/she was writing;
  - a prepared reading of two of his/her poems;
  - an analysis of the two or three themes and devices found in his/her poems;
  - research information on the literary period when he/she was writing;
  - a conclusion presenting research information and critics' comments on the impact of the author.
- Have students consult various Internet sites and anthologies as they conduct their research in class, at home, and at the library. **(T)**
- Review various note-taking strategies with students.
- Instruct students to plan and rehearse their oral presentation according to the criteria used in the formative assessment.
- Have students present their analysis and research to their peers in the allotted time. **(SE)**

### **Summative Assessment**

- Assess students' ability to analyse and assess the works of a selected poet, with reference to primary and secondary sources, and to present their findings in an oral report, according to the four categories of the achievement chart for English Literature, Grade 12:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of various genres and elements of poetry;
    - demonstrate understanding of research information on a selected poet;
    - demonstrate understanding of connection between form and content in poetry;
    - demonstrate understanding of the uses and effect of literary/stylistic devices in a poetry.
  - Thinking and Inquiry
    - select relevant supporting details from primary and secondary sources, incorporating quotations into report;
    - analyse and assess selected poems with attention to detail and justify interpretation.
  - Communication
    - communicate ideas that are clear, accurate, and complete;
    - communicate ideas and information in an organized fashion within the allotted time;
    - use appropriate diction and literary terms, maintaining audience's interest.

- Application
  - use language conventions correctly in an oral presentation;
  - apply reading strategies to collect information on a specific author;
  - use technology effectively to conduct research;
  - make appropriate connections effectively between research information on an author and this author's selected poems.

### **Further Activities**

- Have students record a dramatic reading of a poem of their choice on tape, listen to the recordings in class, and assess dramatic effect.
- Assign the reading of a short story by Emily Carr which also deals with the plight of native groups in Canada (before World War II); instruct students to explain the issues and themes of the story and to assess the effectiveness of the dialogue and imagery.
- Instruct students, in groups, to locate a ballad and then to set it to music **(OD)**
- Have students write a poem using a style studied in this unit, other than the narrative (e.g., free verse, ode, sonnet, lyric).
- Plan a Poetry Appreciation Day (coffee house style) where students can share poetry they have written.
- Have students bring in the lyrics of a song and have them do a dramatic reading without the music.
- Have students research a poem which has been translated into French to compare the overall meaning with its English version. **(AC)**

### **Appendices**

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

## ACTIVITY INFORMATION 1.4 (EAL4U)

### Writing a Narrative: A Tale to Tell

#### Description

**Time:** 270 minutes

In this activity, students analyse and assess a selection of short stories and excerpts from novels by international authors in preparation for the Independent Study unit. They conduct a brief research of award-winning authors and write their own narrative on the theme of choices.

#### 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 - 3 - 4

**Specific Expectations:** EAL4U-I-For.1 - 3 - 4 - 5 - 6  
EAL4U-I-Inv.2  
EAL4U-R-For.5 - 8 - 12 - 14  
EAL4U-R-Crit.1  
EAL4U-D-Rea.1 - 5  
EAL4U-D-Res.5  
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6  
EAL4U-D-Gram.1 - 2 - 3 - 4 - 5  
EAL4U-D-Crit.1

#### Planning Notes

- Consult the site of Literature Award Winners at <http://www.literature-awards.com>; preview and select from among the authors listed to make sure students select authors on whom information is readily available.
- Obtain the video of a novel that deals with controversial choices and moral issues (e.g., the death penalty); choose a scene in the video that focuses on these choices and find the corresponding passage in the novel (e.g., *The Green Mile* by Stephen King or *The Chamber* by John Grisham); prepare necessary audio-visual equipment.
- Prepare evaluation grids for the diagnostic assessment of students' research skills and for the formative assessment of students' creative writing or sequel.

- Skim and scan various anthologies and literary sites to find and select a number of novel excerpts and short stories for students to analyse; prepare exploratory questions pertaining to the selected texts; check school library and local libraries for selected texts as well. Suggested stories:
  - “The Rocking-Horse Winner” by D.H. Lawrence in *Viewpoints 12* p. 18;
  - “The Chrysanthemums” by John Steinbeck” in *Imprints* p. 112;
  - “It Used To Be Green Once” by Patricia Grace in *Elements of Fiction 12* p. 2;
  - “Bones” by Lee J. Engfer *Elements of Fiction 12* p. 57;
  - “Revenge Gardening” by Sue Harper in *Elements of Fiction 12* p. 64;
  - “A Room on the Roof” by Savyon Liebrecht in *Elements of Fiction 12* p. 78.
- If necessary, review with students language conventions regarding less frequently used punctuation marks (e.g., slash, parentheses, dash, square brackets, hyphen, ellipsis) and the less known rules governing the semi-colon, the colon, the comma (e.g., the distinction between restrictive and non-restrictive clauses), and the apostrophe.
- Prepare instructions and evaluation grids for the formative and summative assessment of students’ narrative texts.

## Activity Instructions

### Introduction

- Ask students to consult the site of Literature Award Winners at <http://www.literature-awards.com> and to note the names of award winning novelists and/or short story writers from three different countries, as well as the following information: **(DE)**
  - the type of award received;
  - the reason for the award;
  - the year of the award;
  - the author’s nationality.
- Instruct students to consult various anthologies and Internet sites to find further information on the three selected authors: **(DE)**
  - their major works (and the dates of publication);
  - their writing style;
  - the focus of their writing.
- Have students identify the research strategies that they used to collect information on these three writers. The following list of criteria might be used for self-assessment: **(SA) (DE)**
  - Can I find the information I need in a reasonable amount of time?
  - Are the sources I select useful and valid?
  - Do I document my sources as I conduct my research?
  - Do I vary my sources of information?
  - Do I verify and assess my sources of information as I conduct my research?
  - Am I able to determine which information is relevant and which is not?
  - Do I take notes that are clear, brief, and complete?
  - Do I understand most of the terms found in research documents?
  - Am I able to paraphrase key ideas or information in research documents?
  - Am I able to organize my notes and information logically?

## Exploration

- Select a novel by a well-known author (e.g., *The Green Mile* by Stephen King or *The Chamber* by John Grisham) that deals with controversial choices and moral issues (e.g., the death penalty); read with students a passage (or a turning point) in the selected novel that focuses on these choices; discuss the nature of the choice(s) presented, the alternatives presented to the character, the possible outcomes or results of the choice(s).
- Present the movie version of this specific passage, asking students to determine if:
  - the movie is a valid rendition of the turning point;
  - watching the film excerpt changed their interpretation of the passage in the novel;
  - the movie producer is biased in his/her presentation of the issue.
- Have students skim and scan a selection of novels; assign the reading of the opening chapter of a novel of students' choice. Ask them to analyse the text and to make predictions about the novel by answering a series of prepared questions. Some possible questions are: **(FE)**
  - What is the narrative hook?
  - How is context established? What information about setting is provided?
  - What information is revealed about the main character(s)? How is this information revealed?
  - What genre or type of novel is this? (e.g., crime, romance, mystery, fantasy, science fiction)
  - Who is telling the story?
  - Which event can be considered the catalyst?
  - What aspects of the author's writing style do you notice?
  - What seems to be the focus or subject of the novel?
  - What seems to be the author's purpose?
  - Does the opening chapter make you want to read the rest of the novel?
- Instruct students to exchange novels with a peer and to repeat the reading task; have students compare and contrast their responses. **(FE)**
- Have students share their first impressions and responses in informal oral presentations. **(FE)**
- Discuss with students the reasons for their different responses and assessments, emphasizing the literary techniques used by novelists to engage the reader.
- Instruct students to discuss with a peer what they think happens after the first chapter of each of their selected novels.
- Assign the following creative writing for homework: Students write the beginning of Chapter Two (of one to two pages in length) of their selected novel as they imagine it. **(FE)**
- Instruct students to assess the following aspects of their own and their peer's sequel: **(SA)** **(FE)**
  - the literary techniques found in the sequel;
  - the ways in which the sequel is true to the novel;
  - the ways in which the sequel furthers the development of character and plot;
  - the ways in which the text reflects the author's style.
- Instruct students to read the second chapter (or at least the opening pages of the chapter) of their selected novels and then to note the ways in which their sequel is both similar to and different from the original chapter. **(FE)** **(SA)**

- Assign the reading of a short story (on choices) by a recognized novelist such as:
  - “The Rocking-Horse Winner” by D.H. Lawrence in *Viewpoints 12* p. 18;
  - “The Chrysanthemums” by John Steinbeck” in *Imprints* p. 112.
 (Plan for students to begin reading the selected story in class and to finish it for homework, since each of the suggested stories is fairly long.).
- Introduce the author of the selected short story and have students answer written and oral questions on the story. Some possible questions are: **(FE)**
  - How does the opening
    - establish the context?
    - develop character and plot?
    - hook the reader?
  - In what order are the events presented?
  - How do descriptive details and dialogue reveal character?
  - Who is presenting or narrating the story? What is the attitude of the narrator?
  - What choices are presented in the story? What is the result of these choices?
  - What symbols are associated with the significant choices made by the principal character(s) in this story?
  - What other literary/stylistic devices are used by the author for effect?
  - What is the author’s purpose? What is the theme of the story?
  - Does the ending present a satisfying resolution? How does the author create a lasting impression on the reader?
- Assign the reading of four or five other short stories (to be read in class and at home). Some possible selections from *Elements of Fiction 12*:
  - “It Used To Be Green Once” by Patricia Grace p. 2;
  - “Bones” by Lee J. Engfer p. 57;
  - “Revenge Gardening” by Sue Harper p. 64;
  - “A Room on the Roof” by Savyon Liebrecht p. 78.
- Assign one of the stories (a different story for each group) to groups of students: have students (a) trace the motif of choice in the assigned story, (b) explain the reasons and motives governing the characters’ choices, and (c) explain the stated and/or implied results of these choices. **(FE)**
- Instruct students to present their analysis of choices to other groups, according to the jigsaw method of collaborative learning.
- Review students’ analyses, asking students to determine which of the stories is most effective; refer to students’ feedback to list on the board the criteria of an effective narrative.
- Explain the summative assessment task: Students are expected to write a narrative of approximately four pages in length on one of the following topics relating to the theme of choices: **(SE)**
  - Topic 1: A good decision with terrible results.
  - Topic 2: A terrible decision with good results.
  - Topic 3: The fear of making a mistake.
  - Topic 4: Choosing the “less travelled” path.
  - Topic 5: The freedom or right to choose.
  - Topic 6: Learning the difference between right and wrong.
  - Topic 7: A choice that no one should have to make.
  - Topic 8: “Catch-22.”

- Instruct students to brainstorm their ideas and to chart possible storylines.
- Have students determine the audience, purpose, and genre of their story (e.g., diary format, crime, mystery, epistolary, fantasy, fairy tale).
- Instruct students to determine who their characters will be and to write (in point-form) a short profile of the main characters.
- Have students “talk out” their narrative in small groups so that students can “test” their story and then give and receive some feedback.
- Have students write a draft of their narrative; conference with students, addressing their specific questions or concerns; students edit, revise, and proofread their drafts, and submit their final copy for summative assessment. **(SE)**

### **Summative Assessment**

- Assess students’ writing skills and knowledge and understanding of the elements of the short story in the creation of their own narrative, according to the four categories of the achievement chart for English Literature, Grade 12:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of various genres and elements of the Short story;
    - demonstrate understanding of connection between form, content, and purpose, in creative writing;
    - demonstrate understanding of the uses and effect of literary techniques and stylistic devices in a narrative text.
  - Thinking and Inquiry
    - demonstrate creativity and originality in the creation of a short story;
    - select details and events to further character and plot development, maintaining focus;
    - select a variety of techniques to create a specific effect and to maintain the reader’s interest.
  - Communication
    - use appropriate level of language;
    - communicate events and ideas so that the theme of a story is clear and insightful;
    - establish a storyline that is logical and that achieves a specific purpose or effect;
    - use appropriate diction and dialogue;
    - demonstrate command of the elements of the short story and of narrative techniques.
  - Application
    - use language conventions with attention to spelling and punctuation;
    - apply steps of a writing process to determine audience, purpose and form, and then to draft and revise a narrative text;
    - make connections between personal experiences and knowledge to develop the theme of choices in a narrative text.

## **Further Activities**

- Ask students to create one or two illustrations to accompany their narrative.
- Organize a reading of students' stories, inviting parents and students from other classes to attend the reading; make it a literary event with formal invitations; an anthology of students' stories might be given to members of the audience.
- Ask students to present a treasure chest of a character in a story under study in this unit or in their own narrative; students are expected to find and explain at least five objects that they associate with a chosen character and that this character would consider a keepsake.
- Have students experiment with form, purpose, and audience: students re-write a story (or passage in a story) from another point of view (e.g., a child's point of view instead of an adult's, a woman's point of view instead of a man's), in a different setting (e.g., a hundred years ago, on a boat on the ocean).

## **Appendices**

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

## ACTIVITY INFORMATION 1.5 (EAL4U)

### Personal Choices: The Independent Study

#### Description

**Time:** 90 minutes

In this activity, students begin the process of the Independent Study on the life and times of a chosen author. Once students have chosen an author from a list provided, they begin to read their selected text and to research his/her works, conferencing with the teacher throughout the research and writing processes. Students maintain a reading log, as well as a writing folder for this assignment, citing all sources according to an accepted system of documentation. Both an oral and written component is required for this assignment which will be assessed in Activity 4.5.

#### Strands and Expectations

**Strands:** Demonstrating Independent Learning Skills

**Overall Expectations:** EAL4U-D-OE.1 - 2 - 3 - 4 - 5

**Specific Expectations:** EAL4U-D-Rea.1 - 2 - 3 - 4 - 5

EAL4U-D-Res.1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10

EAL4U-D-Proc.1 - 2

EAL4U-D-Gram.5

EAL4U-D-Crit.1 - 2 - 3

#### Planning Notes

This activity is designed to introduce students to their Independent Study which will be completed throughout the course. The seminar presentation and research essay begun in this activity will be assessed in Activity 4.5.

- Prepare and reproduce lists of titles as well as instruction sheets for this assignment.
- Prepare a timetable for completion of the various steps of the Independent Study (i.e., topic selection, conferences, argumentative essay, seminar, log, research notes and drafts).
- Prepare a checklist for students to use to revise content and style of their essays (see checklist provided in Activity 4.3) and to prepare their seminars; prepare checklists for the proposal and planning stages of the seminar as well as for self and peer assessment (see activity 4.5) of oral communication skills during seminar presentations.

## Activity Instructions

### Introduction

- Have students research the life and works of one of the authors under study in Activity 1.4, possibly the author of the novel for which they wrote a sequel; students refer to anthologies and various literary sites to collect their biographical data. **(DE) (OD)**
- Instruct students to document the sources they consult according to a specific methodology. **(DE)**
- Instruct students to integrate their biographical data into a short-essay answer of one to one and one half pages in length; students are expected to refer to their research notes to explain how the author's background influences his/her approach to the question of choice. **(T) (DE)**
- Have students' share their short essay answers on choice with their peers in small group discussions. **(DE)**
- Conduct a diagnostic assessment of students' knowledge of a chosen documentation methodology and their ability to follow instructions: Students follow a list of written instructions requiring them to write the footnotes and bibliographical references of a number of texts (e.g., the narrative texts under study in Activity 1.4). **(DE)**

### Exploration

- Assign the Independent Study and establish a timetable with the students, listing all the deadlines and checkpoints: dates for author and book selection, outline, and first draft, dates for conferences with teacher, deadline for argumentative essay, deadline for seminar.

Suggested list of authors for Independent Study:

The following is a list of authors to choose from for your Independent Study in this class. You will be required to do an in-depth study of one of these authors: his/her life, works, successes and failures, overall writing style. You must read one of his/her works of fiction and find literary criticisms of this author's work and, lastly, form a personal opinion of the author and his/her style of writing. (Obviously, you cannot select a novel or play that is already under study in this course or in another English course at this school.)

Jane Austen	Oscar Wilde
Samuel Becket	Tennessee Williams
Stephen Leacock	T.S. Eliot
Robertson Davies	Arthur Miller
Margaret Atwood	Henrik Ibsen
John Steinbeck	Ernest Hemingway
Anton Chekhov	Morley Callaghan
Margaret Laurence	Toni Morrison
Charles Dickens	Joseph Conrad
Hugh MacLennan	Thomas Hardy
Mordecai Richler	Carol Shields

Neil Simon	John Irving
Hugh MacLennan	Jane Urquhart
George Bernard Shaw	Henry James
Nadine Gordimer	Alistair Macleod
Theodore Dreiser	Michael Ondaatje
(Bronte sisters)	W.O. Mitchell
Charlotte Emily	J.R.R. Tolkien
Mark Twain	Robert Louis Stevenson
Louisa May Alcott	Lucy M. Montgomery
Virginia Woolf	George Orwell
Agatha Christie	Robert Cormier
D. Salinger	Kurt Vonnegut
Timothy Findley	Jack Hodgins
Alice Munro	William Faulkner
Alice Walker	

- Explain the requirements of the *literary research essay*:
  - 1,500 words - approximately eight pages, typed, size 12 font;
  - at least five different secondary sources are required, including at least three print sources;
  - the primary source (work of fiction) must be written in English;
  - the essay must be typewritten and properly footnoted according to a specific methodology (e.g., MLA format);
  - a bibliography is required;
  - outline, reading log, research notes (log) and drafts (evidence of process) must be handed in with essay.
- Provide students with a checklist of the criteria that will be used to assess their Independent Study, reminding them to conserve their notes and research information for the seminar in Activity 4.5.
  1. The *introduction* of the essay
    - arouses the reader's interest;
    - clearly states the topic, the names of the authors and the titles of the works under study;
    - includes a well-formulated and complete thesis statement about the impact of the author;
    - presents an overview of the essay.
  2. In its *development*, the essay
    - presents five complete sections:
      - research on the author's life and times;
      - research on the author's works and impact;
      - analysis of a work of fiction (elements of fiction);
      - analysis of a work of fiction (writing style);
      - literary criticism and own criticism.
    - uses valid reasoning, thereby avoiding faulty logic;

- defines key terms and concepts;
  - uses rhetorical elements for emphasis;
  - analyses, synthesizes, and assesses ideas and information, demonstrating critical thinking;
  - develops and explains ideas thoroughly, showing more than a superficial knowledge;
  - presents clear and complete analysis and research information;
  - integrates quotations and references from both primary and secondary sources
    - that are sufficient in number;
    - that are clearly explained;
    - that support the thesis directly;
    - that are relevant;
    - that are varied;
    - that shed insight;
    - that are grammatically consistent with the essay;
    - that are correctly formatted and annotated.
3. In its *organization*, the essay
- avoids repetition;
  - avoids digression and stays on topic;
  - is divided into five main sections;
  - presents information and ideas in a logical sequence;
  - uses various indicators and transitions to clarify logic and progression.
4. The *conclusion* of the essay
- restates (without repeating) the essay's topic and thesis;
  - presents a summary of the main points;
  - ends the essay with impact and a sense of finality.
5. The essay follows
- instructions;
  - the required format;
  - the required documentation methodology;
  - the steps of a writing process and the deadlines;
  - the steps of a research process.
6. In the essay, the following *language conventions* are applied correctly:
- spelling;
  - punctuation;
  - capitalization;
  - avoidance of sentence errors;
  - consistent and correct use of verbs;
  - consistent and correct use of pronouns.
7. In the essay, *style and diction* are used appropriately:
- sentences are subordinated and/or coordinated properly;
  - sentence structure has been varied for clarity and emphasis;

- sentences and ideas have been compressed to maintain economy of language;
  - unnecessary words are omitted;
  - word choice is accurate and precise;
  - literary terms as well as formal diction and style are used;
  - inclusive language is used.
- Explain the requirements of the *seminar* in which they will be presenting the main aspects of the research undertaken during their Independent Study. Students are expected to prepare the following:
    - a 10-12 minute formal oral presentation;
    - an outline of the information presentation as a hand-out for their peers;
    - a creative component relating to the information presented (e.g., a poster, chart, computer presentation, three-dimensional model, role-playing, dramatic reading, background music).

During the preparation process, students conference with the teacher and present:

Step 1 - a PROPOSAL which consists of:

- the focus of the seminar
- the introductory ideas
- the main ideas
- the concluding ideas
- ideas for the creative component
- questions/concerns to discuss with teacher

Step 2 - an OUTLINE which consists of:

- a thesis derived from the research
- a complete introduction
- point-form information on life and works of chosen author
- point-form analysis of author's work of fiction
- literary criticism
- a complete conclusion

Step 3 - a PLANNING CHECKLIST which consists of:

- a list of material required for the creative component
  - a list of material required during the presentation
  - the approximate allocation of time
- Remind students of differences between requirements for essay writing in French and in English (e.g., differences in title pages, footnoting, bibliography). **(AC)**
  - Distribute a chart for self-assessment during the research and writing processes to assist the students' efforts of researching, planning, outlining, drafting, editing, revising and polishing the essay (e.g., mechanics and form).
  - Have students begin a learning log or research folder to record notes, interviews, research from print or electronic sources, clippings, conversations with peers or the teacher on the research project, reactions to the reading of primary sources, and all other work done on an ongoing basis.
  - Have students participate in a brainstorming session in order to generate ideas for their Independent Study.
  - Have students conduct research according to a plan and with the use of various reading strategies (e.g., reading once to gain an overview of the article or work, close reading to study

in detail, marking or taking note of important ideas, key statements, important quotations, stylistic and rhetorical devices, skimming, sampling).

- Have students discuss their ongoing research with the teacher and with peers to help students articulate ideas about their research. **(FE)**
- Remind students of requirements of *conferences* (e.g., bring sources, research log, and outline; be prepared to discuss research in some detail; prepare a list of questions or concerns to be discussed with the teacher). Suggested strategies for conferencing:
  - examine students' logs and folders for evidence of note-taking and of a research plan, and to determine the progress of their research;
  - review students' thesis statements and outlines on an individual basis, making suggestions and addressing specific concerns they might have;
  - have students discuss their research to date with a view to formulating a thesis;
  - have students fill out the interview form of their research to date.

Sample interview form:

- How many pages have you read from source #1?
- How many pages have you read from source #2?
- What conclusions have you drawn about the author and his/her purpose?
- What is your opinion of your selected work?
- What kind of insight have you gained from critics' comments?
- What is the dominant view you have formed from your research so far?
- Have you quoted from the texts?
- Have you documented your sources?
- have students present their research log to the teacher for feedback;
- have students who are not conferencing with the teacher continue their research or work on their draft.

#### *Grammar and Usage, Spelling and Punctuation*

- Have students maintain a vocabulary log as they read their selected work and conduct their research; students use their knowledge of French vocabulary and textual cues to define unfamiliar terms, consulting print and electronic resources when necessary.
- Instruct students, in groups, to prepare a checklist (of no less than five points) for the correct insertion of quotations into academic papers; students refer to various grammar books and Internet sites to verify and complete their information, and to give specific examples for the application of the rules; students teach other groups the rules for quoting correctly, according to the jigsaw method of collaborative learning. **(FE)**
- Have students proofread previous short answers and responses to texts (in their notes or writing folder) with attention to punctuation and the insertion of quotations.
- Instruct students to consult print and electronic resources throughout the writing and research processes in order to verify the meaning and spelling of unfamiliar words. **(T)**

#### **Summative Assessment**

- Refer to Summative Assessment of Activity 4.5.

### **Further Activities**

- Have students prepare an annotated catalogue of useful and valid sites consulted during this unit. Students annotate and submit at least three sites each. Teams of students assume various tasks: they classify the sites under specific headings and number them sequentially; they determine the lay-out and design of the catalogue (including a cover and a table of contents); they proofread, format, and publish the catalogue with the use of electronic resources. The catalogue might be distributed to other students of English in the school. **(T)**

### **Appendices**

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



## UNIT 2 (EAL4U)

### Freedom of Choice and the Past

#### Unit Description

**Time:** 21 hours

In this unit, students conduct an in-depth study of the novel, *A Tale of Two Cities* by Charles Dickens, developing their ability to interpret and respond to literature, and extending their moral perceptions of the world. They conduct a brief research on the historical context of the novel and convey their interpretation of the novel in short written responses, in a character analysis, and in the dramatization of a scene. Students present their assessment of the novel in an argumentative essay and in a formal debate

#### 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 - 3 - 4 - 5

**Specific Expectations:** EAL4U-I-For.1 - 2 - 3 - 4 - 5 - 6  
EAL4U-I-Inv.2 - 3 - 5 - 6 - 7 - 8  
EAL4U-R-For.1 - 2 - 3 - 4 - 5 - 8 - 9 - 10 - 11 - 13 - 14 - 15 - 16  
EAL4U-R-Crit.1 - 2 - 3  
EAL4U-D-Rea.1 - 2 - 4 - 6  
EAL4U-D-Res.1 - 3 - 5 - 7 - 8 - 9 - 10  
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6 - 7  
EAL4U-D-Gram.1 - 2 - 3 - 4  
EAL4U-D-Crit.1 - 2 - 3

#### Activity Titles

#### Time

<b>Activity 2.1:</b> Social-Historical-Political Backdrop to the Novel	210 minutes
<b>Activity 2.2:</b> Novel: <i>A Tale of Two Cities</i> - Book 1 - Recalled to Life	150 minutes
<b>Activity 2.3:</b> Novel: <i>A Tale of Two Cities</i> - Book 2 - The Golden Thread	300 minutes
<b>Activity 2.4:</b> Novel: <i>A Tale of Two Cities</i> - Book 3 - The Track of a Storm	400 minutes
<b>Activity 2.5:</b> Assessment of the Novel: The Debate	200 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 Plan (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 the following resources:

### **Pedagogical**

DICKENS, Charles, *A Tale of Two Cities*, Toronto, Penguin Classics, 2000, 482 p.

### **Material**

*A Tale of Two Cities*, 1980, VHS, USA, directed by Jim Goddard.

*Early Victorian England and Charles Dickens*, VHS, 35 min., Encyclopedia Britannica, #EB47542 (available at Visual Education Centre Ltd., Toronto: 1-800-668-0749).

### **Technological**

Internet Modern History Sourcebook: French Revolution. (consulted November 17, 2002)  
<http://www.fordham.edu/>

Liberty, Equality, Fraternity: Exploring the French Revolution. (consulted November 17, 2002)  
<http://www.chnm.gmu.edu/revolution>

## ACTIVITY INFORMATION 2.1 (EAL4U)

### Social-Historical-Political Backdrop to the Novel

#### Description

**Time:** 210 minutes

In this activity, students focus on the social, historical, and political background of the novel, *A Tale of Two Cities* by Charles Dickens. Students explore the various literary movements of nineteenth century England with reference to a selection of representative texts. Students also use print and electronic resources to define vocabulary in the novel and to research various historical references and allusions. They share their historical and literary research in brief oral presentations and group discussions.

#### Strands and Expectations

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

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

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

#### Planning Notes

- Obtain the video on the works and times of Charles Dickens, *Early Victorian England and Charles Dickens* - VHS, 35 min, and prepare necessary audio-visual equipment.
- Prepare biographical notes on the author, Charles Dickens, and select an excerpt from one of his novels (other than *A Tale of Two Cities*) to present to students.
- Prepare an overview of the literary movements and main authors of nineteenth century England, focussing on the Romantics, the Victorian period, and the pre-Raphaelites.
- Select a representative work from each period and prepare notes and questions to explain how each work reflects the particular period when it was written.

- Prepare a list of historical references and allusions to be researched by students in preparation for the study of *A Tale of Two Cities*; refer to the introductory notes, appendices, and explanatory notes which accompany the text of the novel.
- Prepare a chronology of the French Revolution with dates only (empty time line); refer to the time line provided in the introduction of the novel, p. xxxviii-xl; obtain chart paper and markers for the production of a historical time line.
- Prepare a list of a list of new or unfamiliar words for students to define as they read the novel *A Tale of Two Cities*.

## Activity Instructions

### Introduction

- Present the movie on the works and times of Charles Dickens, *Early Victorian England and Charles Dickens*, asking students to listen carefully so that they can jot down important dates and names of famous people. **(OD)**
- Review students' findings, asking them to explain the ways in which the nineteenth century was both "the best of times" and "the worst of times" in Victorian England. **(DE) (OD)**
- Informally verify students' knowledge of Charles Dickens, asking them what they know about the character of Oliver in *Oliver Twist* and of Scrooge in *The Christmas Carol*. **(DE)**
- Present a short biography of Charles Dickens, emphasizing the reasons for his popularity and introducing a few more of his major works (e.g., *David Copperfield*, *Hard Times*, *Great Expectations*).
- Distribute copies of the novel *A Tale of Two Cities* and read the preface (to the first edition) and the first chapter with students, explaining (a) how the initial description situates the novel in the context of the French Revolution and (b) the backdrop of the novel is based on historic events but is not intended to be historically accurate. **(OD)**
- Have students note the following aspects of the opening chapter:
  - the chapter heading of the first chapter is *The Period* - it clearly sets the stage for the reading of a novel which takes place in 1775;
  - the significance of the opening paragraph of the novel - the juxtaposition of opposites "It was the best of times, it was the worst of times (.)" (good for some, bad for others);
  - Chapter One makes the title of the novel quite clear by describing the problems in both England and France, concentrating on the cities of London and Paris;
  - Dickens introduces the reader to the corruption in both countries under the reign of George III and Queen Charlotte Sophia in England and Louis XVI and Queen Marie Antoinette in France.

### Exploration

- Present an overview of the literary movements and main authors of nineteenth century England, focussing on the Romantics, the Victorian period, and the pre-Raphaelites.
- Present a representative work from each period, explaining how each reflects the particular period when it was written. Suggested works:

- from *Viewpoints 12*:
  - Romantics:
    - “Ode to the West Wind” by Percy Bysshe Shelley p. 177;
    - excerpts from “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge p. 574;
  - Victorian writers:
    - “Dover Beach” by Matthew Arnold p. 604;
- from *Elements of English 12*:
  - Romantics:
    - “The World is Too Much With Us” by William Wordsworth p. 430;
    - “Ode on a Grecian Urn” by John Keats p. 215-216;
  - pre-Raphaelites:
    - “God’s Grandeur” by G. M. Hopkins;
- from *Imprints*:
  - Romantics:
    - “The World is Too Much With Us” by William Wordsworth p. 219;
  - Victorian writers:
    - “Dover Beach” by Matthew Arnold p. 204;
  - pre-Raphaelites:
    - “Meeting at Night” by Robert Browning p. 195;
    - “Sonnet XIV” by Elizabeth Barrett Browning p. 195.
- Instruct students, in groups, to skim and scan anthologies and Internet sites and to find two texts (prose or poetry) from one of the three literary periods of the nineteenth century; have students compare and contrast their selected texts in chart form.
- Have the various groups present their comparison-contrast charts to their peers according to the jigsaw method of collaborative learning. **(FE)**
- Review students’ findings, having students note the recurring aspects of form, style, and content which characterize each literary period.
- Present an excerpt from one of Charles Dickens’s major works (e.g., the appearance of one of the “ghosts” of Christmas from *The Christmas Carol*; the opening scene of *Great Expectations* when Pip is in the cemetery), focussing on the main aspects of style (e.g., use of imagery, dialogue, antithesis, repetition, sentence inversion) and his social concerns as a “humanitarian” writer.
- Divide class into groups and give students the terms to be defined with the help of electronic and print resources; have them share their definitions with the class (e.g., first list suggested in Planning Notes).
- Have students, in pairs, research one of the historical references or allusions in *A Tale of Two Cities*; remind students to consult history books and Internet sites as well as the introductory notes, appendices, and explanatory notes which accompany the text of the novel. Some possible topics are: **(FE) (T) (OD)**  
*the Charing Cross Pillory, the Bedlam asylum, The Age of Enlightenment, Montesquieu, Diderot, Rousseau, Voltaire, Louis XIV, XV, XVI, absolute monarchy, George III and Sophie, American Revolution, the Terror, the Estates General, Bourgeoisie, Bastille Day - July 14, The Farmers-General, La Bastille as a political prison, Newgate prison, the Conciergerie, the Jacquerie, the Man in the Iron Mask, the guillotine, Marie Antoinette.*
- Have students add their information to the prepared time line.
- Have students present their findings, eliminating irrelevant details and synthesizing their information in a brief oral presentation (in preparation for the debate in Activity 2.5). **(FE)**
- Instruct students to assess their own and their peers’ oral communication skills with attention to: **(SA) (FE)**
  - Purpose: the clarity and relevancy of the information presented and the organization of ideas;
  - Content: the accuracy and completeness of information;

- Audience: the use of precise and appropriate vocabulary and the ability to maintain the interest of the audience;
- Oral Communication Skills: tempo, pronunciation, syntax, intonation, pronunciation.
- Instruct students to find examples of idioms, archaic words, and non-standard English (as well as the use of French words) in the novel *A Tale of Two Cities* and to maintain a vocabulary log as they read the first book; students refer to print and electronic resources and use their knowledge of French, of word origins, and of context clues to define the selected words. **(FE) (AC)**
- Have students, in pairs, define a list of new or unfamiliar words as they read the novel *A Tale of Two Cities* by mapping the assigned words; word-maps can require elements such as synonyms, antonyms, part of speech, word origin, “home-made” definition, sample sentence. **(FE)**

### **Summative Assessment**

No summative assessment task is planned, since this is meant to be an introductory activity.

### **Further Activities**

- Have students locate photographs to add to the time line. **(OD)**
- Have students create posters depicting English and French fashions of the time. **(OD)**
- Have students research the famous mistresses of Louis XIV, Louis XV, and Louis XVI and the influences these women had on them. **(OD)**
- Have students research the penal practices of the time and/or the various modes of transportation. **(OD)**

### **Appendices**

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

## ACTIVITY INFORMATION 2.2 (EAL4U)

### *A Tale of Two Cities: Book One - Recalled to Life*

#### **Description**

**Time:** 150 minutes

In this activity students analyse the settings, characters, events, and themes of Book I, completing a reading journal as they continue the novel, *A Tale of Two Cities* by Charles Dickens. Students answer written and oral question on the novel, make predictions, assess the characters, and analyse literary/stylistic devices.

#### **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

**Specific Expectations:** EAL4U-I-For.1 - 4 - 5  
EAL4U-I-Inv.2 - 8  
EAL4U-R-For.1  
EAL4U-R-Crit.1  
EAL4U-D-Rea.1  
EAL4U-D-Crit.1

#### **Planning Notes**

- Prepare copies of a map of England and France, highlighting the important settings of the novel (e.g., London, Paris, Dover, the English Channel, Calais).
- Prepare written and oral questions on Book One of the novel *A Tale of Two Cities*.
- Provide students with a tentative schedule for the completion of the reading of each of the three Books in the novel, as well as the completion of the questions and other activities.

#### **Activity Instructions**

##### **Introduction**

- Undertake an assisted reading of Chapter Two aloud in class; have students note the literary techniques and stylistic devices used by Dickens to create interest and to convey his message. Some possible responses from students are: **(DE)**
  - Dickens' *sarcasm* with reference to the law in both countries and how it has become virtually non-existent;
  - the chapter heading of the second chapter is *The Mail* - students should note that mail was delivered by coach between cities and only very important news or information got delivered;
  - although a few characters are briefly introduced in this chapter, the reader is given very little information about them - they do become clearer in the proceeding chapters, as does the action begun in this chapter (in other words, keep reading);
  - what does become clear in this chapter is an overwhelming sense of foreboding and mystery with passages such as: "There was a misting in all the hollows, and it had roamed in its forlornness up the hill like a evil spirit, seeking rest and finding none"; (p. 16); "The hearts of the passengers beat loud enough perhaps to be heard; but at any rate, the quiet pause was audibly expressive of people out of breath, and holding the breath, and having the pulses quickened by expectation"; (p. 18) "because, if I should make a mistake, it could never be set right in your lifetime" (p. 18).
  - Since most of Dickens's novels were published in instalments, Dickens is a master of the "cliff-hanger." What questions are left unanswered at the end of the chapter?

## Exploration

- Assign a reading journal in which students (a) identify the characters , (b) explain the significance of each book title and individual chapter headings, (c) copy and comment on meaningful passages from the novel, and (d) make predictions about upcoming events. This journal will assist students in their responses to class discussions and in preparation for the summative assessment task at the end of the unit. **(FE)**
- Have students read the remaining chapters of Book One (Chapters Three to Six); provide some class time for silent sustained reading.
- Have students begin charting the various relationships in the novel, in the form of a family tree; instruct students to add to this chart as they pursue their reading of the novel.
- Provide students with a map of England and France, asking them to locate the various towns, cities, and places mentioned in the novel and to refer to this map as they read. **(OD)**
- Once students have finished reading the assigned chapters, review the chapters with students; list the headings of Chapters Three to Six on the board, asking students to list the events and names of characters they associate with each heading.
- Discuss with students the significance of each chapter heading of Book One.
- Ask students to explain the significance of the opening line of the novel, "It was the best of times, it was the worst of times (.)." and to explain the ways in which this line relates to the rest of Book One. Use the following questions as prompts: **(FE)**
  - Who are the good characters? Who are the evil characters?
  - Which events seem to have good results? Which seem to lead to bad results?
  - How is the conflict of good versus evil developed in the novel so far? Where does the author's sympathy lie?

- Have students, in pairs, skim and scan Book One to identify and list (a) the descriptive terms used by Dickens to create a mood of mystery and impending danger; and (b) examples of various literary/stylistic devices: personification (of Hunger and Want), oxymorons, similes, and imagery; have students share their notes in a class discussion. **(FE)**
- Have students, in groups, answer prepared questions on the remaining chapters in Book One; emphasize that students' answers should be developed and supported with quotations and references from the novel. Suggested questions: **(FE)**
  - Describe the characters of Mr. Jarvis Lorry and Jerry Cruncher who were originally introduced in Chapter Two. Speculate why these two characters are together.
  - Are the characters of Lucie Manette and Dr. Manette stereotypical? believable?
  - Analyse the following symbols, as they relate to the characters and themes of the novel:
    - broken wine cask (e.g., red wine and the word "blood" being written on a wall; foreshadows the looming French Revolution);
    - Dr. Manette and shoes;
    - Madame Defarge and her knitting.
  - In what way is Dickens both critical and sympathetic in his description of the people of Paris?
  - Make inferences: What are your impressions of Madame Defarge as she watches, in silence, the Manettes leave France for England?
- Have students share their responses informally with their peers in a class or group presentation; ask students to assess each other's ability to analyse a text by: **(SA) (FE)**
  - quoting specific passages to support and/or clarify a point;
  - making references to support and/or clarify a point;
  - organizing information and ideas logically and clearly;
  - demonstrating insight and drawing conclusions about the text and the author's intent.
- Have students, in a whole-class activity, retrace the significance of the title of Book One; ask students to provide references from the chapters, as they explain how the title applies to the actions of all of the characters introduced thus far in the novel.
- Assign Book Two of the novel, providing students with some class time for silent sustained reading.

### **Summative Assessment**

- No summative assessment task is planned for this activity.

### **Further Activities**

- Have students create a storybook or posters of their first impressions of the novel, based on the reading of Book One (e.g., the character of Dr. Manette making shoes, Lucie Manette meeting her father for the first time, Mr. Lorry's trip in the mail coach from England to France).
- Have students create a collage of pictures which depict the setting and atmosphere established thus far in the novel.

- Have students view the film version of *The Man in the Iron Mask* by Victor Hugo (1998, USA, United Artists) which is set around the same time as the novel under study; have students note historical information as well as details on socio-economic conditions of the times. **(OD)**

## **Appendices**

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

## ACTIVITY INFORMATION 2.3 (EAL4U)

### *A Tale of Two Cities* - Book Two - The Golden Thread

#### Description

**Time:** 300 minutes

In this activity, students continue their analysis of *A Tale of Two Cities* and of key events in the plot of Book Two. Students write a newspaper article for an 18<sup>th</sup> century French or English newspaper. Students assume the persona of one of the principal characters in the novel and write a diary entry. Students dramatize an event in the novel in groups, and then individually write a detailed analysis of one of the main characters.

#### 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 - 3

**Specific Expectations:** EAL4U-I-For.1 - 4 - 6  
EAL4U-I-Inv.3 - 7 - 8  
EAL4U-R-For.1 - 4 - 5 - 9 - 15 - 16  
EAL4U-D-Rea.1  
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5  
EAL4U-D-Gram.1

#### Planning Notes

- Obtain a film version of the novel as well as necessary audio-visual equipment.
- Prepare a handout, reviewing the main elements of a newspaper article (e.g, the 5W's, point of view, fact and opinion, use of inverted pyramid).
- Prepare questions on Book Two as well as topics for students' journal entries.
- When assigning the journal entries to students, suggest that students use their journal responses to explore the same character that they will analyse for their summative assessment task.
- Choose episodes in Book Two and prepare instructions for students' dramatization; obtain necessary audio-visual equipment for the rehearsal and presentation of students' dramatic productions.

- If necessary have review with students the correct use of verbs and pronouns, as they revise the drafts of their scripts and analyses; emphasize correct subject-verb agreement as well as the consistent use of pronoun cases and verb tenses in written and oral communication.
- Prepare evaluation grids for the diagnostic and formative assessment of students' ability to interpret characters.
- Prepare evaluation grids for the summative assessment of students' dramatic productions (group task) and character analyses (individual task).

## Activity Instructions

### Introduction

- Instruct students to assume the point of view of a character in the novel and to formulate three thoughts he/she might have had in reaction to an event or a character's comments; in groups, students present their thoughts orally and explain their interpretation of the character. **(FE)**
- Present the film version of the novel - up to the storming of the Bastille - emphasizing the portrayal of the main characters as well as the historical context. **(OD)**
- Discuss with students whether or not (a) they consider the film to be a valid rendition of the novel and (b) they consider the novel to be relevant to today's readers.
- Have students write a newspaper article for an 18<sup>th</sup> century French or English newspaper, reporting the details of the storming of the Bastille which began the French Revolution; using the novel as their primary source, as well as electronic sources as a secondary reference, students research their story as any reporter would do. **(OD) (T)**
- Have students reread their article for errors, accuracy and proper format (inverted pyramid and the 5w's) before handing it in for evaluation. **(SA) (DE)**

### Exploration

- Have students discuss their explanations of the chapter headings of Book Two as their character chart.
- Have students, in pairs or groups, complete the plot graph of Book Two, filling in the important developments.
- Have students answer questions on Book Two, in class, in their notes and/or in their journals, as they read the novel. **(FE)**
  - *Chapter One*
    - In light of the information provided in this chapter, add to your description of Jerry Cruncher including information about his home life, his wife and son, and his job(s); what is the author's purpose in focussing on Jerry Cruncher?
    - List at least five other jobs that are mentioned in the novel, and highlight the jobs that are now extinct. Can you think of three to five current jobs that will probably be extinct in 100 years? **(OD) (CP)**
  - *Chapter Two*
    - Describe the attitudes of the citizens of London regarding trials at Old Bailey.
    - How does Dickens create drama and suspense in this chapter?

- *Chapter Three*
  - Explain how the character of Lucie Manette is used by Dickens to create “melodrama.”
  - Does the acquittal of Charles Darnay add to the drama of the novel according to you or is it predictable and contrived? Justify your assessment.
- *Chapters Four and Five*
  - Contrast the character of Sydney Carton with his “twin”, Charles Darnay.
- *Chapter Six*
  - Describe the character of Miss Pross. How does this chapter’s heading directly apply to her?
- *Chapter Seven*
  - Explain the use and effect of the following literary/stylistic devices, with specific references from Chapter Seven:
    - sarcasm (e.g., Monseigneur’s chocolate);
    - irony (e.g., Monseigneur’s “truly noble idea”);
    - symbolism (e.g., the knitting, the rats);
    - personification (e.g., “The leprosy of unreality disfigured”).
- *Chapter Eight*
  - How is the description of setting symbolic?
  - How does this chapter demonstrate Dickens’ humanitarianism and social concerns?
  - Why is Monsieur Charles mentioned in the closing lines?
- *Chapter Nine*
  - What is a Gorgon - both literally and figuratively?
  - Describe the relationship between the Marquis and his guest, Charles Darnay.
  - How is the death of the Marquis an example of retributive justice?
- *Chapters Ten, Eleven, Twelve*
  - Explain the irony of Stryver’s declaration of love for Lucie. Analyse Carton’s reaction to this declaration.
  - In what way is Carton, Darnay’s foil?
- *Chapter Thirteen*
  - What parallels exist between (a) Chapters Ten and Eleven and (b) Twelve and Thirteen?
  - In the last few chapters, Lucie has captured the attention of three men: Charles Darnay, Mr. Stryver, and Sydney Carton. Whom do you think she should choose and why?
  - What characteristics of the Romantic hero can be found in the character of Carton?
- *Chapters Fifteen and Sixteen*
  - Do you consider Madame Defarge evil?
  - Whose names are now included in Madame Defarge’s knitting? What is the significance of these and the previously added names?
- *Chapter Seventeen and Eighteen*
  - What information do you think Charles gave to Dr. Manette the night before he was to wed Lucie?
- *Chapter Twenty-One*

- Describe, in detail, the storming of the Bastille. (1789)
- Why do you think Defarge was searching Dr. Manette's cell so carefully?
- *Chapter Twenty-Two*
  - Show how the initial storming of the Bastille in the previous chapter has now created a "mob mentality" in light of the actions of this chapter.
  - How are the readers made aware of the fact that the mob is not quite done?
- *Chapter Twenty-Three and Twenty-Four*
  - How do the opening paragraphs of Chapter Twenty-Four recall the opening lines of the novel?
  - What are Darnay's motives for leaving? Are his motives justified? Why?
  - How do the closing events of Book Two set the scene for the next book?
- Have students write a journal entry from the point of view of one of the main characters of the novel; students are expected to explain (a) the process of a decision he/she had to make, emphasizing motives and (b) the reasons why the decision is or is not the right one.

Suggested topics: **(FE)**

- Lucie's decision to marry Charles Darnay.
- Dr. Manette's decision not to tell Lucie who Charles really was.
- Mr. Lorry's decision not to tell Lucie of her father's relapse and his decision to destroy the shoemaking tools.
- Sydney Carton's decision not to pursue Lucie and allow her to be happy with Charles.
- Madame Defarge's decision to begin the Revolution.
- Darnay's decision to leave his family and return to France.
- Instruct students, in groups, to role-play their selected character and to read their journal entry to each other; have students comment on the validity of each entry and on the accuracy of the character(s) portrayed. **(FE)**
- Explain the Summative Assessment task:

*(A) Dramatization: In groups*, students prepare and present a scene from Book Two. Students choose roles, write the dialogue according to their interpretation of the scene, and then dramatize their scene in a live or video presentation of approximately six to eight minutes.

Suggested scenes: **(SE)**

- court scene (Chapter Three) - Lucie Manette, Mr. Stryver, Charles Darnay, Dr. Manette, Sydney Carton;
- courting scene (Chapter Six) - Dr. Manette, Mr. Lorry, Miss Pross, Sydney Carton, Charles Darnay, Lucie Manette;
- the Planning of the Revolution (Chapter Sixteen) - Monsieur and Madame Defarge, the three Jacques, John Barsad;
- destruction of the shoemaker's equipment (Chapter Nineteen) - Dr. Manette, Mr. Lorry, Miss Pross;
- the storming of the Bastille (Chapter Twenty-One) - the Revolutionaries.

*(B) Character Analysis: Individually*, students write a two and one half to three page analysis of one of the main characters (possibly the character that was the focus of one of the previous journal entries) involved in their chosen scene, focussing on character traits, motives, role in the story, and relationships; students are expected to make extensive use of quotations and references in their analysis and to focus on what the author tells the reader, what the character says, what the character does, what other characters say about him/her.

*(A) Dramatization*

- Provide class time for students, *in groups*, to apply the steps of a writing process so that they can
  - select a scene;
  - examine the characters' actions and motives;
  - determine what the characters could have done differently to change the outcome;
  - chart the events of their new scene sequentially;
  - write the draft of their script;
  - verify their interpretation of the novel's characters, themes, and events, with reference to their writing folders and class notes;
  - edit their draft, deleting unnecessary details, and adding other details to ensure flow;
  - revise their draft with attention to syntax and word choice for impact and clarity.
- Provide class time for students to prepare their dramatization so that they can
  - determine the format of their dramatization (e.g., as a live drama or as a video);
  - determine which props and/or audio-visual aids are needed;
  - assign roles;
  - read and memorize their lines;
  - rehearse their scene;
  - make necessary adjustments.
- Have students present their live or video production for summative assessment. **(SE)**
- Have students comment on the interpretations of each scene according to its consistency or accuracy to the novel; instruct students to assess each other's dramatic productions. (Students' productions might be videotaped and played back.) **(FE)**
- Suggested assessment criteria:
  - Is the dialogue strong, emphatic, and dramatic?
  - Does the dialogue demonstrate insight into the characters and events?
  - Is the script free of unnecessary details?
  - Are the descriptive passages succinct, clear, and relevant?
  - Do the events flow together?
  - Are the events and characters consistent with the novel?
  - Does the script follow media conventions?
  - Is word choice accurate and appropriate?
  - Are language conventions used correctly?
- Assess students' dramatization in terms of PROCESS:
  - use of time
  - organization
  - preparation
  - collaboration
  - ability at following instructions
  - ability at solving problems and making adjustments
  - use of media techniques
- Assess *individual* students' SPEAKING SKILLS:
  - volume
  - pace

- body language/gestures
- intonation
- memorization of script
- preparedness
- consistency in the interpretation of the character

*(B) Character Analysis*

- Provide class time for *individual* students to apply the steps of a writing process so that they can:
  - brainstorm a list of descriptive words that they associate with their chosen character;
  - outline their ideas;
  - incorporate references and quotations into their outline;
  - write their first draft;
  - peer edit their draft;
  - edit and proofread their draft;
  - format and print their analysis, submitting it for summative assessment.
- Assign Book Three of the novel, providing students with some class time for silent sustained reading.

**Summative Assessment**

- Assess students' ability to respond to literature by dramatizing a scene in a novel and by writing a character analysis, according to the following four categories of the Achievement Chart for Grade 12 English Literature:
  - Knowledge/Understanding
    - demonstrate knowledge of media conventions and drama;
    - demonstrate understanding of characters, conflict, events, and themes in a novel, with attention to characters' motives, relationships, and roles;
    - demonstrate understanding of the uses and effect of dialogue and media techniques in a script.
  - Thinking/Inquiry
    - use analytical skills to draw conclusions about a character's role, motives, and relationships in a novel;
    - select relevant and convincing references and quotations to support an interpretation of a character;
    - demonstrate creativity in writing and dramatizing a script;
    - assess script during writing process, making necessary adjustments.
  - Communication
    - communicate clearly and sequentially, in a dramatic production and a character analysis;
    - use appropriate and precise vocabulary;
    - demonstrate a sense of purpose and of audience's interests;
    - demonstrate command in writing a character analysis and dramatizing a script.
  - Application
    - apply language conventions correctly with attention to spelling and pronoun and verb consistency;

- apply reading strategies to analyse a key passage in a novel and to select relevant references;
- apply oral communication skills and media conventions in a dramatic production;
- apply steps of writing process to brainstorm, plan, draft, and revise a script and a character analysis;
- use technology collaboratively to incorporate media techniques into a dramatic production.

### **Further Activities**

- Have students write the first chapter (three to four pages in length) of Book Three, predicting what will happen next, based on the ending of Book Two. Students are to keep in mind the setting and atmosphere already present in the novel, as well as what motivates each character (i.e., how would each character react based on your knowledge of them thus far), and how the author would advance the plot.
- Have students create a movie poster which announces and promotes their dramatic presentation. **(T) (OD)**
- Have students re-read Dickens's description of the storming of the Bastille, and compare it to the historical events, using electronic sources to research information. **(OD)**
- Have students view the film version of *The Count of Monte Cristo* by Alexandre Dumas (1993, MCA Home Video Canada) comparing his description of prisons, the death penalty, and vengeance to that of Dickens's. **(AC)**
- Have students research the reign of Queen Victoria, focusing on key historical events and notable political, artistic, and intellectual figures (e.g., Charles Darwin, Benjamin Disraeli, Boer War). **(OD)**

### **Appendices**

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

## ACTIVITY INFORMATION 2.4 (EAL4U)

### *A Tale of Two Cities* - Book Three - The Track of a Storm

#### Description

**Time:** 400 minutes

In this activity, students read and interpret Book Three, focussing their analysis and assessment on literary/stylistic devices, character, plot, and theme. Students examine literary criticism on the novel, formulate their own views, and write a literary argumentative essay critiquing an aspect of the novel, *A Tale of Two Cities*.

#### 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 - 3 - 4 - 5

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

#### Planning Notes

- Obtain a film version of the novel (if possible a different film version that has not been viewed previously by students) and prepare necessary audio-visual equipment.
- Prepare a handout, reviewing the main elements of persuasive writing.
- Prepare questions on Book Three.
- Prepare list of topics, instructions, and checklists for students' argumentative essays on the novel; prepare exercises on the formulation and revision of thesis statements, introductions, conclusions, arguments, supporting evidence counter-arguments. (Refer to *Essay Writing for Canadian Students with Readings*, 3<sup>rd</sup> edition, by Stewart, et al.)
- Prepare evaluation grids for the diagnostic and formative assessment of students' ability to express their views convincingly in a critique of the movie version of the novel.

- Skim and scan various textbooks, literary resources, and Internet sites, and select to present a critical response to the novel; prepare a transparency of the critic's comments so that students can analyse the text as an example of persuasive writing.
- Prepare an evaluation grid for the summative assessment of students' argumentative essay on the novel.
- Locate examples of non-standard English in the novel (e.g., when Jerry Cruncher speaks).

## Activity Instructions

### Introduction

- Present the film version of Book Three of the novel, *A Tale of Two Cities*.
- Instruct students to write a journal entry in which they critique the film in terms of its historical credibility (e.g., costumes, setting, events), as well as its accuracy in representing Dickens's novel (see Activity 2.4 for format of a critique).
- Have students read and compare each other's critiques in groups, discussing reasons for differences in opinions and assessing the persuasiveness of their own and of each other's texts with the use of a checklist: **(SA) (DE)** Suggested criteria:
  - Do I vary my sentence structure and my arguments (or approach) for effect?
  - Are my tone and writing style forceful and emphatic?
  - Do I use rhetorical devices for emphasis?
  - Are my comments and opinions clear and sufficiently explained?
  - Do I support my opinions with convincing details and proof?
- Instruct students to revise their journal entry according to students' feedback, with attention to persuasive techniques and rhetorical devices.

### Exploration

- Have students discuss the significance of the chapter headings of Book Three.
- Have students continue the plot graph begun in Activity 2.3, filling in all of the necessary information.
- Have students answer orally and/or in writing the prepared questions on Book Three (in class and/or for homework): **(FE)**
  - *Chapter One*
    - The author alternates description with dialogue. Why is this technique effective? Explain your assessment with at least two examples.
    - For what reasons does Dickens associate the prison with "ghosts"?
  - *Chapter Two*
    - This chapter gives the reader a glimpse of the fury and violence of the French Revolution. Quote three passages which strike you as particularly horrifying; identify and explain the literary/stylistic devices used by Dickens for effect in your selected quotations.
  - *Chapter Three*
    - Make predictions based on the title of the chapter: What ideas do you associate with "The Shadow"?

- What is meant by “the shadow” in the closing line of the chapter: “But the shadow of the manner of these Defarges was dark upon himself, for all that, and in his secret mind it troubled him greatly.”?
- *Chapter Four*
  - In what ways does this chapter present a series of contrasts (e.g., the title, “Calm in the Storm”, knowledge and secrecy, days and nights, freedom and imprisonment, guilt and innocence, the “law of contradiction” )? How do these contrasts develop the themes of the novel?
  - What important person is beheaded in this chapter? What do you think the ramifications of this event will be in the future?
- *Chapter Five*
  - How does Dickens indicate the passing of time?
  - Are the series of questions at the end of the chapter an effective cliff-hanger? Why do you think so?
- *Chapter Six*
  - Had you predicted Darnay’s release or did it come to you as a surprise? Why?
- *Chapter Seven*
  - Why does Charles Darnay become a prisoner once again? Who do you think is the third person against Charles? Explain.
- *Chapter Eight*
  - This chapter ties-in many characters and unanswered questions from previous chapters and books. List the important details provided in this chapter.
  - What do you make of Sydney Carton’s request to speak privately with the spy, John Barsad?
  - What is the significance of the many allusions to cards and games throughout the chapter?
- *Chapter Nine*
  - Why do you suppose Dickens’ placed Dr. Manette’s letter in the next chapter?
- *Chapter Ten*
  - In what sense are we seeing “the better side” of Sydney Carton, as suggested in the chapter?
  - Note the use of images of light and darkness in at least three passages. How does this device contribute to the overall effect of the chapter?
- *Chapter Eleven*
  - Everyone feels there is no hope, yet Sydney Carton still insists that Dr. Manette try to use his influence to do something; why?
- *Chapter Twelve*
  - What is Madame Defarge’s motivation for such vengeance against the Evrémonte family?
  - Does Dickens justify or condemn the Revolutionaries and their cause? Explain.
- *Chapter Thirteen*
  - Why can this chapter be considered the climax of the novel?
  - How is Sydney Carton able to trade places with Charles Darnay?
  - How is the tension still present at the end of the chapter?

- *Chapter Fourteen*
  - Describe the scene between the two powerful women in this chapter. What is the final outcome of this encounter for both women?
  - Should Madame Defarge be considered the “villain” of the novel? Why or why not?
- *Chapter Fifteen*
  - How is Carton’s role as a Romantic hero confirmed by the end of the novel? Are his actions altruistic or self-serving?
  - Who is the hero of the novel - Darnay or Carton? Justify your position.
  - The last line of the novel is one of the most famous lines in literature: ”It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known.” What is the significance of this sentence? How does this line relate to the opening line of the novel? What impact does this line have on you now that you understand its full meaning?
- Have students review the themes of the novel; in groups, students skim and scan the novel and find and explain three references (including at least one direct quotation) which relate to the themes of the novel. (Groups might focus on three themes each.) Suggested themes: **(FE)**
  - loyalty
  - duty
  - freedom
  - morality
  - social reform
  - retribution
  - unrequited love
  - choices
  - sacrifice
  - injustice
  - revenge
  - appearance versus reality
- Have students present their thematic analyses according to the jigsaw method of collaborative learning.
- Review the closing paragraph of the novel, asking students to explain how it is representative of Dickens’ writing style; focus on the closing paragraphs of four or five preceding chapters and have students, in a whole class activity, list the various literary stylistic devices used by Dickens for effect.
- Have students informally debate the strengths and weaknesses of Dickens’s style: Is it emphatic or pompous? Is it dramatic or exaggerated? Is it effective or artificial and melodramatic?
- Instruct students, in pairs, to skim and scan various textbooks, literary resources, and Internet sites, and to select and note three critical comments about the novel; have students (a) paraphrase these comments in their notes and (b) explain the reasons why they agree or disagree with the critics’ views. **(FE)**
- Have students informally present and discuss their selected critics’ comments.
- Ask students to note the persuasive techniques and rhetorical devices used by the selected critics to convey their views.
- Use overhead projector to present a critical response to the novel, discussing critic’s views and highlighting the techniques and devices used by the critic for emphasis.
- Assign a literary argumentative essay of approximately four pages in length, as a summative assessment task; students refer to their notes, to specific passages in the novel, and to at least two critics’ comments or secondary sources, as they formulate and support a thesis in response to one of the following questions: **(SE)**
  - Topic 1: Are the characters in the novel too uni-dimensional to be believable?
  - Topic 2: Do coincidences in the novel weaken or advance the plot?

Topic 3: Would the novel be better if it were more historically accurate?

Topic 4: Does the novel maintain the reader's interest or is the outcome too disjointed and/or contrived?

Topic 5: Is Dickens an effective voice for social and legal reform or is he too moralistic and/or didactic?

Topic 6: Is the novel still relevant to readers of the twenty-first century?

- Review the elements of the literary argumentative essay, focussing on the formulation of the thesis and of the counter-argument; provide examples of both effective and ineffective thesis statements and counter-arguments; have students revise and edit the ineffective examples.
- Provide students with model essays, having students note the elements of the introduction and the conclusion as well as the outline or organization of ideas.
- Have students brainstorm their ideas and formulate their thesis, main ideas, and counter-argument.
- Review the conventions of the formal outline (either the sentence outline or the point-form outline), with attention to headings, sub-divisions, sequence, the avoidance of overlapping, and the formulation of main and secondary (or supporting) ideas.
- Instruct students to write an outline of their essay; conference with students once they have completed their outline.
- Instruct students to write a draft of their essay, integrating references and supporting details from the novel into their text.
- Instruct students to focus on the difference between direct and indirect quotations, with reference to their selected critical commentaries; students note the introductory verbs, the punctuation, the format (e.g., indentation, long versus short quotations), the consistency in verbs and pronouns, as well as the use of parentheses, ellipses, and brackets.
- Have students, in groups, re-write direct quotations (e.g., from their research documents or from the novel) as indirect quotations and vice-versa; students compare and contrast the French and English methodologies for integrating and punctuating quotations. **(AC) (FE)**
- Emphasize the use of transition devices and terms to clarify ideas and to indicate sequence as students plan and revise their essay; focus on the use of conjunctions and various linking words (e.g., repeated words, correlatives, introductory adverbs, numerical adverbs).
- Review the documentation methodology to be used by students as they note critics' responses and integrate these references into their drafts.
- Provide access to print and electronic resources as they research, draft, and revise their essay according to the steps of a writing process. **(T)**
- Have students submit their literary essay for summative evaluation according to the following criteria: **(SE)**
  - Introduction presents the topic, the work under study, a well- formulated thesis, and an overview of the main points of the essay.
  - Development of ideas is clear, complete, and supported with well-chosen references and examples from primary and secondary sources.
  - Development of ideas demonstrates insight and understanding of the novel and the topic.
  - Development of ideas demonstrates critical thinking and the ability to assess and synthesize ideas and information effectively.
  - Organization of ideas is logical and coherent so that ideas flow, do not overlap, and relate clearly to the thesis.

- Conclusion re-states (without repeating) the thesis and main points of the essay and ends the essay with originality and/or a sense of finality.
- Writing style is effective so that information and ideas are communicated clearly and persuasively; rhetorical devices are incorporated into essay for emphasis.
- Diction is accurate, precise, and appropriate for an academic context.
- Language conventions are applied so that there are no errors in spelling, grammar, punctuation, and sentence structure.
- Format of the essay and of annotated sources meets the requirements of the specified methodology.
- Steps of a writing process have been followed so that the essay meets the specified requirements.
- Conference with students after the completion of the summative assessment task, examining the evaluation grid with students; students identify the strengths and weaknesses of their essay and determine strategies to address these weaknesses in the on-going Independent Study. **(SA)**
- Have students insert their journal entry on the film, their notes on persuasion and argumentation as well as their essay into their writing folder as references for future writing activities in Unit 3 and for their Independent Study in Unit 4.

### **Summative Assessment**

- Assess students' ability to write a literary argumentative essay on a novel under study, according to the following four categories of the Achievement Chart for Grade 12 English Literature:
  - Knowledge/Understanding
    - demonstrate knowledge of the conventions of the literary argumentative essay;
    - demonstrate understanding of characters, conflict, events, themes, and concepts in a nineteenth century novel;
    - demonstrate understanding of the relationships among the elements of fiction in a novel;
    - demonstrate understanding of the uses and effect of persuasive techniques and rhetorical devices to defend their assessment of a novel.
  - Thinking/Inquiry
    - select relevant details and references to support their assessment of a novel.
  - Communication
    - synthesize information and ideas from primary and secondary sources, considering divergent points of view;
    - draw conclusions from their reading and their research to formulate their own opinions of a novel.
  - Communication
    - communicate ideas and information that are clear, complete, and convincing, in a literary argumentative essay;
    - organize ideas and information according to a prepared outline, integrating transition devices;
    - use formal diction and precise vocabulary and literary terms.

- Application
  - apply language conventions correctly and appropriately, integrating quotations correctly into an essay;
  - apply reading strategies to find and select references from primary and secondary sources;
  - apply steps of writing process to brainstorm, plan, draft, revise, and publish an essay; assess their essay during writing process, making necessary adjustments;
  - use technology collaboratively to locate critical commentaries and to revise and publish a literary essay;
  - make connections between critics' comments and their own assessment of a novel.

### **Further Activities**

- Have students write an epitaph for Sydney Carton.
- Have students write the chapter which could follow the execution of Sydney Carton (e.g., Lucie's reaction to Sydney Carton's sacrifice, Charles Darnay's reaction upon regaining consciousness, Miss Pross and Jerry Cruncher reuniting with the others).
- Have students read excerpts from the original novel and then view the film version of Victor Hugo's *Les Misérables* (1998, USA, Columbia Pictures) which further depicts the poverty of the French people of the time as well as the injustice of the legal system; ask students to note in chart form the similarities between *A Tale of Two Cities* and *Les Misérables*, with attention to the elements of fiction. **(OD) (AC)**
- Ask students to write a movie review comparing and contrasting two film versions of *A Tale of Two Cities*.

### **Appendices**

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

## ACTIVITY INFORMATION 2.5 (EAL4U)

### Assessment of the Novel: The Debate

#### Description

**Time:** 200 minutes

In this activity, students become familiar with the terms and steps of the formal debate. Students, in groups, apply their speaking skills in a brief practice debate prompted by quotations from the novel, in preparation for the summative assessment task: a formal debate in which they defend their views on the novel with reference to their argumentative essay in Activity 2.4.

#### 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 - 4

**Specific Expectations:** EAL4U-I-For.3  
EAL4U-R-For.1 - 11 - 13 - 14 - 15  
EAL4U-R-Crit.2  
EAL4U-D-Res.1 - 5 - 7 - 10  
EAL4U-D-Gram.1 - 2 - 3 - 4  
EAL4U-D-Crit.2

#### Planning Notes

- Prepare to present the terms and steps of the formal debate (i.e., rules, timing, rebuttal, judging effectiveness, constructive comments). (Refer to *Elements of Fiction 12*, p. 503-506.)
- Find examples of logical fallacies, as explained in *Elements of Fiction 12*, p. 489-493.
- Determine the number of debates and the number of students in each group.
- Prepare topics, instructions, and checklist for the practice debate, as well as the final debate.
- Prepare evaluation grid for the summative assessment of students' debating skills.

## Activity Instructions

### Introduction

- Present students with a list of improbable (and even nonsensical) propositions. Suggested topics for students to choose from:
  - Cars should be banned in rural areas.
  - Every teenager should have a cell phone.
  - Teenagers who drop out of high school should not get a driver's license.
  - Students should be allowed to sleep in class.
  - Students should be paid to go to school.
  - Homework should be banned.
  - Students should be allowed to bring their dogs/cats to school.
- Have students brainstorm the pros and cons of two of these propositions in their journal.

### (DE)

- Ask students to share their views on the selected propositions in an informal class debate.
- Have students note that convincing arguments can be used to defend a ridiculous proposition; refer to students' arguments to give examples of false logic, over-generalization, and other forms of logical fallacies.
- Brainstorm the reasons for debates (i.e., decision-making, point of view, respect of opposition of opinion, in politics - lets voters know where a candidate stands on various issues).
- Discuss the terminology associated with debates (e.g., argument, rebuttal, affirmative speaker, negative speaker).

### Exploration

- Have students divide into groups to prepare for the practice debate.
- Have students choose from a list of quotations provided from the novel and begin working on their debate.

#### Suggested quotations for practice debate:

“Detestation of the high is the involuntary homage of the low.” (Book Two - Chapter Nine)

“Emigrants have no rights” (Book Three - Chapter One)

“There is prodigious strength in sorrow and despair”(Book Three - Chapter Ten)

“Love is always so much stronger than hate” (Book Three - Chapter Fourteen)

- Have students form two sub-groups of two or three students for each topic - one sub-group for and the other against the proposition; instruct students to develop two or three arguments (or rebuttals) for their chosen quotation.
- Present the various persuasive devices that can be used to defend a position.
- Instruct students to incorporate these persuasive techniques, including examples and references, into their arguments (or counter-arguments).
- Emphasize the correct use of diction and level of language as students prepare and rehearse their debate.

- Select a few passages of non-standard English from the novel and as an entire class activity, work on changing the language to a more informal style (e.g., “ I ain’t a going to be blest out of house and home. I won’t have my wittles blest off my table. Keep still!” - Jerry Cruncher Book Two - Chapter One); could become: I will not have you bless me out of everything I have, especially the food on my table. Stop all of this praying! **(FE)**
- In groups, have students work on changing the language in the remaining passages chosen, then discuss their changes with the class.
- Distribute checklist for the self-assessment and peer-assessment of their debating skills, according to the following criteria: **(SA) (FE)**
  - Is there an introduction that clearly and forcefully indicates the viewpoint of your debate?
  - Have you done enough research to present sufficient broadly-based, and relevant information?
  - Do you have enough clear and persuasive arguments?
  - Do you have enough illustrations that can be used effectively to clarify and support your arguments?
  - Is your debate well organized?
  - Do you have a summary that is clear and forceful, and raises a question that could cause the audience to doubt the opposite point of view?
  - Do you know your arguments well enough that you can say them convincingly in your own words without reading them?
  - Have you made your debate relevant to your audience?
  - Is the language of your debate understandable to your audience and have you prepared explanations of difficult terms?
  - Have you thought about how you will show enthusiasm and confidence?
  - Have you thought about the possible points of your opponents?
  - Have you prepared yourself for possible questions from the audience?
- Have students informally debate their proposition in groups, using checklist to assess their own and their peers’ debating skills.
- Have students discuss the strengths and weaknesses of the practice debates.
- Explain the steps of a formal debate:

<b>The Steps of the Debate</b>		
<b>Time</b>	<b>Speaker</b>	<b>Task</b>
3 minutes	Affirmative A	1. Define the argument 2. Support your viewpoint
3 minutes	Negative A	1. Disprove arguments of affirmative speaker (rebuttal) 2. Offer new arguments to support your point of view

3 minutes	Affirmative B	<ol style="list-style-type: none"> <li>1. Disprove arguments of former speaker</li> <li>2. Strengthen arguments offered by your teammate</li> <li>3. Offer new arguments to support your point of view</li> </ol>
3 minutes	Negative B	<ol style="list-style-type: none"> <li>1. Disprove arguments of former speaker</li> <li>2. Support arguments of team mate</li> <li>3. Offer new arguments to support your point of view</li> </ol>
3 minutes	Affirmative A	<ol style="list-style-type: none"> <li>1. Disprove arguments of former speaker</li> <li>2. Summarize the arguments for your side</li> </ol>
<p>A Chairperson should be chosen to:</p> <ol style="list-style-type: none"> <li>a) keep time</li> <li>b) control the presentation</li> <li>c) direct questions to the debaters from the audience</li> </ol>		

- Have students begin working in groups on their final debate, again using the student checklist and following the same criteria of the debate; students will debate the views presented in their argumentative essay in Activity 2.4. (For this reason, students who choose the same topic for their argumentative essay will work together in groups- suggested number of students per group: three.) **(SE)**
- Determine which groups will be presenting the constructive or affirmative proposal and which one will be responsible for the negative proposal or rebuttal.
- Instruct students to read each other's argumentative essays and outlines of essays and to list the various arguments and counter-arguments developed; have students eliminate ideas that are repeated and then select the arguments and supporting details which they consider the most convincing.
- Have students develop and revise the selected arguments with reference to the suggestions and feedback from the Summative Assessment of the argumentative essay in Activity 2.4.
- Have students work in groups to prepare and rehearse their debate, using the student checklist to ensure that they have included all the necessary elements.
- Have students present their chosen topic in the form of a debate to the entire class, while students who are not presenting, listen attentively in order to ask questions at the end of the debate, as well as to make a judgement as to which side presented the better argument.

## Summative Assessment

- Assess students' ability to debate a topic according to the four categories of the Achievement Chart for Grade 12 English:
  - Knowledge and Understanding
    - demonstrate knowledge of the form of a debate;
    - understand concepts of argument and rebuttal;
    - understand use of rhetorical elements in supporting a point of view.
  - Thinking and Inquiry
    - assess their own and others' arguments and speaking skills;
    - select convincing and relevant proof and supporting details;
    - use references, examples from novels to support their arguments.
  - Communication
    - speak clearly and confidently to present a point of view;
    - use appropriate diction in an academic context and for intended audience.
  - Application
    - use correct grammar and vocabulary to speak for academic purposes;
    - apply active-listening skills and group skills to prepare and present debate;
    - apply oral communication skills to defend a point of view convincingly.

## Further Activities

- Have students prepare an informal debate on a current issue which they feel particularly strong about (e.g., raising the age to obtain a driver's licence, year-round school, school uniforms, rising cost of higher education).
- Have students research the differences between an informal debate and a formal debate.
- Have students research and discuss the various careers in which debating skills can be an asset (e.g., lawyers, management positions, university professors). **(CP)**

## Appendices

Appendix EAL4U 2.5.1: Achievement Chart - The Debate

**Achievement Chart - The Debate**

**Appendix EAL4U 2.5.1**

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and Criteria</i>	<i>Level 1 50 - 59 %</i>	<i>Level 2 60 - 69 %</i>	<i>Level 3 70 - 79 %</i>	<i>Level 4 80 - 100 %</i>
<b><i>Knowledge/Understanding</i></b>				
The student: - demonstrates knowledge of form of a formal debate. - demonstrates understanding of concepts of argument and rebuttal. - demonstrates understanding of the uses and effects of rhetorical elements in supporting a point of view.	The student demonstrates <b>limited knowledge and understanding</b> of the formal debate and of the uses and effects of rhetorical elements in supporting a point of view.	The student demonstrates <b>some knowledge and understanding</b> of the formal debate and of the uses and effects of rhetorical elements in supporting a point of view.	The student demonstrates <b>considerable knowledge and understanding</b> of the formal debate and of the uses and effects of rhetorical elements in supporting a point of view.	The student demonstrates <b>thorough and insightful knowledge and understanding</b> of the formal debate of the uses and effects of rhetorical elements in supporting a point of view.
<b><i>Thinking/Inquiry</i></b>				
The student: - assesses his/her own and others' arguments and debating skills. - applies inquiry skills by assessing information and ideas and selecting supporting evidence.	The student uses critical thinking skills <b>with limited effectiveness</b> and applies <b>few of the skills</b> involved in the inquiry process of a debate.	The student uses critical thinking skills <b>with moderate effectiveness</b> and applies <b>some of the skills</b> involved in the inquiry process of a debate.	The student uses critical thinking skills <b>with considerable effectiveness</b> and applies <b>most of the skills</b> involved in the inquiry process of a debate.	The student uses critical thinking skills <b>with a high degree of effectiveness</b> and applies <b>all or almost all of the skills</b> involved in the inquiry process of a debate.
<b><i>Communication</i></b>				
The student: - communicates information and ideas clearly, convincingly, and confidently in a debate. - communicates appropriately in an academic context for an intended audience. - demonstrates command of argumentation.	The student communicates <b>with limited clarity and with a limited sense</b> of purpose and audience, demonstrating <b>limited command</b> of argumentation.	The student communicates <b>with some clarity and with some sense</b> of purpose and audience, demonstrating <b>moderate command</b> of argumentation.	The student communicates <b>with considerable clarity and with a clear sense</b> of purpose and audience, demonstrating <b>considerable command</b> of argumentation.	The student communicates <b>with a high degree of clarity, and with confidence and with a strong sense</b> of purpose and audience, demonstrating <b>extensive command</b> of argumentation.

<i>Application</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- uses the required language conventions with attention to grammar and vocabulary.</li> <li>- uses active-listening skills and group skills to prepare and present a debate.</li> <li>- uses oral communication skills to defend an opinion convincingly.</li> </ul>	<p>The student uses required language conventions <b>with limited accuracy and effectiveness</b> and uses oral communication skills as well as active-listening skills and group skills <b>with limited effectiveness</b>.</p>	<p>The student uses required language conventions <b>with some accuracy and effectiveness</b> and uses oral communication skills as well as active-listening skills and group skills <b>with some effectiveness</b>.</p>	<p>The student uses required language conventions <b>with considerable accuracy and effectiveness</b> and uses oral communication skills as well as active-listening skills and group skills <b>effectively</b>.</p>	<p>The student uses required language conventions <b>accurately and effectively all or almost all of the time</b> and uses oral communication skills as well as active-listening skills and group skills <b>effectively and creatively</b>.</p>
<p>Comment: A student whose achievement is below level 1 (less than 50 %) does not meet the required overall expectations for this task.</p>				

## UNIT 3 (EAL4U)

### Choices: Morality and Immorality

#### Description

**Time:** 28 hours

In this unit, students review notions of Aristotelian tragedy in conjunction with their study of *Oedipus Rex*, as well as values of Elizabethan society, in conjunction with the movie version of Robert Bolt's *A Man for All Seasons*. Students discuss the evolution of the concept of the archetypal tragic hero culminating in a study of Shakespeare's *Hamlet* as the quintessential tragic hero in the Elizabethan world view. They read excerpts aloud, tracking characters' choices and consequences, explaining quotations, writing brief responses, viewing and criticizing filmed versions of the play. Students write a comparative essay as a summative assessment task at the end of this unit.

#### 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 - 3 - 4 - 5

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

#### Activity Titles

#### Time

<b>Activity 3.1:</b> Aristotelian Tragedy	120 minutes
<b>Activity 3.2:</b> Drama: <i>Oedipus Rex</i>	320 minutes
<b>Activity 3.3:</b> Tragedy and Shakespeare's Universe	180 minutes
<b>Activity 3.4:</b> Drama: <i>Hamlet</i>	700 minutes
<b>Activity 3.5:</b> Working Through the Comparative Essay	180 minutes
<b>Activity 3.6:</b> Summative Assessment Task: In-Class 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 Plan (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, ed. by Marilyn Eisenstat, Toronto, Harcourt Canada, 2001.

SOPHOCLES, *Oedipus Rex*, in *Plays of Sophocles*, Penguin Books of Canada, 1986.

### **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.

BARNET, Sylvan, Morton BERMAN and William BURTO, eds., *Eight Great Comedies*, New York, Penguin Books USA Inc., Mentor Edition, 1985, pp. 411, 413-414.

- 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, *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.
- FRYE, Northrop, *On Shakespeare*, Hartford, Yale University Press, 1988, 386 p.
- GRAHAM, Rob, *Shakespeare*, Seattle, Raincoast Book Distributors, 2000, 376 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, Sylvan Barnet, ed., New York, Signet Classic/Penguin Group, 1969, p. 161-177.
- WEST, Gilian, *A Dictionary of Shakespeare's Semantic Word-Play*, Chicago, Eden Mellen Press, 1998, 860 p.

### **Material**

- ALMEREYDA, Michael, *Hamlet*, starring Ethan Hawke, Buena Vista Home Video.
- BRANAGH, Kenneth, dir., *Hamlet*, starring Kenneth Branagh and Julie Christie, Columbia/Tri-Star Studios, 1996, VHS, Colour, 242 min.
- GIBSON, Mel, dir., *Mel Gibson Goes Back To School - HAMLET*, Icon Productions/Warner Brothers, 1990, VHS Colour, 54 min.
- GIELGUD, Sir John, dir., *Hamlet* (1964), starring Richard Burton, Onward Productions Ltd. & Paul Brovenstein Productions Ltd., 1995, VHS Two Tapes, Black and White, 3 hours 26 min.
- LYONS, Michael J., dir., *W.W. II: A Short History*, New Press, 1992, VHS, 164 min.
- OLIVIER, Laurence, dir., *Hamlet* (1948), starring Laurence Olivier and Jean Simmons, Paramount Studios, 1988, VHS Two Tapes, Black and White, 174 min.
- RICHARDSON, Tony, dir., *Hamlet* (1969), starring Sir Anthony Hopkins, Columbia/Tri-Star Studios, 1998, VHS, Colour, 119 min.
- RUTKOWSKI, Richard, dir., *The Tragedy of Hamlet, Prince of Denmark*, starring Robert Wilson and Heiko Senst, New York, See-No-Evil Productions, 1996, VHS Colour, 168 min.
- ZEFFIRELLI, Franco, dir., *Hamlet*, starring Mel Gibson and Glenn Close, Warner Home Video, 1990, VHS, Colour, 135 min.
- ZINNEMANN, Fred, dir., *A Man for All Seasons* Columbia Pictures, 1966, Colour, 120 min.

### **Technological**

- Anno-Domini web-site. (consulted November 11, 2002)  
<http://www.virtualmuseum.ca/Exhibitions/Annodomini/>
- Argos Research Foundation. (consulted March 10, 2001)  
<http://argos.evansville.edu/>

BRADLEY, A. C., Shakespearean Tragedy - *The Oxford Lectures On-Line*, by Shakespeare Navigators. (consulted March 12, 2001)  
[www.clicknotes.com/bradley/welcome.html](http://www.clicknotes.com/bradley/welcome.html)

Burckhardt Source Documents. (consulted March 10, 2001)  
<http://www.idbsu.edu/courses/hy309/docs/burckhardt/burckhardt.html>

Complete Works of William Shakespeare [The]. (consulted March 8, 2001)  
<http://tech-two.mit.edu/Shakespeare/works.html>

Curtain up –The Internet Theater Magazine “An Overview of Arthur Miller’s Career - Chronology and Reviews”. (consulted February 9, 2001)  
<http://www.curtainup.com/miller.html>

Earlham Educational Course Outlines “The Great Chain of Being and Elizabethan Cosmology”. (consulted March 12, 2001)  
<http://www.earlham.edu/~peters/course/re/chain.htm>

E-Hamlet Teachers Resources. (consulted March 12, 2001)  
<http://www.shakespeareportal.com/hamlet-teaching.htm>

Elizabethan Review [The]. (consulted March 12, 2001)  
<http://www.elizreview.com/yndex.htm>

Ever Reader Magazine [The]. (consulted March 12, 2001)  
<http://www.everreader.com>

Euro-docs. (consulted March 12, 2001)  
<http://library.byu.edu/~rdh/eurodocs/homepage.html0>

Film History Online, “*A Man for All Seasons*”. (consulted May 16, 2001)  
<http://www.mtsu.edu/english/367/367Films/manforallseasons.html>

Hamlet Educational Site. (consulted March 12, 2001)  
<http://library.thinkquest.org/19539/hamlet.htm>

Hamlet On-line. (consulted March 14, 2001)  
[www.tk421.net/essays/hamlet/hamlet.htm](http://www.tk421.net/essays/hamlet/hamlet.htm)

HARRIS, Robert, “Web Sources MLA Style”. (consulted March 12, 2001)  
<http://www.vanguard.edu/rharris/mla.htm>

High School English Resources. (consulted March 8, 2001)  
[www.bham.wednet.edu/English2HTM](http://www.bham.wednet.edu/English2HTM)

Literary Terms Glossary. (consulted March 8, 2001)  
<http://etza.llpi.ac.ru/WritersGuide/mastertoc.html/LiteraryTermsAlpha>

Medical History and Early Psychology “Origins of the Theory of the Four Humours”. (consulted March 13, 2001)  
<http://www.bbc.co.uk/education/medical/nonint/prehist/at/prd/tidz.shtml>

RPMI Educational Site “Shakespearean Language Glossary and Elizabethan Insults”. (consulted March 12, 2001)  
<http://www.renfaire.com/Language/insults.html>

School History Source Page. (consulted March 12, 2001)  
<http://www.schoolshistory.org.uk/>

Shakespeare and The Renaissance. (consulted March 10, 2001)  
<http://daphne.palomar.edu/Shakespeare/Renaissance.html>

Shakespearean Magazine. (consulted March 12, 2001)  
<http://www.shakespearemag.com>

## ACTIVITY INFORMATION 3.1 (EAL4U)

### Aristotelian Tragedy

#### Description

**Time:** 120 minutes

In this activity, students are introduced to traditional and modern concepts of heroism, in particular, the Aristotelian view of the tragic hero. Students research Catholic views of God and fate, and discuss the Greek world view and research relevant Greek mythology as a backdrop to the study of Sophocles' *Oedipus Rex*.

#### Strands and Expectations

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

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

**Specific Expectations:** EAL4U-R-For.1  
EAL4U-R-Crit.1  
EAL4U-D-Rea.1 - 3 - 5  
EAL4U-D-Res.4 - 5 - 6 - 10

#### Planning Notes

- Review the Aristotelian concept of tragedy, tragic hero and the Greek world view (i.e., fate, hamartaea, hubris, catharsis).
- Select an essay or article on an “unsung hero” (e.g., “Four Who Make a Difference” by Jennifer Burke Crump, in *Elements of Fiction 12*, p. 333-338).
- Select an essay on heroism; the following essay is suggested since it makes a direct connection between contemporary concepts of heroism and Aristotle’s views: “Should Morality Be a Struggle? Ancient versus Modern Ideas about Ethics” by Thomas Hurka in *Canadian Content*, p. 205 -206.
- Prepare brief passages of Aristotle’s *Poetics*.
- Prepare a handout outlining the hierarchy of the Olympic gods and goddesses, demi-gods and demi-goddesses and heroes and heroines, notions of fatalism and poetic justice.
- Pre-select appropriate Web sites suitable to the research of necessary allusions (e.g., <http://www.web.uvic.ca/grs/bowman/myth>. (consulted August 2002); [http://www.cultures.com/greek\\_resources/greek\\_encyclopedia/greek\\_encyclopedia](http://www.cultures.com/greek_resources/greek_encyclopedia/greek_encyclopedia). (consulted August 2002); <http://www.mythweb.com>. (consulted August 2002); <http://www.virtualmuseum.ca/Exhibitions/Annodomini/>, Jesus through the centuries.

## Activity Instructions

### Introduction

- Ask students to describe in their journal two people they admire now (or admired as children)
  - one a public figure and one a friend or relative.
- Have students read an essay or article on an “unsung hero” (e.g., “Four Who Make a Difference” by Jennifer Burke Crump, in *Elements of Fiction 12*, p. 333-338); discuss with students if they consider the people described in this article “heroic” or not.
- Have students, in pairs, brainstorm a list of the qualities and characteristics of the hero or heroine (e.g. is someone who is courageous, famous, admired, a leader). **(DE)**
- Ask students to name public figures who can be considered heroes, according to their list.
- Have students informally share their brainstorming in informal group or class presentations.
- Review students’ lists, asking them questions (orally, in a class discussion or through a survey) which further their reflection:
  - Are entertainers and athletes heroes?
  - Is a hero necessarily famous?
  - Do heroes make sacrifices? If so, which ones?
  - Can a person be a failure and a hero at the same time?
  - Do the media portray real heroes?
  - What makes a hero exceptional and “great”?
  - Are most heroes physically attractive or beautiful?
  - Is a hero always virtuous or good, not evil?
  - Do male and female heroes have the same qualities?
  - Do adults, not just children, need heroes?
- Verify students’ knowledge of the Shakespearean tragic hero: Do any of Shakespeare’s tragic heroes match your definition of hero? Why or why not? **(DE)**

### Exploration

- Have students read an essay on heroism; the following essay is suggested since it makes a direct connection between contemporary concepts of heroism and Aristotle’s views: “Should Morality Be a Struggle? Ancient versus Modern Ideas about Ethics” by Thomas Hurka in *Canadian Content*, p. 205 -206.
- Review with students the main and secondary ideas in the selected essay, with attention to the passages which refer to Aristotle; discuss the concept of the hero as a moral or ethical figure.
- Present to the students, the concepts of classical tragedy and tragic hero as defined in Aristotle’s *Poetics*.

### *The Tragic Pattern*

...Since, then tragedy, to be at its finest, requires a complex, not a simple structure, and its structure should also imitate fearful and pitiful events (for that is the peculiarity of this sort of imitation), it is clear: first, that decent people must not be shown passing from good fortune to misfortune (for that is not fearful or pitiful but disgusting); again, vicious people must not be shown passing from misfortune to good fortune (for that is the most untragic situation possible - it has none of the requisites, it is neither humane, nor pitiful, nor fearful); nor again should an utterly evil man fall from good fortune into misfortune (for though a plot of that kind would be humane, it would not induce pity or fear - pity is induced by undeserved misfortune, and fear by the misfortunes of normal people, so that this situation will be neither pitiful nor fearful). So we are left with the man between these extremes: that is to say, the kind of man who neither is distinguished for excellence and virtue, nor comes to grief on account of baseness and vice, but on account of some error; a man of great reputation and prosperity, like Oedipus and Thyestes and conspicuous people of such families as theirs.

### *Character*

And in the characterization, as in the plotting of the incidents, the aim should always be either necessity or probability: so that they say or do such things as it is necessary or probable that they would, being what they are; and that for this to follow that is either necessary or probable. As for extravagant incidents, there should be none in the story, or if there are they should be kept outside the tragedy, as is the one in the *Oedipus* of Sophocles.

Since tragedy is an imitation of people, above the normal, we must be like good portrait-painters, who follow the original model closely, but refine on it; in the same way the poet, in imitating people whose character is choleric or phlegmatic, and so forth, must keep them as they are and at the same time make them attractive.

(taken from, BARNET, Sylvan, Morton BERMAN and William BURTO, ed., *Eight Great Comedies*, New York, Penguin Books U.S.A. Inc., Mentor Edition, 1985, pp. 411, 413-414)

- Have students highlight key words and concepts in the above passage; ask students to explain in their own words what these concepts mean to them.
- Relate the concepts of heroism, tragedy, and tragic flaw to the character of Hagar presented in Activity 1.1. (e.g., Pride as her “wilderness” or flaw; her struggle against her fate or destiny - old age and death.)
- Ask students, in groups, to list in chart form identify heroes and heroines (a) in fiction ( from literature and movies) and (b) in society who match the various concepts of Aristotle’s definitions.
- Have students compare and contrast their findings in a whole-class discussion; ask students to examine their list and to determine to what extent fate or destiny played a role in the various heroes’ and heroines’ lives; informally debate students’ views on fate: Is fate synonymous with luck? Can we control our destiny? To what extent are events in our lives in and/or out of our control? Are we free to create our own destiny?
- Provide students with prepared handout on Olympic gods, demi-gods and heroes, notions of destiny, fatalism and poetic justice:

### **Greek Gods and Goddesses**

Zeus - Ruler of all gods and men

Hera - Wife of Zeus, Queen of the gods

Poseidon - God of the seas

Hades - Ruler of the land of the dead

Demeter - Goddess of grain, earth and harvest

Aphrodite - Goddess of love and beauty, wife of Hephaestus

Athena - Goddess of wisdom

Apollo - God of sun, reason, prophecy, music and archery

Artemis - Goddess of moon, archery, the hunt, twin sister of Apollo

Hephaestus - Lame god of fire and smiths

Ares - God of war

Hermes - Messenger of the gods; god of speed and commerce

Dionysus - God of wine and song

Persephone - Goddess of Springtime, daughter of Demeter, wife of Hades and Queen of the Underworld

Eros - God of love, son of Aphrodite

Pan - God of shepherds and goatherds

### **Some Demi-gods, Demi-goddesses , Heroes and Heroines:**

Prometheus - Titan - immortal like the gods

Phaethon - demi-god; son of Apollo

Hercules - demi-god; son of Zeus

Jason - hero

Medea - Jason's wife

Odysseus - hero

Penelope - Odysseus' wife

Achilles - demi-god

### **Notions of Fatalism**

Fate in Greek means death, because eventually death is the common fate of us all. But having recognized this, the Greeks did not worry about dying and instead lived life to its fullest. This meant that competition and the zeal to win were most intense because public acclaim was the surest way to conquer fate. Victory guaranteed fame, and fame insured a name that would never be forgotten but would live forever. In the Greek system, the losers were quickly forgotten, but the winners lived on as heroes in the memories of people and stayed there larger than life.

The Greeks personified the Fates, or the Moirai, as sisters who are deities. These three goddesses are often depicted as a young maiden, a mature woman, and a very old woman. The mature figure, Lachesis, might be considered the most influential since it is she who determines the strength or weakness of life. The activity of all three, so critical to deciding the destiny of people, revolved interestingly around the household tasks of spinning and weaving. That may imply that a person's fate was shaped most by family, home and feminine influence - particularly the mother figure.

- Ask students, in pairs, to skim various art books, Internet sites, and biblical texts and to find 2 modern and 2 non-contemporary (e.g., from the Middle Ages or the Renaissance) religious paintings which depict God (e.g., Michaelangelo's Sistine Chapel); have students read the biblical passage(s) on which two or three of the paintings are based (e.g., Creation in Genesis, God speaking to Adam and Eve in the Garden of Eden, God speaking to Moses). (Note: Students might widen the scope of their research by looking for depictions of Jesus as well. For a good selection of art depicting Jesus, students can search the Anno-Domini web-site: <http://www.virtualmuseum.ca/Exhibitions/Annodomini/>, Jesus through the centuries.)
- Instruct students to draw conclusions about the selected pictures as to (a) the artists' vision of God (e.g., as loving, as all powerful, as divine justice, as an authority figure), and (b) values of the society and times when the paintings were produced. **(OD)**
- Instruct students to share and discuss their paintings and notes in groups and to draw conclusions about the evolution of society's view of God.
- Discuss students' findings, asking students to make hypotheses about the possible reasons for this evolution.
- Have students (a) conduct research, using electronic resources, on one of the Greek gods, goddesses, demi-gods, demi-goddesses, heroes or heroines listed above, including one of the myths which is associated with each and (b) explain the concepts of hero, fate, and/or tragedy which apply to their chosen topic. **(T) (FE)**
- Have students present their research orally to the class in a three to four minute informal presentation; have students evaluate their own and their peers' presentations with attention to the following elements: **(FE)**
  - accuracy, relevancy, completeness of research information;
  - accuracy, relevancy, completeness of analysis of related concepts;
  - clarity and organization of presentation;
  - speaking skills.
- Have students compare and contrast, in a class discussion, the images of Greek gods and goddesses with the Catholic view of God and with the notion of a loving Christ: God as All-Powerful, as Creator, as Shepherd, as Healer, as Ever Present, as Saviour, as God of Covenant, as God of Judgment; as Ruler; as God the Father, the Son and the Holy-Spirit; Jesus as His Son who, through his deeds and teachings, shows the true face of God (John 14, 9: *"Whoever has seen me has seen the Father. I am in the Father, and the Father is in me."*)
- Have students look up definitions of Polytheism and Monotheism; have students compare and contrast, in a class discussion, the world views represented by Polytheism and Monotheism.
- Instruct students to research (for homework) the Catholic view of fate/free will, responsibility/duty, and freedom as explained in publications and Internet sites with a Catholic perspective <http://www.new.advent.org/cathen/> (see sections dealing with "Catholic Teachings" and Catholic Information Network - <http://www.cin.org/>). **(T)**
- Have students select and explain in their journals three concepts of fate, responsibility, and/or freedom which have particular significance for them; ask students to formulate their own definitions of these three concepts.

### **Summative Assessment**

- Since this is an introductory activity, no summative assessment task is suggested.

### **Further Activities**

- Have students research the Roman counterparts of the Greek gods or goddesses studied in this activity.
- Have students do a comparison of mythological heroes or heroines with super heroes and heroines found in comic strips and/or with Hollywood's version of them (e.g., the gods and goddesses and demi-gods and demi-goddesses found on the television show *Hercules*).
- Have students research the influences of the Greeks on architecture today. **(OD)**
- Have students identify mythological names being used in today's world.
- Have students create a poster of one of the gods or goddesses researched. **(OD)**
- Have students create the theatre masques of comedy/tragedy. **(OD)**
- Instruct students to research the concept of supreme being in world religions such as the Jewish and Muslim religions. **(OD)**

### **Appendices**

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

## ACTIVITY INFORMATION 3.2 (EAL4U)

### Drama: *Oedipus Rex*

#### Description

**Time:** 320 minutes

In this activity, students read and analyse the play *Oedipus Rex*, exploring the elements of Greek tragedy as well as the life and ideology of Sophocles. Students focus on the concepts of fate, tragedy, and tragic flaw as they analyse the causes of Oedipus' downfall, in preparation for the study of *Hamlet* (in Activity 3.4). They respond to a short essay question on the 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  
EAL4U-D-OE.1 - 3 - 4

**Specific Expectations:** EAL4U-I-For.1 - 2 - 5  
EAL4U-I-Inv.2 - 3 - 8  
EAL4U-R-For.1 - 2 - 9 - 15  
EAL4U-R-Crit.1 - 3  
EAL4U-D-Rea.1 - 3  
EAL4U-D-Res.9  
EAL4U-D-Proc.1 - 2 - 3 - 6 - 7  
EAL4U-D-Gram.1 - 3 - 4 - 5  
EAL4U-D-Crit.3

#### Planning Notes

- Prepare notes on the context of the play as well as biographical information on Sophocles and his ideology as it is reflected in *Oedipus Rex* (also known as *Oedipus the King*). Excellent information on Sophocles, Greek drama, and Aristotle's *Poetics* is available at the following site: Theatre History - <http://www.theatrehistory.com>. (consulted Nov. 17, 2002).
- Prepare questions for each scene/section of the play.
- Prepare short essay questions and an evaluation grid for the summative assessment of students' take-home test on the play.

## Activity Instructions

### Introduction

- Have students brainstorm in journal format, their response to the questions: Would a foretelling of your future alter your life choices? Would you want to foretell your future? **(DE)**
- Have students share their journal entries in a class discussion.
- Present the context of the play as well as biographical information on Sophocles (496-406 B.C.) and his ideology as it is reflected in the play, *Oedipus Rex*.

### Exploration

- Assign the various roles to students and read the play, *Oedipus Rex*, aloud in class, stopping at the end of each scene/section to answer questions and clarify meaning. (An audio tape of the play might be used as well.) Suggested questions for discussion, reflection, and/or homework: **(DE)**
  - *Prologue*
    - What is the purpose of a prologue in a play? How does the prologue create interest?
    - Why is Thebes in such great turmoil?
    - Explain how Oedipus became the King of Thebes (e.g., describe the riddle of the Sphinx).
  - *Parodos/Chorus*
    - Summarize the information provided in this first chorus (e.g., Thebes is a doomed city and its people are plagued; people are praying to the gods for help to destroy their enemy - whomever it may be).
  - *Scene One*
    - Make note of Oedipus' vow at the beginning of the scene for further reference.
    - Define a clairvoyant with reference to the character of Teiresais.
    - Brainstorm ideas as to why Teiresais refuses to answer Oedipus' questions, looking for clues within the dialogue.
  - *Odes*
    - Based on previous knowledge of odes, analyse the structure and content of the four odes in the play and share findings with the class.
  - *Scene Two*
    - Briefly explain the oracle which the former King Laios was trying to avoid.
    - Give the background information provided on Oedipus' family history.
    - Although the characters still appear to be in the dark, the audience/reader is not - discuss briefly how both King Laios' and Oedipus' oracles did come true.
    - To what extent are the events in the controlled by fate or destiny?
  - *Scene Three*
    - Describe how Oedipus is first comforted, then disheartened by the news of the Messenger from Corinth.
    - In what ways do the characters inspire both *fear* and *pity*, as defined by Aristotle?

- Iocastê, Oedipus' wife, obviously realizes the horrible truth of their situation before Oedipus. Quote two or three key lines which demonstrate Iocastê's fear showing through (e.g., "For God's love, let us have no more questions!" Scene iii, 51).
- Note and explain at least three specific images and quotations that relate to the theme of appearance and reality in the play so far.
- *Scene Four*
  - In this scene, Oedipus finally realizes the full impact of his oracle. How is the suspense of this scene heightened (e.g., the use of one line dialogue between Oedipus and Shepherd)?
  - How is Oedipus a tragic hero in the Aristotelian sense? What is his tragic flaw?
- *Exodus*
  - Make note of all the plot details which conclude the story:
    - Iocastê kills herself;
    - Oedipus gouges out his eyeballs with brooches, blinding himself;
    - Oedipus asks his brother-in-law, Creon to drive him out of the country;
    - Oedipus leaves Creon in charge of Thebes and makes him guardian of his daughter.
  - Paraphrase the Leader's final speech in the play. **(FE)**
- Present the following quotation on the Oedipus complex and the psychological dimension of the play (from "Sophocles" at <http://www.theatrehistory.com>): **(OD)**

*"Of these, Oedipus the King is generally considered his greatest work. This tragedy of fate explores the depths of modern psycho-analysis as Oedipus unwittingly kills his father and marries his mother in an attempt to avoid the prophecy he ultimately fulfills."*
- In groups, have students discuss their reactions to this quotation, referring to the play (e.g., "How many men, in dreams, have lain with their mothers!" (Scene iii, 114-15)
- Have students examine (for homework) the motif of blindness in the play: in their journals, students retrace Oedipus' actions from the beginning, making note of the numerous clues (or examples of foreshadowing) of Oedipus' fate which he failed to recognize; have them submit their journals for formative evaluation; remind students to apply a variety of reading strategies (skimming, scanning, rereading). **(FE)**
- Instruct students, in groups, to determine Oedipus' tragic flaw (e.g., blindness? the Oedipus complex? the immorality of his choices? belief in the prophecies?) in the Aristotelian sense; students are expected to refer to their notes and to come to a consensus as a group. **(FE)**
- Have students debate their views on the tragic flaw in a class discussion or a jigsaw activity.
- Assign a take-home test on the play *Oedipus Rex*, providing two or three possible choices of short essay questions: **(SE)**

## Short Essay Test on *Oedipus Rex* by Sophocles

### **Instructions:**

Answer ONE of the following essay questions with direct reference to the play.

Your essay response should be 500 - 750 words in length.

Develop three arguments and include specific quotations to clarify and support your ideas.

Remember to clearly define literary terms and to indicate the sources of your references.

Organization and correct grammar usage are important.

Submit your outline and notes along with your final copy.

Use electronic resources to proofread, publish, and format your final copy.

### **Topics:**

1. Sophocles was a believer in the power of the gods and their oracles. In what way is *Oedipus Rex* the tragedy of a believer?
2. *Oedipus Rex* is a tragedy based on man's fate predestined by the gods. Is Oedipus a victim of his own choices or is he a victim of his destiny?
3. Comment on the continued popularity of a play written in 430 B.C. Why can audiences of today appreciate the tragic elements of the play, *Oedipus Rex*?

- Following the assessment of students' short essay responses, have students identify the strengths of their essay answers as well as the areas needing improvement; conference with students to identify strategies to address these needs, in preparation for future writing and reading tasks. **(SA)**
- Remind students that their notes on the play will be needed for a future summative assessment task - the comparative essay on *Oedipus Rex* and *Hamlet* in Activities 3.5 and 3.6.

### **Summative Assessment**

- Assess students' reading and writing skills as well as their understanding of the play, *Oedipus Rex* by having them answer a short essay question, according to the following four categories of the Achievement Chart for English Literature, Grade 12:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of the conventions of the literary essay;
    - demonstrate understanding of the elements of fiction in a play under study;
    - demonstrate understanding of the notions of fate, and tragedy, and the tragic hero.
  - Thinking and Inquiry
    - analyse the play in terms of the author's purpose;
    - select relevant quotations to clarify and support analysis of a play under study.
  - Communication
    - communicate ideas and information clearly in a short essay answer;
    - organize short essay response logically and clearly;
    - use appropriate diction and literary terms.

- Application
  - use required language conventions correctly (e.g., subject/verb agreement, proper use of pronouns, grammar, spelling, punctuation, and sentence structure);
  - use reading strategies to select and analyse specific passages in a play;
  - use steps of a writing process and technology to proofread, format, and publish a short essay response;
  - make connections between their own analysis and class notes and exploration activities.

### **Further Activities**

- Have students read another Greek tragedy, comparing the various fates and outcomes of the main characters (e.g., *Media* by Euripides; *Trojan Women* by Euripides; *Lysistrata* by Aristophanes).
- Have students create a modern tragedy along the lines of *Oedipus Rex* in the form of a radio play. **(OD)**
- Instruct students to research the origins and characteristics of Greek drama and to note which aspects of ancient theatres and plays still apply to modern drama. **(OD)**

### **Appendices**

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

## ACTIVITY INFORMATION 3.3 (EAL4U)

### Tragedy and Shakespeare's Universe

#### Description

**Time:** 180 minutes

In this activity, students explore the basic concepts of Shakespearean Tragedy and Elizabethan cosmology, based on the notions of the Great Chain of Being. They research one aspect of the Elizabethan world view, make point-form outlines of their findings, and convey their information in a brief oral presentation. Students make connections between their research and their own experiences and values, in a current and Catholic context. Students examine excerpts of the play *A Man for All Seasons* by Robert Bolt, and view its movie version, focussing on the moral and historical context of the sixteenth century.

#### Strands and Expectations

**Strands:** Interpreting Literary Texts, Demonstrating Independent Learning Skills

**Overall Expectations:** EAL4U-I-OE.1  
EAL4U-D-OE.1 - 2

**Specific Expectations:** EAL4U-I-Inv.7  
EAL4U-D-Rea.5  
EAL4U-D-Proc.1

#### Planning Notes

- Pre-select appropriate Web sites for student research on various topics related to *Hamlet* and the Elizabethan era (see Exploration for suggestions of topics) (e.g., Web sites:  
<http://www.wsu.edu:8080/hanly/chaucer/coursematerials/humours.html>. (consulted August 2002)  
<http://www.schoolshistory.org.uk/fourhumours.htm>. (consulted August 2002)  
<http://www.lexcie.zetnet.co.uk/fudge/humour.htm>. (consulted August 2002)  
<http://www.xrefer.com/entry/214288>. (consulted August 2002)  
<http://www.wsu.edu/dee/GLOSSARY/DIVRIGHT.HTM>. (consulted August 2002)  
[http://www.mvc.dccd.edu/ArtScien/Eng/INSTRUCT/grimes/2327/BC\\_GreatChain.htm](http://www.mvc.dccd.edu/ArtScien/Eng/INSTRUCT/grimes/2327/BC_GreatChain.htm). (consulted August 2002)  
<http://courses.temple.edu/ih/1H52/Revolutions/Darwin/DarwinRelated1.htm>. (consulted August 2002)
- 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 necessary books, magazines, and the Internet for research.
- Prepare an evaluation grid for the formative assessment of students' oral presentations.

- 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).
- Locate the video *A Man for All Seasons*, and the necessary A/V equipment.
- Locate information on Saint 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 an Oscar-winning film - 1966 - by the same name).

## Activity Instructions

### Introduction

- Initiate a brain-storming session to solicit students' notions of the Elizabethan era, Shakespeare's life and theatre, and the Elizabethan world. **(DE)**
- Have students read A.C. Bradley's essay on the "The Shakespearean Tragic Hero" in *Viewpoints 12*, p. 687 - 691.
- Ask students to find current examples of key concepts in Bradley's essay such as the concepts of: **(DE)**
  - tragedy
  - heroism
  - catharsis
  - moral order
  - tragic flaw.

### Exploration

- Introduce and assign a short research assignment on varied aspects of the Elizabethan world.
- Instruct students, as individuals or in groups of two, to research a topic, and present the most interesting and important data collected to the class in three-minute oral presentations. Students are expected to present very clear point-form notes which could be copied onto flip-chart paper or the blackboard or made into transparencies. (N.B. approx. ½ to ¾ of a page in point-form; with any quotations properly documented.)
- Distribute copies of the sheets of MLA format; explain proper format for citing material from a text, a journal or periodical, and a Web site.
- Distribute a list of topics and sub-topics:
  - the Great Chain Of Being and the various hierarchies and orders within each category of earthly or heavenly being: Celestial—Triune God, planets, nine levels of angels, then demons;
  - the Four Humours;
  - divine right of kings;
  - laws and traditions of royal succession (in England, Scotland, Europe); **(OD)**
  - territorial expansion and imperialism;
  - feudal system- rights and privileges (Check concept of loyalty.); **(OD)**
  - courtship and marriage, including traditions of *courtly love* and other notions such as:
    - notions of integrity, purity, honour in courtship;

- widowhood, mourning; divorce, annulment;
  - notions of lovesickness and melancholia;
  - family and gender roles; duties and privileges of children;
  - adultery and incest;
  - ghosts and spirits;
  - the soul–salvation and grace;
  - vengeance and honour.
  - 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).
  - Provide some class time for students to conduct research and to plan their oral presentation; research notes as well as the outline of each presentation are to be written in point-form for submission to the teacher for formative evaluation. **(FE) (T)**
  - Have students present their research to the class, while those listening take notes, ask questions, share reactions, and assess their peers’ presentations. **(FE)**
- Suggested criteria:
- clarity
  - completeness
  - relevancy
  - use of MLA format
- Remind students that these point-form notes will be needed for a future summative assessment task - the comparative essay on *Oedipus Rex* and *Hamlet* in Activities 3.5 and 3.6.
  - 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 which relate to the topics presented.
  - Introduce St. Thomas More to students by providing them with a short article of 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)**
  - 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 16<sup>th</sup> century.
  - Ask students written and oral questions, which relate to 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 rather than break the law (e.g., 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.
- View the video production of *A Man for All Seasons*.
- Allow for discussion and critical feedback about the movie.

### **Summative Assessment**

- See Summative Assessment in Activities 3.5 and 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 or *PowerPoint* presentation) to enhance their oral presentation.
- 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 3.4 (EAL4U)

### Drama: *Hamlet*

#### Description

**Time:** 700 minutes

In this activity, students respond critically to Shakespeare's *Hamlet* as they read and analyse the play and view film adaptations, discovering links to Elizabethan cosmology, irony, humour and literary allusions. They evaluate the choices made by the main characters in the play and judge the quality of the choices as moral or immoral in the context of the Elizabethan world view. Students write short parodies of scenes in prose or in *flat verse* (iambic pentameter). They apply critical thinking skills to explain selected passages in the play and to critique film versions.

#### 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 - 4

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

#### Planning Notes

- Make the following resources available to the class, briefly explain the uses and benefits, and encourage the students to use them as they explore the play:
  - a 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.
- Locate two versions of the filmed version of *Hamlet* (e.g., see Materials at the beginning of this unit) and obtain necessary audio-visual equipment.

- Prepare a diagnostic quiz in which students match Elizabethan terms with their modern counterpart and/or identify and define Elizabethan terms which have a French origin (e.g., “illuminate” - light; “parley” - parley or verbal exchange; “pledged” - pledged or promised; “dole” - grief, sorrow; “galled” - sore; “grizzled” - gray).
- Prepare a handout on terminology to be used in the study of the Shakespearean play
- Prepare handout specifying criteria for film critique.
- Locate a copy of Margaret Atwood’s *Good Bones*.
- Select reviews of current movies or performances for student analysis.
- Select video footage to be viewed, ascertain time-lengths and cueing numbers for easy presentation in class.
- Prepare questions on each act focussing on characterization, imagery, theme, symbolism, identification and explanation of quotations, and a variety of literary devices.
- Prepare a proof-reading checklist for self-assessment of coherence and English usage.
- At the end of activities on Act Four, plan short conferences with students, individually or in pairs to review their analyses of selected quotations.
- Prepare a reading quiz for the end of each act.
- 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 which have a French origin. **(DE) (OD) (AC)**
- Provide students with the prepared handout on terminology to be used in the study of the Shakespearean play and review terminology used in the study of a Shakespearean play (e.g., allusion, pathetic fallacy, aside, soliloquy, anachronism, imagery, foil). **(DE)**
- Initiate a brief five to ten minute brainstorming discussion about the following:
  - 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 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 adolescents and young adults go through when dealing with grief; similar feelings such as denial, anger, 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 re-marrying quickly after the loss of a spouse, especially in the context of life in a castle, 500 years ago!

## Exploration

### *Act One*

- Review the Dramatis Personae (cast of characters), identifying each character and briefly describing their roles.
- Assign roles at the beginning of each class period.
- Begin an assisted reading of Act I, emphasizing the Elizabethan concept of the “revenge” play and of vengeance as a moral and familial duty or obligation.
- Have students answer written and oral questions, *after* the reading of Act I, clarifying events and plot details:
  - conflict between Denmark and Norway, as young Fortinbras attempts to retrieve lost territory, and lost honour;
  - death of King, and Queen’s marriage to her brother-in-law Claudius;
  - the romance between Hamlet and Ophelia, Laertes’ return to France;
  - Claudius’ 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 his father’s death and regain family honour;
  - Hamlet’s oath; and the oath he demands of his friends Horatio and Marcellus;
  - Hamlet’s plan to put on “an antic disposition”;
  - the triangular relationships introduced in Act I (e.g., Gertrude, Claudius, Hamlet; Ophelia, Hamlet, Polonius).
- Ask students to note and comment on details with strong *links* to Elizabethan cosmology (with reference to their notes in Activity 3.3) throughout Act 1:
  - foreshadowing of disturbance in the Chain of Being;
  - 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;
  - Christian beliefs concerning: suicide, lust, incest, revenge, penance, punishment, and confession in Hamlet’s soliloquy (1: 2);
  - customs of courtly love (1: 3). **(FE)**
- Ask students to find and explain (for homework) examples of the following literary/stylistic devices in the text: puns, humour, irony, insults, metaphors, such as the following: **(FE)**
  - “[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: 189);
  - “[Marcellus] Something is rotten in the state of Denmark.” (1: 4: 100).
- Ask students for examples of a passage where knowledge of French is an asset in decoding text, such as the following: **(AC) (FE)**
  - “Nor windy *suspuration* of forcèd 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).

- Ask students to locate and explain allusions to Greek mythology, to the Bible, and/or to Christian tradition, using resources provided, such as the following: **(FE)**
  - Gertrude compared to Niobe (1: 2: 145);
  - “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 myth that during the season “Wherein our Saviour’s birth is celebrated/The bird of dawning singeth all night long.” (1: 1: 174);
  - “[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: 1162)—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 comparison of himself with the Nemean Lion (1: 4: 93);
  - the ghost’s comments on the serpent (1: 5: 43). **(FE) (OD)**
- Present 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 (e.g., Franco Zeffirelli’s interpretation).
- Have students share their reactions to the segments viewed, orally, and then submit their point-form notes for evaluation. **(FE)**
- Give students the opportunity to informally critique the two film versions first, individually, in their journal, and then in a whole-class discussion. Suggested prompts for journal entries and discussion: How is the interpretation of the characters and their situation different? Which of the two film versions is more valid according to you? **(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 which 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?
- Ask students to identify the signs of grief and bereavement in Hamlet’s behaviour, and to compare his reactions to his father’s death with Hagar’s grieving process, as explained in Activity 1.1.

- Assign a tracking journal having students record the actions, statements, choices, and decisions 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 (brief quotations with complete line-references—act-scene-line(s), as in “1: 2: 13-15”).
- Have students (in class or for homework) also note and explain the various symbols, images, and motifs (e.g., images associated with death) found in the play, recording data in point-form in their tracking journals. **(FE)**
- Advise students that these tracking journals will be submitted at the end of the unit, along with a short persuasive essay, as part of a summative evaluation (Activity 3.6).
- Have students, in groups, analyse Hamlet's situation and choices in Act One with the use of a prepared checklist. Suggested checklist for analysing choices: **(FE)**
  - 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's choices: wife, widow, or mother? Guards' choices: inform Hamlet of the ghost, obey the ghost's request?]
  - c) choice(s) made where character rebels against established rules or conventions—and is aware of it;
  - d) choice(s) where the person is simply choosing *not* to choose;
  - e) pre-determining factors/forces which person cannot control, therefore no choice.
- Have groups of students share their analyses with their peers in an informal presentation.

### *Act Two*

- Begin an assisted reading of Act 2.
- Assign 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, his one and only encounter with Claudius.
- 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* and *melancholy* in Act Two and the links to *courtly love* (2: 1: 85-130; 2: 2: 305-325)
- Solicit and clarify examples of puns, humour, odd idioms, unusual images, motifs and literary allusions:
  - “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: 192); as a “great baby” coming to “swaddling clouts” for the second time (2: 2: 391); and as Jephtha - in Hamlet's quoting from a lewd ballad (2: 2: 412).
- Have students view and critique a scene - or scenes - from Act Two, according to the checklist of elements already in their notes; ask students to 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*.
- Verify the progress of the tracking journals.

- 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)**
- Review with students the passages which 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 Hamlet faces at the end of Act II; students discuss as a class or in small groups possible solutions to Hamlet's problems, relating these problems to their own personal experiences.

### *Act Three*

- Begin the assisted reading of Act 3 and assign prepared questions.
- Remind students to note puns, links to French, links to notions of Elizabethan cosmology. **(AC) (OD)**
- Clarify plot and storyline: scenes involving spying, denunciation of Ophelia, Hamlet's procrastination, the play within the play, the missed opportunity for vengeance, confrontation of Gertrude, the ghost's reappearance, murder of Polonius.
- Discuss the following allusions:
  - "a consummation/ Devoutly to be wished." (3: 1: 71)
  - "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: 170)
  - "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: 315)
  - "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: 111) **(AC) (FE)**
- Distribute a handout of three four to five line quotations, one from each act studied so far, and display the same on the overhead; have students analyse each of the quotations in short 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 read aloud their analyses as examples for the class; have students make suggestions to clarify and improve the analyses. **(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 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.", and 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 cheat sheets, 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!<sup>1</sup>

- Note the various aspects of Shakespeare’s *flat 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.
- Review previously acquired notions of metre and scansion, and have students scan several pre-selected lines from Act 3.
- Instruct students, in groups of two or three, to compose either a *short* prose parody of any scene of two-three pages (e.g., perhaps the scene where Polonius advises Ophelia on love); students might prefer to write a *short* parody of a speech by any one character, in iambic pentameter (e.g., the “To be or not to be” is a perennial favourite): students present their parody informally to the class. **(FE)**
- Select two or three copies of student-written prose parodies, and two copies of a free-verse parody, and make over-head 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.
- Have students follow the steps of a writing process; distribute a proof-reading checklist for self-assessment of coherence and English usage. (e.g., Have I checked sentence structure and punctuation for clarity and correctness? Have I used apostrophes correctly to indicate possession? Have I checked homonyms?)
- Have students consult a list of commonly misspelled words; review proofreading strategies; have students proofread and revise a series of prepared texts with attention to spelling and grammar. **(FE)**
- Note that students considering careers in the Humanities, especially Literature, Journalism or any discipline requiring Writing, will benefit from this exercise. **(CP) (SA) (SE)**
- Verify the progress of the students’ tracking journals. **(FE)**
- Have students view video footage of Act Three - complete if possible, but especially scenes 1, 3, and 4.
- Allow for sharing and critiquing of the film, after viewing. **(FE)**
- Read with students the text on movie adaptations of Shakespearean plays, “Shakespeare in the Cinema: A Film Directors’ Symposium,” in *Viewpoints 12*, p. 677.

---

<sup>1</sup> Dave Turner, “Parody: after Shakespeare”, in *THEMES ON THE JOURNEY: REFLECTIONS IN POETRY*, James Barry ed., Scarborough, Nelson Canada, 1989, p. 103.

- Have students, in pairs or small group, select five statements in the text- one for each of the five questions; students then determine the reasons why they agree or disagree with the views presented. **(FE)**
- Have students share their views in an informal class debate.
- 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.)

- Have students view two versions of the same scene; such as Hamlet's soliloquy (3: 1) or of his almost-revenge (3: 3); ask students to write a critical review of the parallel portrayals, taking into account the elements of filming and acting, but focussing on the actor's interpretations (e.g., Laurence Olivier vs. Kenneth Branagh; or Branagh vs. Mel Gibson). **(FE)**

#### *Act Four*

- Begin an assisted reading of Act 4 and assign prepared questions for this act.
- Remind students to continue to note 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' plans to dispose of Hamlet, Hamlet's new inspiration to seek revenge after comparing himself with the young Fortinbras, Ophelia's madness and death, Laertes' return and desire for vengeance, Hamlet's escape and imminent return, Claudius' new murder plans, et al.
- 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 which relate to themes. **(FE)**

- Relate students' notes and opinion text on Hamlet to the Aristotelian concepts of tragic hero and tragic flaw; have student respond in a class or group discussion to the following prompts:
  - What is Hamlet's tragic flaw?
  - Is Hamlet's madness feigned or real?
  - Is Hamlet responsible for Ophelia's death?
  - Is Hamlet a victim of fate and circumstances?
  - In what ways does Hamlet inspire fear and pity?
- 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)**
- Have students analyse at least two four to five line quotations from the play for summative assessment: for each quotation, students provide a short explanation of speaker(s)' intention, context, and dramatic and poetic significance, in a 18-20 line paragraph. **(SE)**
- Arrange for short conferences with students, individually or in pairs, and ask students to suggest ways in which their paragraph answers could be improved. **(SA)**

### *Act Five*

- Begin an assisted reading of Act Five and assign prepared questions on this act.
- 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 have told 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)**
- Allow time for updating and completion of the tracking journals.
- Ask students written and oral questions which 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)**
- Present the following quotation to students from *The Case for Teaching Christian Doctrine* by Rachel Trickett (at [http://www.farmington.acuk/documents/old\\_docs/cd01.html](http://www.farmington.acuk/documents/old_docs/cd01.html)): "It is impossible to teach *Hamlet*, for instance, or *Paradise Lost* without some understanding of what they are about. Hamlet's soliloquy on death, his meditations over Yorick's skull and his contest with Laertes in Ophelia's grave, mean nothing to a reader who has no idea of the Catholic doctrines of purgatory, of "ministering angels" or of the possible deceptions of Satanic intervention. *Paradise Lost* is a closed book to those who have never heard of the Fall."
- Instruct students (for homework) to (a) research the biblical references in the quotation: purgatory, ministering angels, Satanic intervention, the Fall and (b) to make the connection between the biblical reference and the play *Hamlet*.
- Review students' findings, giving students the opportunity to discuss their own views of death and after-life.
- Have students view video footage of Act Five.
- 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 the viewing of an entire production of *Hamlet*, independently - at school after class or at home - and critique the production based on 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 publish their review. **(T)**
- 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 3 - in a considerable way

level 2 - in a moderate 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 skilful 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 grown in my ability to decode and interpret literature on multiple levels of meaning.  
level 1      2      3      4
- I have grown in deductive reasoning skill, and in seeing 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 grown in 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

Elizabethan 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 analyse and explain quotations from *Hamlet*, Acts 1 - 4, 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 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;
    - apply critical reasoning to analyse and explain selected passages;
    - 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 vocabulary and appropriate diction;
    - organize information logically and succinctly in a concise paragraph.
  - Application
    - use language conventions correctly, especially punctuation of quotations and textual references to act, scene, and line;
    - apply reading and decoding strategies to interpret text.
- Assess students' ability to critique scenes in film, according to the following four categories of the achievement chart for English Literature, Grade 12:
  - Knowledge/Understanding
    - demonstrate knowledge and understanding of media conventions and techniques;
    - 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;

- defend opinions convincingly with well-chosen arguments and relevant supporting details.
- 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
  - use proofreading strategies to verify use of language conventions;
  - use reading strategies effectively to collect notes and information;
  - use steps of a writing process and electronic resources to draft, edit, format and create a published copy of a critical review.

### Further Activities

- Have a Drama student 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 by the same title directed by Tom Stoppard (1968); have students explain the reasons why the play is or is not a valid expansion of their roles in the play *Hamlet*.
- 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*.
- Instruct students to write a news report which 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, to listen to Dimitri Shostakovich’s orchestral work, “Hamlet Suite”, Hector Berlioz’s “Tristia”, a cycle of songs built around the play, and Camille Saint-Saens’ 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.
- Have students check for spinoffs, poetry, rock music, and/or foreign films based on *Hamlet*, starting with *HAMLET ON LINE*, first, just see how much there is; then instruct students to critique the materials found, and the way in which the sites are managed. **(OD, T)**
- Have students read various works of literary criticism of *Hamlet* and compare their personal reaction to those of the critics.
- Have students read the article by Roland Mushat Frye entitled “Prince Hamlet and the Protestant Confessional”, found in *Theology Today*: [http: theologytoday.ptsem.edu/](http://theologytoday.ptsem.edu/); have them debate in groups the author’s (a) views on Hamlet’s condemnation of his mother and (b) statement that “Moral responsibility is a central issue throughout Hamlet (...).”

### Appendices

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

## ACTIVITY INFORMATION 3.5 (EAL4U)

### Working Through the Comparative Essay

#### Description

**Time:** 180 minutes

In this activity, students work through each stage of a writing process to create a clear, concise, comparative essay. By working individually and collaboratively, and by following a detailed checklist 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 - 3 - 6  
EAL4U-I-Inv.1 - 3 - 7  
EAL4U-R-For.2 - 4 - 9 - 10 - 11 - 12 - 13 - 14 - 15  
EAL4U-R-Crit.1  
EAL4U-D-Rea.1 - 3  
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6 - 7  
EAL4U-D-Gram.1 - 2 - 3 - 4 - 5

#### Planning Notes

- Procure markers and chart paper for students' Venn diagrams.
- Find two examples of comparison-contrast essays; refer to Chapter 10 *Essay Writing for Canadian Students with Readings*, 3<sup>rd</sup> edition, by STEWART, et al., and to model essays by Achebe and Bohannon in Part 3 - Readings; refer as well to Unit 5 of *Canadian Content*, by NORTON and WALDMAN.
- Plan a composition lesson on the comparative essay on the topic of the moral and ethical choices made by two characters from one of the following groups:
  - Group 1: Hamlet                      - Laertes
  - Group 2: Claudius                   - Hamlet Sr. (Ghost)
  - Group 3: Horatio                     - Rosencrantz and Guildenstern
  - Group 4: Gertrude                   - Ophelia

- Group 5: Hamlet - Fortinbras
- Prepare a list of transitions and linking words to hand out to students. (Refer to *Elements of Fiction 12*, p. 494-495.)
- Prepare instructions and assessment grids for the summative assessment task - the comparative essay. (Refer to the Student Booklet in Activity 3.6).

## Activity Instructions

### Introduction

- Instruct students in small groups to compare and contrast two familiar objects from their everyday lives (e.g., two restaurants, two hamburger chains, two cars, two musical groups, two brands of athletic shoes), noting at least seven or eight similarities and differences. This work is to take the form of a chart where similarities are grouped under one heading and differences under another. Students then share their charts with the class explaining their reasoning. **(DE)**
- Have the entire class discuss the charts adding relevant details and suggesting possible organizational patterns under various headings.
- Have students then return to their tracking journals and organize their notes on characters under the following headings: personalities; choices; justification of choices; consequences of choices (foreseen and unforeseen).
- Have students read two brief sample comparative essays, emphasizing the methods of organization (e.g., the *chunk* method in blocks and the alternating or *slice* method) and the use of transitions for clarity, and coherence.

### Exploration

- Have students take turns assuming various roles as they read out loud the script version of Act 1, Scene 2 of *Hamlet*, as presented in *Viewpoints 12*, p. 666.
- Ask students, in groups, to chart the similarities and differences between the scripted scene and the original text, in the form of a Venn diagram; have students post their charts in the classroom. **(FE)**
- Have students informally present their charts.
- Discuss with students the ways in which the changes to the scene affect the audience's response to the play.

### *A Practice Essay*

- Initiate a brain-storming session as to the possible similarities and differences between Shakespeare's Prince Hamlet and Sophocles' Oedipus. Write ideas on the blackboard as they arise, without regard for organization as they are suggested by students: e.g.,
  - status in family and in society
  - education
  - accomplishment
  - age, interests, temperament
  - peers, friendships, and romantic interests

- ambiguity and complexity of circumstances
- anger at betrayal
- guilt and shame

N.B. *Avoid 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 the completed essay.

- Have students begin to organize the collected ideas into an outline comparing similarities and differences in character between Hamlet and Oedipus, similarities and differences in their choices and reactions, similarities and differences in the consequences resulting from their choices.
- Instruct students to use these notes as an outline for their practice essays.

### Sample Outline

Basic thesis: *that there are similarities and differences between the characters of Hamlet and Oedipus.*

- The most important similarities in character:
  - *their intense, emotional natures*
  - *their preoccupation with right and wrong*  
(provide two examples from the text for each according to MLA style)
- The most important differences between Hamlet and Oedipus:
  - *Hamlet's vacillation, procrastination*
  - *Oedipus' impulsiveness*
  - *Hamlet's cerebral, reflective nature*
  - *Oedipus' primal nature*  
(provide two examples from the text for each according to MLA style)
- 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*
  - *Oedipus' most important choices*
  - *the one major similarity in consequences, or ripple effects*
    - one reference or example and/or quotation from each play
  - *the one major difference in the consequences, or ripple effects*
    - one reference or example and/or quotation from each play
- Outline of the conclusion.

- 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 3.6.)
- Have students exchange their completed essays with peers and evaluate them according to the criteria of a checklist, noting strengths and weaknesses, and suggesting improvements. Students' revision focusses on: the thesis, the effectiveness of the introduction and

conclusion, the use of references and relevant supporting details, the organization of ideas, and the use of rhetorical devices, transitional devices, and language conventions. **(FE)**

- Review with students the methodology for integrating quotations into texts and for documenting source, footnoting and quotations according to MLA format.
- Provide students with a list of transitions and linking words; have them edit and revise a series of prepared sentences, integrating transitions and verifying punctuation. **(FE)**
- Choose two essays, make over-head transparencies and display them to 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)**
- 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)**
- Have students incorporate notes, writing samples, drafts, and finished products into their writing portfolio for use in Activity 3.6.

### **Summative Assessment**

- See Summative Assessment in Appendix 3.6.1.

### **Further Activities**

- Have students use their research notes on Elizabethan cosmology from Activity 3.3 to compare and contrast on chart form or in a short paragraph one aspect of Shakespearean society with twentieth 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-twentieth century author presented in Activities 1.2 and 1.4, focussing 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 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 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  
EAL4U-D-OE.1 - 2 - 3

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

#### Planning Notes

- Clarify expectations for both the essay outlines and for 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 on it (see Activity 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 comparative essay with research notes on similarities and differences between characters in *Hamlet*.
- 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 characters from *Hamlet*;
  - the composition of a 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 3.5)
  - evaluation grid for self-assessment
  - access to dictionaries and to word-processing programs
  - copies of the Student Booklet (See Appendix 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 3.6.1. Students are expected to:
  - demonstrate knowledge and understanding of character analysis;
  - compile relevant evidence about characters;
  - understand an author's techniques to portray 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 proofread, 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 Comparative Essay

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

Achievement Chart - In-Class Comparative Essay

Appendix EAL4U 3.6.1

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and Criteria</i>	<i>Level 1 50 - 59 %</i>	<i>Level 2 60 - 69 %</i>	<i>Level 3 70 - 79 %</i>	<i>Level 4 80 - 100 %</i>
<b><i>Knowledge/Understanding</i></b>				
The student - demonstrates knowledge of character analysis in drama. - demonstrates knowledge and understanding of the elements of the comparative essay, 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 in writing an essay.	The student demonstrates <b>limited knowledge</b> of ideas and <b>limited understanding</b> of concepts and relationships among concepts and themes.	The student demonstrates <b>some knowledge</b> of ideas and <b>some understanding</b> of concepts and relationships among concepts and themes.	The student demonstrates <b>considerable knowledge</b> of ideas and <b>considerable understanding</b> of concepts and relationships among concepts and themes.	The student demonstrates <b>thorough and insightful knowledge</b> of ideas and <b>thorough and insightful understanding</b> of concepts and relationships among concepts and themes.
<b><i>Thinking/Inquiry</i></b>				
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 <b>with limited effectiveness</b> and applies <b>few</b> of the research skills.	The student uses critical thinking skills <b>with moderate effectiveness</b> and applies <b>some</b> of the research skills.	The student uses critical thinking skills <b>with considerable effectiveness</b> and applies <b>most</b> of the research skills.	The student uses critical thinking skills <b>with a high degree of effectiveness</b> and applies <b>all or almost all</b> of the research skills.

<i>Communication</i>				
The student: - uses appropriate level of language. - communicates effectively with a critical audience - demonstrates command of the comparative essay.	The student communicates <b>with limited</b> clarity and <b>with a limited</b> sense of audience and purpose.	The student communicates <b>with some</b> clarity and <b>with some</b> sense of audience and purpose.	The student communicates <b>with considerable</b> clarity and <b>with considerable</b> sense of audience and purpose.	The student communicates <b>with a high degree of clarity and with confidence</b> and <b>with a strong</b> 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 <b>with limited accuracy and effectiveness</b> and uses reading strategies and a writing process <b>with limited competence</b> , and makes links and connections <b>with limited effectiveness</b> .	The student uses language conventions <b>with some accuracy and effectiveness</b> and uses reading strategies <b>with moderate competence</b> and makes links and connections <b>with moderate effectiveness</b> .	The student uses language conventions <b>with considerable accuracy and effectiveness</b> and uses reading strategies <b>with considerable competence</b> and makes links and connections <b>with considerable effectiveness</b> .	The student uses language conventions <b>accurately and effectively all or almost all of the time</b> and uses reading strategies <b>with a high degree of competence</b> and makes links and connections <b>with a high degree of effectiveness</b> .
Comment: A student whose achievement is below level 1 (less than 50 %) does not meet the required overall expectations for this task.				

**In-Class Comparative Essay**

**Topic** - Write a comparison-contrast essay on two characters from Shakespeare's *Hamlet*, focussing on the reasons for their moral and ethical choices and the subsequent results of their choices. Select one of the following pairs of characters for comparison:

- |          |   |                              |
|----------|---|------------------------------|
| Hamlet   | - | Laertes                      |
| Claudius | - | Hamlet Sr. (Ghost)           |
| Horatio  | - | Rosencrantz and Guildenstern |
| Gertrude | - | Ophelia                      |
| Hamlet   | - | Fortinbras                   |

You are to submit, at the end of this assignment, two tracking journals, one essay outline, and one 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
  - characters' choices, decisions, reactions to circumstances
  - ripple effects
  - most significant similarities
  - most significant differences
  - 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 copy of the play, *Hamlet*;
  - your notes on the play, 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 safe-keeping and later submission of all notes and papers;
  - a new copy of the 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 3.5 as a guide*. Plan the essential elements of the essay, especially the following:
  - introductory 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 the play
  - 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 check-list 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 in any items which may have been omitted. Be sure that you have used all of the material that you intend to use, from your essay outline.

- 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; be sure your final copy is done on computer.
- Organize all your notes and papers, and place them in your special file-folder in the following order:
  - 1) Comparative Essay
  - 2) Essay Outline
  - 3) Grid for Self-Assessment
  - 4) Achievement Chart
  - 5) Tracking Journal
  - 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;
- statement introducing author and work 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?



## UNIT 4 (EAL4U)

### Choices: Amorality Equals Immorality

#### Unit Description

**Time:** 22 hours

In this unit, students examine the moral and ethical implications of the novel, *Such Is My Beloved* by Morley Callaghan and defend their own views in an opinion text and oral presentation. Students analyse the issues in Ibsen's play, *An Enemy of the People*, conveying their own interpretation in a short essay and creative response. Students review note-taking and research strategies and analyse essays on moral and ethical issues, as they pursue their Independent Study on a chosen author. Students apply the steps of a writing process to draft, edit, and publish their research essay and then present their Independent Study in a seminar.

#### 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 - 3 - 4 - 5

**Specific Expectations:** EAL4U-I-For.1 - 2 - 3 - 4 - 5 - 6  
EAL4U-I-Inv.1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
EAL4U-R-For.1 - 4 - 5 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16  
EAL4U-R-Crit.1 - 2 - 3  
EAL4U-D-Rea.1 - 3 - 5  
EAL4U-D-Res.1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
EAL4U-D-Proc.1 - 2 - 3 - 4 - 5 - 6 - 7  
EAL4U-D-Gram.1 - 2 - 3 - 4 - 5  
EAL4U-D-Crit.1 - 2 - 3

#### Activity Titles

#### Time

<b>Activity 4.1:</b> Research as a Process	180 minutes
<b>Activity 4.2:</b> Novel: <i>Such Is My Beloved</i>	450 minutes
<b>Activity 4.3:</b> Essays: Moral and Ethical Issues	150 minutes
<b>Activity 4.4:</b> Drama: <i>An Enemy of the People</i>	300 minutes
<b>Activity 4.5:</b> Independent Study: Presentation and Publication	240 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 Plan (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 the following resources:

### **Pedagogical**

CALLAGHAN, Morley, *Such Is My Beloved*, Toronto, McClelland and Stewart Ltd., 1989.

FLACHMANN, Kim, Michael FLACHMANN and Alexandra MACLENNAN, eds., *Reader’s Choice*, Scarborough, Prentice Hall Allyn and Bacon Canada, 2000.

ISBEN, Henrik, *Four Great Plays by Ibsen*, New York, Bantam Books Inc., 1959.

### **Reference/Consultation**

BAEKER-SANDBROOK, Judith, ed., *Essays: Patterns and Perspectives*, Toronto, Oxford University Press, 1992.

BARNET, Sylvan, Morton BERMAN and William BURTO, eds., *Eight Great Comedies*, New York, Penguin Books USA Inc., Mentor Edition, 1985.  
HILKER, Douglas, ed., *Inside Essays 1*, Toronto, Harcourt, Brace and Jovanovich, 1993.

### **Material**

RUSSELL, Ken, dir., *Prisoner of Honour*, starring Richard Dreyfuss and Oliver Reed, Warner Home Video, HBO Film, USA, 1991, 90 min.

### **Technological**

Crosswalk.com (Bible study tools). (consulted October 18, 2002)

<http://www.crosswalk.com>

Encyclopedia sites for biographical data on Callaghan and Ibsen. (consulted October 8, 2002)

<http://www.encyclopedia.com>

<http://www.bartleby.com>

Literary criticism on Henrik Ibsen's works. (consulted July 2002)

<http://www.kirjasto.sci.fi/ibsen.htm>

<http://media.ucsc.edu/classes/thompson/ibsen.html>

<http://www.ibsenvoyages.com/criticism/index.html>

Morley Callaghan. (consulted October 8, 2002)

<http://www.home.istar.ca>

1930's. (consulted July 15, 2002)

<http://www.nhmccd.edu/contracts/lrc/decade30.html>

The Task of the Poet - Henrik Ibsen - 1828-1906. (consulted August 17, 2002)

<http://www.imagi-nation.com>

## ACTIVITY INFORMATION 4.1 (EAL4U)

### Research as a Process

#### Description

**Time:** 180 minutes

In this activity students collect and paraphrase information from primary and secondary print and electronic resources, as they conduct research on the 1930's and on the authors under study in this unit. They assess Internet sites, apply note-taking strategies, and practice eliminating irrelevant details and synthesizing information, as they pursue their research for their Independent Study.

#### Strands and Expectations

**Strands:** Interpreting Literary Texts, Demonstrating Independent Learning Skills

**Overall Expectations:** EAL4U-I-OE.1  
EAL4U-D-OE.1 - 2 - 4 - 5

**Specific Expectations:** EAL4U-I-Inv.5  
EAL4U-D-Rea.3  
EAL4U-D-Res.1 - 3 - 4 - 5 - 6 - 7 - 10  
EAL4U-D-Proc.1 - 2 - 3  
EAL4U-D-Gram.2 - 3 - 4  
EAL4U-D-Crit.2 - 3

#### Planning Notes

- Prepare a handout on the 1930's and the Depression as background information on the novel *Such Is My Beloved* by Morley Callaghan.
- Prepare an example of effective note-taking by paraphrasing; consult Internet sites and encyclopedias (see resources listed in unit overview) providing biographical data on Morley Callaghan and Henrik Ibsen.
- Prepare notes on research strategies and the use of the Internet as a research tool. (Refer to *Elements of Fiction 12*, p. 468-472).
- Consult "Part VII: Writing Research" of *Handbook for Writers* by TROYKA, et al., for notes, examples, and exercises using sources, note-taking, paraphrasing, plagiarism, and documentation methods; also refer to section 16 on Conciseness, in "Part III: Writing Correct Sentences."
- Conference with students (as they complete note-taking and synthesis tasks in this activity) to verify steps of the research process as students pursue their Independent Study (to be

assessed in Activity 4.5); if possible, provide some class time for students to conduct research and/or to begin writing their draft.

## Activity Instructions

### Introduction

- Brainstorm with the students their impressions of the lifestyle of the 1930's. **(DE)**
- Introduce the setting of the novel *Such Is My Beloved* by Morley Callaghan by presenting a prepared handout on the 1930's and the Depression, comparing information with students' impressions (e.g., money being scarce due to the Depression, so people did anything they could to make money - legally or illegally; the rise of labour movements; the 1929 Crash - causes and effects; the entertainment business - movies became popular, as did board games, radio shows, big bands and dance halls; people read novels such as Agatha Christie mysteries to escape reality; hobos became popular on trains, trying to get somewhere else to make a living; criminal organizations made money through bootlegging - Al Capone and the Untouchables.). **(OD)**
- Have students conduct a brief research on the 1930's; instruct students to consult at least three Internet sites, to note their Web addresses and to evaluate these sites for content, form, and reliability. **(DE) (OD) (T)**
- Have students brainstorm a list of the criteria of effective and ineffective research sources on the Internet, asking students to provide examples based on their research of the 1930's. **(T) (DE)**
- Assign the reading of the first half of the novel *Such Is My Beloved* in preparation for the next activity; provide some class time for silent sustained reading of the novel.

### Exploration

- Ask students, in a whole class activity, to identify and list the note-taking strategies which they used in the above activity; complete students' list, giving practical examples to explain strategies which students have omitted. **(SA)**

Suggested strategies to focus on:

- highlighting (and even colour-coding) or isolating main points
- direct quotations
- personal comments
- point-form annotations (no full sentences, a new line for each idea, use of bullets)
- abbreviations, numbers, and symbols
- chart (e.g., Web, pro-con)
- drawing parallels
- making analogies
- comparing and contrasting
- asking questions
- recording key words
- defining key words or concepts
- re-statement in their own words (e.g., paraphrase)

- condensed statement (e.g., summary)
- annotation of sources
- Ask students to organize their notes on the 1930's so that the information is presented logically; in pairs, students compare their organizational patterns and determine the sequence of their notes (e.g., inductive, deductive, cause-effect, order of importance, problem-solution, spatial order, pro-con structure, chronological order, from general to specific or vice-versa).
- With the entire class, work on a practice paraphrasing activity, eliminating irrelevant information from a prepared paragraph. The following biographical notes on Ibsen (in preparation for Activity 4.4) might be an example of the paraphrase as a note-taking strategy.

### **First Copy**

Henrik Ibsen was born in 1828 in Skien, Norway which is a little coastal town. His father was a prosperous merchant whose financial failure changed the family's social position from being very wealthy to poor. This caused Ibsen to stop his education and it gave Ibsen a strong distrust of society. In 1848 when Ibsen was 20 years old, a revolution swept Europe and Ibsen began adopting new ideas of personal freedom and he started university.

### **Revised Copy**

Henrik Ibsen was born in 1828 in Skien, Norway. His father was a prosperous merchant until financial failure changed the family's social position. Poverty interrupted Ibsen's education and gave him a strong distrust of society. In 1848 a revolution swept Europe and Ibsen adopted the new ideas of personal freedom.

(Adapted from Henrik Ibsen - [www.kirjasto.sci.fi/ibsen.htm](http://www.kirjasto.sci.fi/ibsen.htm))

- Have students, in pairs, find and paraphrase biographical data on the two authors under study in this unit, Morley Callaghan and Henrik Ibsen, by consulting encyclopedias and Internet sites. **(FE)**
- Have students compare and assess their paraphrases in groups, with attention to precision, accuracy, clarity, and the elimination of unnecessary words. **(FE) (SA)**
- Have students work with a partner, each choosing research notes (or a paragraph) from their Independent Study and deciding together if each has sufficiently synthesised information, eliminating any unnecessary or repetitive information or adding from research if paragraph is unclear. **(FE) (SA)**
- Read an excerpt from a literary text or essay with students, highlighting the main and secondary ideas and applying various strategies to compress the text while maintaining the intended message:
  - combining sentences;
  - substituting words and expressions with more accurate and precise words (e.g., "what I bought at the store" with "my purchase");
  - eliminating repetition and unnecessary words (e.g., "due to the fact that");
  - replacing a clause with a phrase;
  - rewording ideas;
  - generalizing to eliminate details.

- Assign a number of wordy sentences and groups of sentences for students to compress; review students' compressed sentences, emphasizing the use of different kinds of phrases, clauses, and verbals. **(FE)**
- Assign different short texts for students, in groups, to compress. (e.g., a paragraph from a short story by Morley Callaghan or from a story read earlier in the course, "The Rocking Horse Winner" by D.H. Lawrence). **(FE)**
- Instruct a member from each group to read the original text and another to read the revised text, discussing with students if the integrity of the text has been maintained; focus on the followings aspects of the texts: denotation and connotation of words, syntax, rhetorical elements, and semantics (e.g., the function of words with double and triple parts of speech).
- Have students assess the sentence structure of various groups of sentences and short texts in terms of clarity, correctness, and purpose (e.g., Are sentences structured so that the main idea is emphasized? Would dashes be more appropriate than commas? Is parallel structure used correctly? Is the use of pronouns gender neutral? Have unnecessary words been deleted? Have dangling modifiers been avoided? Are pronoun references clear? Do verbs agree with their subjects?). Students share their assessment informally with the class, suggesting alternate answers. **(FE)**
- Review students' answers, focussing on the use of coordinate, subordinate, and correlative conjunctions as indicators of thought and logic.
- Instruct students to apply their knowledge of punctuation, sentence structure, and compression techniques to revise, vary, and improve sentences in their own texts and in texts provided by the teacher. **(FE)**
- Have students examine model title pages, footnotes, bibliographies from a variety of print and electronic sources as a review for their essay, emphasizing the need for academic honesty and professionalism when conducting research.(Refer to *Elements of Fiction 12*, p. 474-476.)
- Review with the students the proper format of a bibliography, footnoting, and quoting from primary and secondary sources - including Internet sites - according to an accepted system of documentation (e.g., MLA).
- Have students reflect on the writing and research skills developed in this activity by brainstorming with them the ways in which these skills can be used in other courses or subject areas during their secondary and post-secondary education, and in their chosen field of work. **(SA) (CP)**

### **Summative Assessment**

- No summative assessment task is planned for this activity to allow students to begin reading the novel *Such Is My Beloved* and to write the first draft of their Independent Study.

### **Further Activities**

- Assign the reading of one or more short stories by Sinclair Ross which are also set in Canada, in the 1930's (but in a rural setting); present the NFB version of one or more of these short stories to further students' knowledge of the context of the Depression. Suggested stories: "One's a Heifer," "Cornet at Night," "The Painted Door." **(OD)**

- Present an excerpt of Hugh MacLennan's *Two Solitudes* (1945) for further insight into Canadian society (e.g., rural versus urban society) between the two wars; a passage dealing specifically with the issue of bilingualism is suggested. **(OD) (AC)**
- Present a well-known film set in the 1930's, such as *The Road to Perdition* starring Tom Hanks (2002). Have students note the impact of the Depression on characters' lives and, in the case of the suggested movie, the significance of various symbols and archetypes (e.g., the road, the quest) as well as the development of the themes of amorality and immorality (as suggested by the term "perdition").

## **Appendices**

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

## ACTIVITY INFORMATION 4.2 (EAL4U)

### Novel: *Such Is My Beloved*

#### Description

**Time:** 450 minutes

In this activity students analyse the elements of fiction in Callaghan's novel, *Such Is My Beloved*, with attention to the moral and social issues presented. Students select a moral dilemma in the novel and present their views in a two to three minute oral presentation and in a short opinion text.

#### 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 - 3

**Specific Expectations:** EAL4U-I-For.1 - 4 - 5  
EAL4U-I-Inv.2 - 3 - 4 - 7 - 8  
EAL4U-R-For.1 - 9 - 10 - 13 - 14  
EAL4U-R-Crit.1  
EAL4U-D-Rea.1 - 3  
EAL4U-D-Proc.2 - 3  
EAL4U-D-Gram.1 - 2 - 3 - 4  
EAL4U-D-Crit.3

#### Planning Notes

- Select a short story by Morley Callaghan to present to students, preferably the NFB film version of either "All the Years of Her Life" or "A Cap for Stephen" ("The Cap" - video); obtain necessary audio-visual equipment.
- Prepare general questions on the novel.
- Find the text of the *Song of Songs*, including a detailed analysis, in the bible study tools section of the following site: Crosswalk.com - <http://www.crosswalk.com>.
- Find the text of the eight Beatitudes to present to students, at the Catholic Encyclopedia found at the following site: <http://www.newadvent.org>. (An adapted version has been provided in the Appendix.)
- Prepare a checklist of effective seminar presentations.

- Prepare an evaluation grid for the summative assessment of students' written and oral responses on an issue in the novel.

## Activity Instructions

### Introduction

- Have students discuss at least two abstract concepts relating to morality, in groups; have students informally explain their responses to the class with reference to personal knowledge and experience. Suggested prompts: **(DE)**
  - Is freedom a pre-requisite of responsibility?
  - Is responsibility synonymous of morality?
  - Does fate and/or destiny rule a person's decisions and behaviour?
  - What is the difference between immorality and amorality?
  - Does everyone have a conscience? Why or why not?
  - Is evil always punished? Why or why not?
  - Are good and evil relative or absolute?
  - Can a person have a sense of morality without being religious and vice-versa?
  - Does intent determine guilt and/or justify actions?
  - How are moral law, civil law, and religious law different? similar?
- Present the print or NFB film version of a short story by Morley Callaghan (e.g., "All the Years of Her Life" or "A Cap for Steve") asking students to note how the elements of fiction in the story are similar to those of the novel, *Such Is My Beloved* (e.g., the focus on character and conflict, the plight of the poor, the focus on conflict, the concern with morality, the anti-hero, the descriptive style and imagery). **(DE)**
- In their journal, ask students to list the ways the issues and conflicts in the short story and in the novel relate to the themes of the unit, amorality and immorality. **(DE)**
- Have students share their list in a class brainstorming session; list students' responses on chart paper for future reference.
- Assign the remaining chapters of the novel to be read during the course of this activity.

### Exploration

(*Chapters I to IV*) Element of Fiction: Character

- Lead a brainstorming session in which students list the adjectives they associate with the protagonist, Father Dowling.
- Have students complete the list by skimming and scanning the first two chapters of the novel and by noting the adjectives and adverbs used to describe Father Dowling.
- Ask students to highlight the adjectives in the list that can be associated with the anti-hero.
- Have students focus on the two opening chapters, asking them to explain Father Dowling's motives for starting a relationship with Ronnie and Midge.
- Instruct students to select one of the main characters - either Father Dowling, Ronnie, or Midge; for homework, students explain the techniques used by Callaghan to reveal their chosen character, with reference to Chapters One to Four. **(FE)**

- Have students share their notes on characterization; emphasize the artistry of Callaghan's character development: his economy of words, the connotation of words, the concrete imagery, the focus on a few physical details to convey emotion; the selection of adjectives and adverbs to convey strong emotions; the description which alternates between inner and outer displays of emotion; the use of dialogue and actions to convey feelings and character.
- Discuss with students the differences in style used by the author when the point of view changes (e.g., Father Dowling; Midge and Ronnie).
- Have students demonstrate their understanding of a character's concerns and conflicts in a journal entry entitled "A Day in the Life of": students narrate a moment of conflict from the perspective of another character; students read their narrative texts to each other in groups. **(FE)**

*(Chapters V to XIII) Element of Fiction: Theme/Symbol*

- Ask students to focus on the theme of poverty in the novel; students analyse specific quotations and events which refer to this theme; ask students questions which lead them to understand another theme, that "moral independence and economic security seemed very closely related." (p. 42). Possible questions: **(FE)**
  - Why doesn't Father Dowling reproach Ronnie and Midge for their lack of morality?
  - Why does Father Dowling consider prostitution an economic problem, not just a moral one?
  - Find at least three quotations which demonstrate Father Dowling's belief that Ronnie and Midge are victims of "social disorder" (p. 42)?
  - In what way is Mr. Robison amoral?
- List the main themes of the novel on the board; ask students, in pairs or groups, to find at least two events and one quotation in the novel which relate to each theme (e.g., social injustice, hypocrisy, discrimination, prejudice, appearance versus reality, social conventions, conformity, immorality, greed, acceptance, alienation), and to explain their findings in their notes. **(FE)**
- Have students share their notes in a class discussion which focuses on the purpose of the novel and the author's intended message.
- Present the adapted version of the text of the eight Beatitudes, ask students, individually or in pairs, to examine the list of characteristics and to explain how this text (a) summarizes the values and priorities of Father Dowling and (b) summarizes the main point and themes of the novel.
- Discuss with students the effectiveness of the various recurring symbols or motifs found in the novel (e.g., Midge being able to see the Cathedral from her hotel; Father Dowling always being in a hurry; Midge's and Ronnie's feelings of guilt each time they see Father Dowling)
- Comment on the hierarchy of the Catholic Church as shown in the novel and ask students to explain the role of religion in Father Dowling's life.
- Have students brainstorm the following ideas suggested by the reading of *Such Is My Beloved*:
  - I am my brother's keeper.
  - I made it on my own, so should my brother.
  - My brother is a reflection of my spirituality therefore I must care for my brother.
  - Caring for my brother is the best thing I can do for me.

- Present to students the text of the *Song of Songs*; have students, in pairs, explain the ways in which the song relates to the novel, *Such is My Beloved*; present the religious interpretation of the song, emphasizing (a) the significance of the title and (b) the various kinds of love found in the novel (e.g., human love, divine love, love for the Church). **(FE)**
- Ask students, in groups, to research one of the five world religions (Islam, Buddhism, Hinduism, Judaism, Christianity), using print and electronic resources to research the origins, rules/tenets, traditions, and rituals of the selected religion; have students present their findings in a brief seminar presentation. **(T) (OD)**
- Have students present their seminars, receiving feedback from both the teacher, as well as their peers, in preparation for their independent study seminars. **(FE)**
- Using a prepared checklist, have students rate the following features of their peers' seminars on a scale of 1 to 4 (4 being the most effective): **(FE)**
  - introduction and conclusion
  - organization
  - eye contact and body language
  - voice quality (tone, intonation, speed, volume, clarity, pauses)
  - interest
  - sense of audience and purpose
  - vocabulary and level of language
  - use of conventions of grammar appropriately
  - respect of time limit.

*(Chapters XIV to XXV)* Element of Fiction: Plot/Conflict

- Have students informally debate whether or not the outcome of the novel would be the same if it were set in today's society.
- Have students, individually or in pairs, analyse various key events in the novel by explaining in what ways these events are turning points in the evolution of the protagonist, Father Dowling. Suggested events: **(FE)**
  - when Father Dowling first decides to visit Midge and Ronnie;
  - when Father Dowling decides to buy Ronnie and Midge "respectable" clothes;
  - when Father Dowling decides to ask for money;
  - when Father Dowling visits Mrs. Robison with Ronnie and Midge;
  - when Father Dowling visits the Bishop;
  - when Father Dowling is forced to leave the parish.
- Review students' analysis of the events, focussing on the turning points as moments of revelation and/or self-discovery.
- Discuss with students the alternatives or other choices that Father Dowling could have made, as well as other possible outcomes.
- Ask students to write a short opinion text in their journal in response to the following prompt: Father Dowling should or should not have tried to help Midge and Ronnie. **(FE)**
- Have students informally debate, in groups or in a panel discussion, some of the issues in the novel: the role of the Church in the community; the celibacy of the clergy; the role of women in the Church; the Church as a charitable organization; the role of the clergy in the community.

- Instruct students, in groups, to list the various kinds of conflict found in the novel; with reference to specific passages in the novel, students find and describe two examples of each kind of conflict, as well as the causes and the outcomes of the conflicts. **(FE)**
- Ask students to informally share their notes on conflict with the class and to compare and contrast their interpretation of events.(e.g., Who is the author blaming, if anybody? Has the author achieved closure? Who are the winners and losers of the various conflicts? )
- Have students explain in their notes (for homework) (a) the ways the events of the novel correspond to Aristotle’s tragic pattern (in Activity 2.1) and (b) the role of “fate” - as defined by Aristotle in the final outcome of the novel. **(FE)**
- Discuss with students the ways in which Father Dowling is a moral hero, not just a tragic one (e.g., his insanity is intended to be an act of sacrifice; he remains true to his conscience; he asserts the primacy of the individual and the ability of the individual to humanize institutions).
- Explain the summative assessment task: Students select a moral dilemma in the novel and present their views in a three-minute oral presentation and in a two-page opinion text or short essay answer. Some possible topics are: **(SE)**
  - Should the legal system be condemned for its treatment of Ronnie and Midge?
  - Is poverty the cause of Ronnie and Midge’s lifestyle?
  - Are Ronnie and Midge victims of society?
  - What role do social institutions (e.g., the legal system, religious institutions) have in shaping people’s perceptions, values, and even prejudices?
  - What can a single individual do in the face of social injustice?
  - What could Father Dowling have done differently to avoid the tragic outcome of the novel?
  - How can social institutions maintain their integrity and humanity?
  - Is Father Dowling to blame for the tragic results of his relationship with Ronnie and Midge?
- Students’ oral and written responses should consist of:
  - (a) Their analysis of the issue as it is presented in the novel, using quotations and references from the novel to clarify and support their ideas.
  - (b) Their own views on the issue, including their reasons for agreeing and/or disagreeing with the author’s views; students refer to their personal experience and knowledge to justify their views.
- Instruct students to select a topic and to brainstorm their ideas in a pro/con chart.
- Have students outline their ideas, formulate their main opinions, and select their supporting evidence.
- Have students write a draft of their opinion text (for homework); in pairs, students practice presenting the views expressed in their drafts and offer feedback on the views presented and make suggestions for the improvement of the oral presentation. **(FE)**
- Ask students to revise, proofread, and publish their opinion text.
- Have students submit their texts and present their views to the class for summative assessment, giving students the opportunity to informally debate the views expressed during the presentations. **(SE)**
- Have students assess each other’s seminar presentations (on a scale of 1 to 4, 4 being the most effective) using a prepared checklist. Suggested criteria: **(SA)**
  - introduction and conclusion
  - organization of ideas

- clarity of ideas
- completeness of ideas and of overall analysis
- use of quotations and references
- eye contact and body language
- voice quality (intonation, speed, volume, clarity, pauses)
- interest
- sense of audience and purpose
- vocabulary and level of language
- use of conventions of grammar
- use of time

### Summative Assessment

- Assess students' ability to respond critically to a literary work in an opinion text and oral presentation, according to the four categories of the Achievement Chart for Grade 12 English:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of the elements of fiction in a novel under study;
    - demonstrate understanding of the context, issues, and themes of the novel under study.
  - Thinking and Inquiry
    - apply critical thinking skills to analyse and explain a point of view;
    - draw conclusions and make inferences about the characters and events in a novel;
    - select relevant and convincing examples to defend a point of view.
  - Communication
    - communicate information and ideas clearly and logically;
    - use an appropriate level of language to express a point of view in an academic context.
  - Application
    - apply required language conventions correctly in oral and written communication;
    - apply oral communication skills and steps of a writing process to defend a point of view on issues in a novel under study;
    - make connections between the issues presented in a novel and society today.

### Further Activities

- Have students study the historical background of the Canadian Depression years and the impact of poverty, unemployment, and homelessness on Canadian society in the 1930's. Students relate their research to the characters in *Such Is My Beloved*. **(OD)**
- Have students read another novel (e.g., the award-winning novel, *The Loved and the Lost*) by Morley Callaghan (or two short stories) and then explain whether his point of view regarding issues of social justice and responsibility is consistent with that expressed in *Such Is My Beloved*.
- Invite a member of the clergy to speak to students about his role in the community, as well as the role of the Catholic Church.

- Have students read excerpts from Steinbeck's novel *The Grapes of Wrath* and discuss in small groups whether his point of view regarding social issues is consistent with Callaghan's views in *Such Is My Beloved*.
- Have students jigsaw their knowledge of the major religions (Islam, Buddhism, Hinduism, Judaism, Christianity), and research how humans have misinterpreted the fundamental precepts of the major faiths with disastrous results. **(OD)**
- Have student create a poster or collage of images from the Depression which captures the mood of the novel. **(OD)**

## **Appendices**

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

## ACTIVITY INFORMATION 4.3 (EAL4U)

### Essays: Moral and Ethical Issues

#### Description

**Time:** 150 minutes

In this activity, students analyse and assess a number of essays on ethical issues, focussing the form, content, and purpose of effective essay writing. Students compare and contrast two essays dealing with the same theme. Students assess the draft of their own and a peer's research essay, in preparation for their Independent Study in Activity 4.5.

#### 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 - 3

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

#### Planning Notes

- Select at least four essays on ethical issues, including essays reflecting various cultural perspectives. (See resources suggested throughout activity.)
- Prepare written and oral questions as well as checklists for the analysis and assessment of the selected essays.
- Provide students with chart paper and markers for the comparison-contrast of two essays.
- Provide students with an exemplar research essay on an author as a model for their own writing. Suggested resources:
  - *Canadian Writer's Handbook* by DAVIES and KIRKLAND - research paper on "Crossing the Bar" by Alfred Lord Tennyson, p. 86-91;
  - *Handbook for Writers* by TROYKA, et al., - research paper on "Towards the Last Spike" by E. J. Pratt, p. 744-751;

- Prepare a checklist, as suggested in activity, for the self and peer assessment of students' research essay.

## Activity Instructions

### Introduction

- Instruct students, in groups, to define the terminology of choices and consequences used in this unit (i.e. pragmatism, morality, immorality, amorality, ethics, values, idealism, altruism) in their own words and then to note the definitions provided in at least two print and/or electronic resources, including one with a Catholic perspective (e.g., New Advent's Catholic Encyclopedia, at <http://www.newadvent.org> - presents a comprehensive, insightful, and user-friendly glossary of terms and concepts); ask students to note the differences in the definitions. **(DE)**
- Explore with the class the literal and connotative meaning of each term above; remind students to define terms and concepts clearly in the essay, emphasizing the need to (a) assess the definition for clarity and completeness; (b) select a definition that is relevant and appropriate (e.g., a literary definition rather than a scientific one); (c) explain the quoted definition in their own words; (d) add insight and depth to a paper, avoiding simplistic or obvious definitions (e.g., heroic - the characteristics of a hero); (e) make the connection between the definition and their own research and ideas.
- Read with students with at least one example of an essay that defines an abstract concept (and in this case deals with a moral issue): from NORTON, Sarah and Nell WALDMAN, *Canadian Content* - "Beauty" by Susan Sontag, "Altruism" by Lewis Thomas, or "Hunger" (on anorexia) by Maggie Helwig; have students (a) identify the thesis and main secondary ideas in the essay, (b) note the use of transition words and expressions for clarity and order, and (c) note the ways in which numerous examples have been integrated into the essay for clarity and emphasis. **(DE)**
- Instruct students, to write their own definition of "beauty," "altruism," or "hunger" in their journal, formulating at least one example; have students compare their journal response with a peer's.

### Exploration

- Have students read at least two essays individually (in class and/or for homework); students respond to prepared questions on content and form, sharing their responses afterwards (e.g., "P4W" by Sally Armstrong; "Teeth" by Brian Lewis; "Genius or Madness" by Lynn Coady; "Nine Ways of Looking at a Critic" by Susan Swan; "The Sudbury Syndrome" by Will Ferguson; "I'm a Banana and Proud of It" by Wayson Choy; "Why We Crave Horror Movies" by Stephen King; "Kick 'Em Again" by Judy Rebick - in FLACHMANN, Kim, et al., *Reader's Choice*). Suggested questions: **(FE)**
  1. Identify and explain the thesis statement of the essay.
  2. What kind of essay is this? How is this essay structured?
  3. What is the author's purpose in writing this essay?
  4. Who is the intended audience? How do you know?

5. Locate and present the details introduced to support the author’s point of view.
  6. What is the tone of the essay? (e.g., satirical, ironic, straightforward, humorous, etc.)  
Support your opinion with details from the text.
  7. Is the level of language appropriate given the tone and the target audience? Explain.
  8. Are the sentence structure and diction varied to create specific effects? Give examples.
  9. What literary/stylistic devices are used in the essay for persuasion and effect?
- Ask students to determine, first individually and then in a class discussion, which of the two essays is more effective and to explain the reasons for their choice.
  - Review the concepts of an effective essay by brainstorming with the students’ previous acquired notions of essays.
  - Provide students with the prepared checklist on essays to be used in the analysis and assessment of selected essays.
  - Have students read two essays on the same issue (e.g., imperialism - “Shooting an Elephant” by George Orwell - in IVERSON, Margaret, et al., *Literary Experiences - Volume Two*, and “My Very Good Dear Friend” by Chief Dan George - in IVERSON, Margaret, et al., *Literary Experiences - Volume One*; choose from 11 essays “On the Cultural Mosaic” provided in NORTON, Sarah and Nell WALDMAN, *Canadian Content*). **(AC)**
  - Instruct students, in groups, to compare, contrast, and assess the essays, noting their findings in a chart under the following headings: topic, thesis, main ideas, secondary ideas, evidence, structure, tone, diction, stylistic devices. **(FE)**
  - Have students present their comparison-contrast charts and assessments.
  - Discuss with students the ways in which the context and various cultural perspectives are reflected in the essays. **(AC)**
  - Present students with an exemplar literary research essay as a model for their own writing, having them analyse it and assess in point-form (using the headings of the comparison-contrast chart).
  - Have students assess the drafts of their own research essays, individually and then with a peer, as they continue their Independent Study in preparation for Activity 4.5. The following checklist is suggested for self and peer assessment: **(SA)**

Independent Study: Essay Checklist	Rating: 1-2-3-4	Suggestions for Improvement
1. I have synthesized information from both print and secondary sources succinctly and accurately.		
2. I have collected relevant information from reliable primary and secondary sources.		
3. I have incorporated quotations and cited all of my sources accurately according to MLA format.		
4. I have organized my research and ideas clearly and logically in well-defined sections, maintaining a clear focus.		

5. I have clearly and accurately explained my ideas and information, demonstrating insight and critical thinking.		
6. I have accurately analysed the elements of fiction and literary/stylistic devices in a work of fiction by my chosen author.		
7. I have explained and integrated concepts of literary criticism into my essay.		
8. I have demonstrated a complete and thorough understanding of my selected author, his/her life and times, works, and overall style of writing.		
9. I have respected all language conventions (e.g., spelling, grammar, sentence structure, transitional sentences, punctuation, capitalization, level of language).		
10. I have proofread my text with reference to print and electronic resources (e.g., dictionaries, thesaurus, word processing program).		

- Conference with students as they assess and revise the drafts of their research essays.

### **Summative Assessment**

- No summative assessment task is planned for this activity, as students continue their Independent Study (Activity 4.5).

### **Further Activities**

- Have students conduct a historical overview of the essay genre. Have them consider the evolution from the initial “essais” to the present day, explaining how and why the essay has evolved over time.
- Have students read an essay on a controversial topic and write a rebuttal essay (not necessarily reflecting their own views) to practice considering opposing points of view.
- Have students listen to a local radio talk show, asking them to note the issues and views presented. Instruct students, in pairs, to give their views on the issues in a simulated talk show, with one student assuming the role of the talk show host and the other, the caller. Students tape record their simulation and present their recording to their peers. **(T)**
- Have students briefly research the life, works, and concepts of ethics and morality of Catholic theologians such as St. Augustine, St. Thomas Aquinas; students report their findings in an informal oral presentation.

### **Appendices**

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

## ACTIVITY INFORMATION 4.4 (EAL4U)

### **Drama: *An Enemy of the People***

#### **Description**

**Time:** 300 minutes

In this activity, students read Ibsen's *An Enemy of the People* aloud in class, focussing on the moral and social issues presented. Students assess critics' views of the play and answer prepared questions. Students view the film *Prisoner of Honour* and discuss the parallel issues raised in the film and the play. Students respond creatively to the play in a short essay answer in which they justify the decisions of a character.

#### **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 - 2  
EAL4U-D-OE.1 - 2

**Specific Expectations:** EAL4U-I-For.1 - 6  
EAL4U-I-Inv.2 - 3 - 6 - 8  
EAL4U-R-For.1 - 4 - 5 - 9 - 10 - 14 - 15  
EAL4U-R-Crit.1 - 2 - 3  
EAL4U-D-Rea.1 - 3  
EAL4U-D-Gram.1 - 3 - 4 - 5  
EAL4U-D-Crit.2 - 3

#### **Planning Notes**

- Select a variety of essays on the role of literature in society. (See suggested texts in Introduction.)
- Prepare a brief biographical note on Henrik Ibsen.
- Prepare oral and written questions based on the play.
- Download the text of Ibsen's speech, "The Task of the Poet" (1874) and locate literary criticism on Ibsen's play, *An Enemy of the People* (e.g., see Technological Resources in the unit overview).
- Locate a copy of the film *Prisoner of Honour* (directed by Ken Russell, starring Richard Dreyfuss and Oliver Reed, Warner Home Video, HBO Film, USA, 1991 - 90 minutes) which also deals with the theme of society burying the truth; prepare necessary audio-visual equipment.

- Prepare an evaluation grid for the summative assessment of students' short essay answer on the play.

## Activity Instructions

### Introduction

- Assign a selection of essays by writers on literature; have groups of students select one of the assigned essays (a different essay for each group). Suggested texts: **(DE) (AC)**
  - from *Viewpoints 12*:
    - "Reading on 'the Rez'" by Tomson Highway, p. 6-7;
    - "For the Love of Books" by Rita Dove, p. 7-9;
    - "How Reading Changed My Life" by Ann Quindlen, p. 12;
    - "Why I Write" by George Orwell, p. 263.
  - from *Canadian Content*:
    - "The Trouble With Readers" p. 218;
    - "Why Write?" p. 305;
    - "With Pens Drawn" by Mario Vargas Llosa, p. 334,
    - "The Case for Curling Up With a Book" by Carol Shields, p. 404;
- Instruct the groups of students to: **(DE)**
  - identify and paraphrase three to five key statements in the text about the importance or role of literature;
  - list at least five examples of stories, novels, essays/articles, and movies that have changed their way of thinking about certain moral and social issues;
  - explain in their own words the role of literature in their lives and in today's society in general.
- Have students share their responses with other groups according to the jigsaw method of collaborative learning.
- Read with students Ibsen's views on "The Task of the Poet" (1874), emphasizing the reasons why Ibsen is considered a social critic and even a "rebel".

### Exploration

- Present the background of the playwright, Henrik Ibsen (e.g., born in 1828 and died in 1906, 19<sup>th</sup> century Norwegian playwright, known as the founder of modern prose drama, known for his plays dealing with social issues, influenced other writers such as George Bernard Shaw).
- Have students make predictions about the subject of the play, on the basis of the title, *An Enemy of the People*.
- Assign the various roles of the play to students and undertake the reading of the play aloud, stopping at the end of each act to have students discuss events and passages in the play and to answer questions.
- Have students write notes in their tracking journal and answer prepared questions pertaining to the play individually and/or in groups.

Suggested questions: (FE)

- *Act One*
  - Describe the relationship between Dr. Stockmann and the people of the community (e.g., Billings and Horstad).
  - Describe the relationship between Dr. Stockmann and his brother, the Mayor.
  - What discovery does Dr. Stockmann make in this act and what is everyone's immediate reaction to this discovery?
- *Act Two*
  - What does Horstad suggest doing about the situation at the Baths at the beginning of this act? Draw conclusions as to Horstad's motives for making this suggestion.
  - What is Mayor Peter Stockmann's reaction to the report? What values and beliefs are demonstrated by this reaction? Quote a sentence which accurately demonstrates his opinion (e.g., "Oh, the public doesn't require any new ideas. The public is best served by the good, old-established ideas already." - p. 158).
  - How is the final conversation between Dr. Stockmann and his brother significant?
- *Act Three*
  - In this act, the play takes a drastic turn for the main character, Dr. Stockmann. Briefly list the chain of events which cause the editor and those around him to have a change of heart pertaining to publishing Dr. Stockmann's findings.
  - Why do you think people would behave in this manner considering the Baths are dangerous? Explain.
- *Act Four*
  - Explain the significance of the title of the play as the actions unfold in this act.
  - Determine who is morally right in the play. How do perceptions determine who is right and wrong in the play?
  - What is the overall opinion of the townspeople of Dr. Stockmann by the end of this act (e.g., madness must run in his family, "sheer malice", "freethinker")?
- *Act Five*
  - List the numerous repercussions of Dr. Stockmann's actions in Act Four (e.g, Petra losing her teaching job, stones being thrown into the house, Dr. Stockmann's dismissal from the Baths committee and a petition against his practice as a doctor, Ejlif and Morten fighting with other boys at school).
  - Explain Dr. Stockmann's last line of the play, "the strongest man in the world is he who stands most alone" (p. 215), with reference to the play and to the role of the writer in general.
- Have students reflect on the overall message of the play by responding to the following questions in a brief paragraph in their notes or journal: (FE)
  - (a) Where does the responsibility of the condition of the Baths lie - the Government, the People, the Newspaper (media)? Justify your response with reference to the play.
  - (b) Could a similar conflict between individual and society occur today? Justify your response with reference to your own experience and knowledge.
- Have students consult print and electronic resources to locate and note at least two critics' comments on Ibsen's works and impact; have students write a journal entry commenting on the opinions expressed in the literary criticism and their personal reaction to the play as a whole. (FE)

- Have students view the film *Prisoner of Honour* (or clips of one or two key scenes); discuss how both the main character in the film and Dr. Thomas Stockmann of *An Enemy of the People* are involved in quite similar situations with the same theme of burying the truth.
- Review with students the rules for integrating quotations correctly into a text, with attention to punctuation and capitalization (in preparation for the assessment task of this activity and of Activity 4.5).
- Have students complete various proofreading exercises on sentence structure, emphasizing the use of parallel structure (in preparation for the assessment task of this activity and of Activity 4.5).
- Instruct students, in pairs, to proofread the two journal responses written in this activity with attention to punctuation, capitalization, and sentence structure.
- Have students respond creatively to the play in a short essay answer (to be done in class and with the use of their copy of the play). Suggested topic: **(SE)**
  - Assume the persona of *one* of the following characters, and justify the decisions “you” made throughout the play: Dr. Thomas Stockmann, Mayor Peter Stockmann, Captain Horster, OR Mr. Hovstad the editor. In your response, refer to at least three specific events or decisions presented in the play *An Enemy of the People*.
- Have students assess the strengths and weaknesses of their creative response, formulating strategies to improve their writing skills. **(SA)**

### **Summative Assessment**

- Assess students’ ability to respond critically to a literary work, according to the four categories of the Achievement Chart for Grade 12 English:
  - Knowledge and Understanding
    - demonstrate understanding of the concepts and themes of the play (e.g., mob effect);
    - demonstrate understanding of elements of fiction in the play, focussing on character and conflict.
  - Thinking and Inquiry
    - apply critical thinking skills of hypothesizing and justifying a point of view with specific and well-chosen references to a play under study;
    - demonstrate creativity in assuming the point of view of a character in a play;
    - draw conclusions and make inferences about a character’s motivations.
  - Communication
    - communicate information and ideas clearly and logically in a short essay answer;
    - communicate for an academic audience and for the purpose of presenting his/her point of view based on the play.
  - Application
    - apply required language conventions appropriately with attention to sentence structure, punctuation, quotation marks, and capitalization;
    - make connections between the issues presented in a play and society today.

### **Further Activities**

- Have students dramatize a key scene from the play (e.g., town meeting at Captain Horster’s home).

- Have students read a play by Anton Chekhov and/or George Bernard Shaw, comparing the themes presented to those of Ibsen.
- Have students research the literary criticisms of the chosen Anton Chekhov and/or George Bernard Shaw play, comparing the critics views on their work compared to Ibsen.
- Have students write a newspaper article as if they are a newspaper reporter reporting one of the crises presented in the play (e.g., the mayor's initial reaction to Dr. Stockmann's speech; Dr. Stockmann's home is vandalized; Dr. Stockmann is fired, the accusations faced by Dr. Stockmann, the inheritance scheme.)

## **Appendices**

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

## ACTIVITY INFORMATION 4.5 (EAL4U)

### Independent Study: Presentation and Publication

#### Description

**Time:** 240 minutes

In this activity, students finalize their Independent Study, submitting their research essay and presenting their seminar. They assess their peer's seminar presentations according to a list of criteria.

#### 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 - 3 - 4 - 5

**Specific Expectations:** EAL4U-I-For.2 - 3 - 4 - 5  
EAL4U-I-Inv.5 - 7 - 8  
EAL4U-R-For.1 - 4 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16  
EAL4U-R-Crit.1 - 2 - 3  
EAL4U-D-Rea.1 - 3  
EAL4U-D-Res.1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
EAL4U-D-Proc.1 - 2 - 3 - 5 - 6 - 7  
EAL4U-D-Gram.1 - 3 - 4 - 5  
EAL4U-D-Crit.1 - 2 - 3

#### Planning Notes

- Prepare schedule for seminars.
- Prepare handout of peer assessment checklists for seminar presentations.
- Provide necessary material (e.g., overheads, markers, chart paper, glue) and audio-visual equipment (e.g., CD player, VCR, overhead projector, *PowerPoint* or other presentation program) during the planning and delivery of the seminars.

## Activity Instructions

### Introduction

- Conduct a diagnostic assessment of students' understanding of the requirements of oral presentations and brainstorm a list of the do's and don't's of effective oral presentations. **(DE)**
- Review the criteria for the assessment of the Independent Study research essay and seminar with students, as listed in the achievement charts Appendices 4.5.1 and 4.5.2.
- Conference with students as they proofread, revise, and finalize their research essay with the use of print and electronic sources.
- Provide some time for students to briefly rehearse their seminar presentation with a peer.
- Handout out peer assessment sheets to students and review the criteria they are to note during students' seminar presentations.

### Exploration

- Have students hand in their research essay (including outline, reading log, research log, drafts and revisions). **(SE)**
- Have students present their seminar based on the research of their chosen author (Suggestion: Authors can be presented chronologically, beginning with the earliest author to the most recent.) **(SE)**
- Instruct students to assess their peers' presentations with the use of a checklist. Suggested criteria:
  - The CONTENT is
    - clear
    - complete
    - organized
    - accurate
    - informative
    - well-supported
    - insightful.
  - The CREATIVE ELEMENT
    - demonstrates originality
    - is detailed and well planned
    - relates to the information presented
    - is well explained
    - is well integrated.
  - The OUTLINE/HAND-OUT
    - is formatted clearly and neatly
    - is visually appealing
    - makes correct use of headings
    - complete and informative
    - avoids unnecessary details/information
    - sequences information logically.

- DELIVERY: The speaker
  - maintains audience's interest
  - demonstrates confidence
  - establishes a good rapport with students
  - fields questions effectively
  - uses appropriate intonation and pace
  - speaks clearly and audibly
  - displays correct demeanor and posture
  - uses appropriate level of language
  - maintains eye contact
  - uses language conventions correctly.
  
- Ask students to reflect on the process of the seminar and their communication skills by completing a reflective questionnaire (e.g., Which of the skills developed in this activity will you be able to use in university or in your chosen career? What would you have done differently before or during the seminar? What problems did you encounter before and during the seminar and how did you deal with them?). **(SA) (CP)**
- Have students reflect orally or in writing on the Independent Study, asking them to explain how the skills developed during the Independent Study might be applied to other subject areas, to their post-secondary studies, and to various fields of work. **(SA) (CP)**

### **Summative Assessment**

- Assess students' writing and research skills in a research essay on the life and works of an author, according to the following four categories of the Achievement Chart for Grade 12 English Literature:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of the form and purpose of a research essay;
    - demonstrate understanding of the elements of fiction in a selected work of fiction;
    - demonstrate understanding of information and literary criticism collected through research;
    - demonstrate understanding of an author's style of writing.
  - Thinking and Inquiry
    - select and synthesize research information on an author's life, works, and times;
    - interpret literary criticism of author's works and formulate own opinions about an author's works;
    - analyse a work of fiction in terms of form and content, demonstrating insight;
    - draw conclusions based on research of author and his/her life and works.
  - Communication
    - communicate ideas and information that are clear, complete, and accurate;
    - use logical organizational pattern (e.g., chronological approach) and maintain focus;
    - communicate for an academic audience;
    - demonstrate command of the research essay.

- Application
  - apply language conventions correctly;
  - apply reading strategies to conduct research and to analyse a work of fiction;
  - apply all of the steps of writing process;
  - use technology to conduct research and to proofread, format, and publish an essay;
  - make connections between the author's life and times and his/her work and own analysis and criticism of a selected work.
- Assess students' speaking skills in a seminar presenting the research of the life and works of an author, according to the following four categories of the Achievement Chart for Grade 12 English:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of the conventions of the seminar presentation;
    - demonstrate understanding of research information on the author's life, work, and impact;
    - demonstrate understanding of the elements of fiction of stylistic devices in a work of fiction.
  - Thinking and Inquiry
    - analyse, synthesize, and explain information and ideas on a chosen author's life, works, and times;
    - support ideas and opinions with well-chosen references and quotations;
    - demonstrate creativity in the production of a relevant and appropriate audio-visual aid;
    - draw conclusions and make inferences about an author and his/her overall style and accomplishments.
  - Communication
    - communicate information and ideas clearly and logically in a seminar presentation, respecting time limit and answering questions from the audience;
    - use appropriate diction and precise vocabulary to communicate for an academic audience;
    - demonstrate command of oral communication skills in a seminar presentation.
  - Application
    - use correct grammar when speaking for academic purposes;
    - apply oral communication skills and media conventions and techniques appropriately in a seminar presentation;
    - make connections between research and their analysis and criticism of an author's works.

### **Further Activities**

- Have students read a novel or play by an author of their choice, based on interest from the seminar presentations in class.
- Have students prepare trivia questions and answers based on information presented during seminars.
- Based on their research of an author's life and times, have students write a journal entry deciding whether or not being a writer is a potential career in their future. **(CP)**
- Have students find information on how to become a critic. **(CP)**

## **Appendices**

Appendix EAL4U- 4.5.1: Achievement Chart - Research Essay

Appendix EAL4U- 4.5.2: Achievement Chart - Independent Study Seminar

**Achievement Chart - Research Essay**

**Appendix EAL4U 4.5.1**

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and Criteria</i>	<i>Level 1 50 - 59 %</i>	<i>Level 2 60 - 69 %</i>	<i>Level 3 70 - 79 %</i>	<i>Level 4 80 - 100 %</i>
<b><i>Knowledge/Understanding</i></b>				
The student: - demonstrates knowledge of form of a research essay. - demonstrates understanding of research information on an author’s life, works, and criticism. - demonstrates understanding of elements of fiction and an author’s style in a work of fiction.	The student demonstrates <b>limited knowledge and understanding</b> of a research essay, of a work of fiction, and of research information on the life, works and times of an author.	The student demonstrates <b>some knowledge and understanding</b> of a research essay, of a work of fiction, and of research information on the life, works, and times of an author.	The student demonstrates <b>considerable knowledge and understanding</b> of a research essay, of a work of fiction, and of research information on the life, works and times of an author.	The student demonstrates <b>thorough and insightful knowledge and understanding</b> of a research essay, of a work of fiction, and of research information on the life, works and times of an author.
<b><i>Thinking/Inquiry</i></b>				
The student: - uses inquiry thinking skills to synthesize research and criticism on an author’s life, works, and times. - applies critical skills to analyse a work of fiction and to draw conclusions based on research.	The student uses critical thinking skills <b>with limited effectiveness</b> and applies <b>few of the skills</b> of an inquiry process.	The student uses critical thinking skills <b>with moderate effectiveness</b> and applies <b>some of the skills</b> of an inquiry process.	The student uses critical thinking skills <b>with considerable effectiveness</b> and applies <b>most of the skills</b> of an inquiry process.	The student uses critical thinking skills <b>with a high degree of effectiveness</b> and applies <b>all or almost all of the skills</b> of an inquiry process.
<b><i>Communication</i></b>				
The student: - communicates ideas and information that are clear, complete, and accurate. - sequences ideas and information clearly and logically. - uses appropriate diction and precise vocabulary. - demonstrates command of the research essay.	The student communicates <b>with limited clarity and logic</b> and <b>with a limited sense</b> of audience and purpose, demonstrating <b>limited command</b> of the research essay.	The student communicates <b>with some clarity and logic</b> and <b>with some sense</b> of audience and purpose, demonstrating <b>moderate command</b> of the research essay.	The student communicates <b>with considerable clarity and logic</b> and <b>with a clear sense</b> of audience and purpose, demonstrating <b>considerable command</b> of the research essay.	The student communicates <b>with a high degree of clarity, logic, and confidence</b> and <b>with a strong sense</b> of audience and purpose, demonstrating <b>extensive command</b> of the research essay.

<i>Application</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- uses the required language conventions correctly.</li> <li>- uses reading strategies to conduct research and analyse fiction.</li> <li>- uses a writing process, presenting all steps and drafts.</li> <li>-uses technology to conduct research and to revise and publish a research essay.</li> <li>- makes connections between research information on an author's life and works and own analysis and criticism.</li> </ul>	<p>The student uses language conventions and reading strategies <b>with limited accuracy and effectiveness</b>; uses a writing process and technology <b>with limited competence</b> and makes connections <b>with limited effectiveness</b>.</p>	<p>The student uses language conventions and reading strategies <b>with some accuracy and effectiveness</b>; uses a writing process and technology <b>with moderate competence</b> and makes connections <b>with moderate effectiveness</b>.</p>	<p>The student uses language conventions and reading strategies <b>with considerable accuracy and effectiveness</b>; uses a writing process and technology <b>with considerable competence</b> and makes connections <b>with considerable effectiveness</b>.</p>	<p>The student uses language conventions and reading strategies <b>accurately and effectively all or almost all of the time</b>; uses a writing process and technology <b>with a high degree of competence</b> and makes connections <b>with a high degree of effectiveness</b>.</p>
<p>Comment: A student whose achievement is below level 1 (less than 50 %) does not meet the required overall expectations for this task.</p>				

**Achievement Chart - Independent Study Seminar**

**Appendix EAL4U 4.5.2**

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and Criteria</i>	<i>Level 1 50 - 59 %</i>	<i>Level 2 60 - 69 %</i>	<i>Level 3 70 - 79 %</i>	<i>Level 4 80 - 100 %</i>
<b><i>Knowledge/Understanding</i></b>				
The student: - demonstrates knowledge of the conventions of the seminar presentation. - demonstrates understanding of elements of fiction and stylistic devices in a work of fiction. - demonstrates understanding of research information on an author’s life, work, and times.	The student demonstrates <b>limited knowledge</b> of the conventions of a seminar presentation and a <b>limited understanding</b> of a work of fiction and of research information.	The student demonstrates <b>some knowledge</b> of the conventions of a seminar presentation and <b>some understanding</b> of a work of fiction and of research information.	The student demonstrates <b>considerable knowledge</b> of the conventions of a seminar presentation and a <b>considerable understanding</b> of a work of fiction and of research information.	The student demonstrates <b>thorough and insightful knowledge</b> of the conventions of a seminar presentation and a <b>thorough and insightful understanding</b> of a work of fiction and of research information.
<b><i>Thinking/Inquiry</i></b>				
The student: - uses inquiry thinking skills to synthesize research and criticism on an author’s life, works, and times and to support opinions with well-chosen references and quotations. - applies critical skills to analyse a work of fiction and to draw conclusions based on research. - demonstrates creativity in the production of an audio-visual aid.	The student uses critical and creative thinking skills <b>with limited effectiveness</b> and applies <b>few of the skills</b> of an inquiry process.	The student uses critical and creative thinking skills <b>with moderate effectiveness</b> and applies <b>some of the skills</b> of an inquiry process.	The student uses critical and creative thinking skills <b>with considerable effectiveness</b> and applies <b>most of the skills</b> of an inquiry process.	The student uses critical and creative thinking skills <b>with a high degree of effectiveness</b> and applies <b>all or almost all of the skills</b> of an inquiry process.

<i>Communication</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- communicates ideas and information that are clear, complete, and accurate.</li> <li>- sequences ideas and information clearly and logically.</li> <li>- uses appropriate diction and precise vocabulary, for academic purposes.</li> <li>- demonstrates command of oral communication skills in a seminar presentation.</li> </ul>	<p>The student communicates <b>with limited clarity</b> and <b>with a limited sense</b> of audience and purpose, demonstrating <b>limited command</b> of the seminar presentation.</p>	<p>The student communicates <b>with some clarity</b> and <b>with some sense</b> of audience and purpose, demonstrating <b>moderate command</b> of the seminar presentation.</p>	<p>The student communicates <b>with considerable clarity</b> and <b>with a clear sense</b> of audience and purpose, demonstrating <b>considerable command</b> of the seminar presentation.</p>	<p>The student communicates <b>with a high degree of clarity, and with confidence</b> and <b>with a strong sense</b> of audience and purpose, demonstrating <b>extensive command</b> of the seminar presentation.</p>
<i>Application</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- uses language conventions correctly.</li> <li>- uses oral communication skills and media conventions and techniques in a seminar.</li> <li>- makes connections between research and analysis and criticism of an author's works.</li> </ul>	<p>The student uses language conventions and oral communication skills <b>with limited accuracy and effectiveness</b> and uses media conventions and makes connections <b>with limited effectiveness</b>.</p>	<p>The student uses language conventions and oral communication skills <b>with some accuracy and effectiveness</b> and uses media conventions and makes connections <b>with some effectiveness</b>.</p>	<p>The student uses language conventions and oral communication skills <b>with considerable accuracy and effectiveness</b> and uses media conventions and makes connections <b>effectively</b>.</p>	<p>The student uses language conventions and oral communication skills <b>accurately and effectively all or almost all the time</b> and uses media conventions and makes connections <b>effectively and creatively</b>.</p>
<p>Comment: A student whose achievement is below level 1 (less than 50 %) does not meet the required overall expectations for this task.</p>				



## UNIT 5 (EAL4U)

### Freedom of Choice and the Future

#### Unit Description

**Time:** 19 hours

In this unit, students focus on the impact of the media as a tool for manipulation and control, as they read critical texts and examine the radio broadcast and movie, *War of the Worlds*. They formulate their own opinions on the issue of censorship and write an article on the role of the media. Through the study of Margaret Atwood's futuristic novel, *The Handmaid's Tale*, students explore various issues, including the struggle for freedom in society. They respond to the novel and its issues in a textual analysis and in a multi-media presentation.

#### 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

**Specific Expectations:** EAL4U-I-For.1 - 2 - 3 - 4 - 6  
EAL4U-I-Inv.2 - 3 - 5 - 7 - 8  
EAL4U-R-For.1 - 4 - 5 - 6 - 7 - 9 - 10 - 12 - 13 - 14 - 15 - 16  
EAL4U-R-Crit.1 - 2  
EAL4U-D-Rea.1 - 2 - 5  
EAL4U-D-Res.1 - 2 - 3 - 4 - 5 - 7 - 10  
EAL4U-D-Proc.2 - 3 - 5 - 6 - 7  
EAL4U-D-Gram.1 - 2 - 3 - 4 - 5  
EAL4U-D-Crit.1 - 2 - 3

#### Activity Titles

#### Time

<b>Activity 5.1:</b> Introduction to the Novel: Freedom of Expression	100 minutes
<b>Activity 5.2:</b> The Power of the Media: <i>War of the Worlds</i>	300 minutes
<b>Activity 5.3:</b> Novel: <i>The Handmaid's Tale</i>	470 minutes
<b>Activity 5.4:</b> Multi-media Presentation: <i>The Handmaid's Tale</i>	270 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 Plan (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 the following resources:

### **Pedagogical**

ATWOOD, Margaret, *The Handmaid’s Tale*, Toronto, McClelland-Bantam Inc., 1989, 293 p.

### **Reference/Consultation**

ATWOOD, Margaret, *Second Words/Selected Critical Prose*, Toronto, Anansi Press, 1982, 444 p.

CLARKE, Arthur C., and Stephen BAXTER, *The Light Of Other Days*, New York, Tom Doherty Associates, 2000.

HAUSMAN, Carl, *Lies We Live By: Defeating Double-Talk and Deception in Advertising Politics and the Media*, London, Routledge, 2000.

- HAYES, Becci, and Lars THOMPSON, *Companions to Literature: The Handmaid's Tale*, SBF Media.
- HENGEN, Shannon, Sharon R. WILSON and Thomas B. FRIEDMAN, eds., *Approaches to Teaching Atwood's The Handmaid's Tale & other works*, Chicago, Modern Language Association of America, 1996.
- JENSEN, Carl, *20 Years of Censored News*, New York, Seven Stories Press, 1997.
- KICK, Russ, ed., *You Are Being Lied to*, New York, The Disinformation Company Ltd., 2001.
- KILBOURNE, Jean, *Deadly Persuasion: Why Women and Girls Must Fight the Addictive Power of Advertising*, New York, The Free Press/Simon and Schuster Inc., 1999.
- PIPHER, Mary, *Reviving Ophelia: Saving the Selves of Adolescent Girls*, New York, Ballantine Books, 1994.
- RAMPTON, Sheldon, and John STAUBER, *Trust Us We're Experts: How Industry Manipulates Science and Gambles With Your Future*, USA, Penguin Putnam Inc., 2001.
- ROBINSON, Dave, and Chris GARRATT, *Introducing Ethics*, USA, Totem Books, 1996.
- ROHMANN, Chris, *A World of Ideas - A Dictionary of Important Theories, Concepts, Beliefs, and Thinkers*, New York, The Ballantine Publishing Group, 1999.
- SHERMER, Michael, *Why People Believe Weird Things: Pseudoscience, Superstition and Other Confusions of Our Time*, New York, W. H. Freeman and Company, 1997.

### **Material**

- The Handmaid's Tale*, Video/VHS, Cinecom Entertainment, Canada, 1990.
- Adbusters - The Media Foundation, 1243 West 7<sup>th</sup> Ave., Vancouver, B. C. V6H 1B7, (604) 736-9401 (adbusters@adbusters.org).

### **Technological**

#### Censorship:

- <http://www.st-charles.lib.il.us/low/banned.htm> (sites related to). (consulted August 2002)
- <http://www.booksatoz.com/censorship/index.htm>
- <http://www.2.cs.cmu.edu/People/spok/most-banned.htm/>
- Margaret Atwood's Information Site. (consulted October 12, 2002)
- <http://www.web.net.owtoad.com>
- Random House (Reader's Group Companion). (consulted October 12, 2002)
- <http://www.randomhouse.com>
- Skeptic Magazine. (consulted August 17, 2002)
- <http://www.cs.man.ac.uk/skeptic>
- Utne Reader. (consulted August 17, 2002)
- <http://www.utnereader.com>
- What! Magazine. (consulted August 17, 2002)
- <http://www.mediafinder.com/index.cfm>
- Z Net. (consulted August 17, 2002)
- <http://www.zmag.org>

## ACTIVITY INFORMATION 5.1 (EAL4U)

### Introduction to the Novel: Freedom of Expression

#### Description

**Time:** 100 minutes

In this activity, students research the issue of censorship as it relates to selected works of literature and are introduced to the novel under study in this unit, Margaret Atwood's *The Handmaid's Tale*. They explore the pros and cons of censorship in the media and in literature. They form opinions based on their research and present their findings in informal oral presentations.

#### Strands and Expectations

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

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

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

#### Planning Notes

- Prepare a questionnaire on freedom of expression and the media. (See Introduction.)
- Preview Internet sites (listed in resources of unit overview) pertaining to censorship.
- Select authors and/or works of literature for students' research on censorship.  
Note: many novels currently studied in classrooms throughout the province were once banned - students may be interested in researching the reasons behind these bans in light of having previous knowledge of the content of the novels (e.g., *The Catcher in the Rye* by J. D. Salinger; *Lord of the Flies* by William Golding; *The Pigman* by Paul Zindel; *The Handmaid's Tale* by Margaret Atwood; *The Great Gatsby* by F. Scott Fitzgerald; *Brave New World* and other Aldous Huxley novels; *To Kill a Mockingbird* by Harper Lee; *Of Mice and Men* by John Steinbeck; *Huckleberry Finn* by Mark Twain, *The Diviners* by Margaret Laurence; *Harry Potter and the Philosopher's Stone* by J.K. Rowling.).
- Prepare an evaluation grid for the formative assessment of students' application of speaking skills in oral presentations.

## Activity Instructions

### Introduction

- Have students brainstorm, in groups or as a class, a list of reasons for and against censorship. Suggested prompts: **(DE)**
  - Is there too much violence in children's cartoons?
  - Are the ratings of various movies by censors realistic and fair to teenagers?
  - To what extent should the age of the viewers be taken into consideration by censors?
  - Should parents monitor their children's choices of books, movies, Internet sites, and/or TV shows?
  - Are music videos appropriate for children?
  - Should certain song lyrics be censored?
- Have students complete a questionnaire which includes a series of questions which explore attitudes towards freedom and media in preparation for media study. **(DE)**

#### Questionnaire: Censorship versus Freedom of Expression

What is freedom?

What is a free country?

What is freedom of speech?

What is thinking?

Is all thinking the same?

What is a skeptic?

What is a cynic?

Does anything control thinking in a free society? Explain.

Where do citizens in a free society obtain information?

What is the role of the media in a free society?

Who owns the media?

Who regulates the media?

What is the media's responsibility to the citizens in a free society?

What use is made of the media in our society today?

What use should be made of the media in our society?

(Questionnaire can be given again at the end of the unit to gauge any shift in students' responses.)

- Discuss briefly afterwards, ensuring students understand the main ideas (e.g., differences between skepticism and cynicism, the existence of huge media conglomerates, influences of the media in general). **(DE)**

### Exploration

- Have students research the pros and cons of censorship on selected Internet sites as well as the process of banning (e.g., implementation, lifting a ban, restricting the audience). **(T)**
- Have students share their information with the class.

- Assign students, individually or in pairs, a work of literature which has either been banned or challenged at one point in time; instruct students to research (in class and/or at home) the various reasons behind the ban and those involved in implementing the ban. **(T)**
- Have students present their findings in informal oral presentations to the class.
- Have students debate whether they feel the banning of the various novels was justified or not. **(FE)**
- Introduce Margaret Atwood's *The Handmaid's Tale* to students, focussing on (a) its purpose as a futuristic novel (e.g., to criticize various aspects of current society) and (b) the reasons why this novel is considered controversial (by religious fundamentalist groups, for example); assign two-thirds of the novel (up to the end of Section X) to students, in preparation for Activity 5.3; provide some class time for silent sustained reading.

### **Summative Assessment**

- No summative assessment task is planned for this activity as students begin reading Margaret Atwood's *The Handmaid's Tale*.

### **Further Activities**

- Have students conduct research on rules and regulations restricting movies and television shows in various countries, noting similarities and differences in policies and practices.
- Have students write a fictional letter to a parent, justifying the teaching of a formerly banned novel.
- Have students write a fictional letter to the editor expressing their views about the censorship of movies.

### **Appendices**

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

## ACTIVITY INFORMATION 5.2 (EAL4U)

### The Power of the Media: *War of the Worlds*

#### Description

**Time:** 300 minutes

In this activity, students read articles and essays on the role of the media in society. They examine the impact of the 1938 radio broadcast, *War of the Worlds* and view and analyse the filmed version of this broadcast. Students write an article on the impact of the media.

#### 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

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

#### Planning Notes

- Locate articles and essays on the media (see texts suggested in Exploration.), and prepare written and oral questions on ideas presented in the articles or essays.
- Prepare a hand-out listing controversial quotes on the media.
- Obtain 1938 radio broadcast of *War of the Worlds*. (Consult the following site: <http://www.phy.syr.edu/courses/modules/SETI/HISTORY/WOW/warofworlds.html>.) Prepare background information of the actual radio broadcast and procure necessary electronic equipment.
- Prepare questions for the comparison of the radio broadcast and the film version of *War of the Worlds*.
- Obtain film version of *War of the Worlds* (e.g., *War of the Worlds*, Produced by George Pal, 1954) and procure necessary audio-visual equipment.

- Prepare evaluation grids for the formative and summative assessment of students' articles on the media.

## Activity Instructions

### Introduction

- Discuss students' prior knowledge of the radio version of *War of the Worlds* **(DE)**
- Provide students with background information on this famous radio broadcast (e.g., radio broadcast by Orson Wells on Halloween night in 1938; Wells informed listeners at the beginning of the program that they were listening to a fictional radio drama, but thousands of listeners who tuned in late, believed the Earth was being invaded by aliens and people began to panic; radio was the most common form of entertainment and source of information in the 1930's as this was the pre-television era; this is an excellent example of mass hysteria- for further information consult: [www.phy.syr.edu/courses/modules/SETI/HISTORY/wells.html](http://www.phy.syr.edu/courses/modules/SETI/HISTORY/wells.html) - (consulted August 2002).
- Have students read and listen to excerpts from the original radio broadcast, using one of the pre-selected Web sites (e.g., [www.phy.syr.edu/courses/modules/SETI/HISTORY/WOW/warofworlds.html](http://www.phy.syr.edu/courses/modules/SETI/HISTORY/WOW/warofworlds.html). (consulted August 2002). **(T)**
- Have students, in groups, discuss the aftermath of this broadcast (e.g., newspaper articles, radio reports, gossip, the believers versus the non-believers, the jokes which followed, etc.). **(DE) (T)**

### Exploration

- Have students write a journal entry on the possibility of something like the "War of the Worlds incident" happening in our society today - were the people of the 1930's just more willing to believe in an alien invasion, or would some people in our society today also react in a similar way? **(T) (FE)**
- Have students view the filmed version of *War of the Worlds*, and answer prepared questions to evaluate the effectiveness and accuracy of the film to the original radio broadcast (e.g., Do the techniques (e.g., lighting, camera angles, special effects) effectively convey the elements of fiction? Explain. Does the film follow the same chronological order of events as the radio script? If not, where and how do they differ? Is the film close to the way you pictured it would be, having read or listened to the radio version? Explain your answer.)
- Have students define the word *satire* and give examples of its use in television and films (e.g., television shows such as "Saturday Night Live" or "Mad TV", late night talk shows such as "The Tonight Show" with Jay Leno or "The David Letterman Show"; "Austin Powers" - satire of James Bond).
- Have students read their local paper for articles, columns, and editorials which contain biases of opinion (e.g., sports writers favouring one team over another; political party preference).
- Instruct students to read an article on the influence (and manipulation) of the media (e.g., from *Viewpoints 12*: "Canada a Virtual History" p. 381; "Morty Mania" by Judy Waytiuk, p. 395); review with students the features and conventions of the newspaper article, having

them determine which statements are subjective and biased and which are objective and factual.

- Provide students with an example of a satirical article (e.g., from *Viewpoints 12*- “Slide to Entropy” by Kathleen Winter, p. 323-325, or “A Modest Proposal” by Jonathan Swift p. 283). (Have students note the epigraph by Jonathan Swift in the opening pages of *The Handmaid’s Tale*.)
- Have students brainstorm possible newspaper headings, satirizing the mass hysteria of the *War of the Worlds* radio broadcast and write the list on the board.
- Have students, in pairs, choose one of the headings from the list and then write a satirical article from the point of view of one of the listeners who had tuned in from the beginning of the broadcast. **(FE)**
- Instruct students to read their satirical articles to each other in groups.
- Have students read three different articles or literary essays on the media (e.g., “What is a Skeptic” p. 15 -23; “The Most Precious Thing We Have: The Difference Between Science and Pseudoscience” p. 24-43; “How Thinking Goes Wrong: 25 Fallacies That Lead Us to Believe Weird Things” p. 44-61 - found in *Why People Believe Weird Things*; “Term Warfare: How We Lie With Words”; “Reality (Sound)bites: How Made For Media Pseudo-Events Distort Our View of the World” p. 123-128; “Ten Lists of Ten Guidelines for Becoming a Better Consumer of Information” p. 129-144 - found in *Lies We Live By*; “The News” in *Viewpoints 12* p. 434).
- Have students briefly answer prepared questions based on their reading of each article or essay. **(FE) (T)** Suggested questions:
  - What is the main point of the article?
  - What is/are the sources of information given?
  - What words or expressions are given to appeal to the reader’s emotion?
  - Is the evidence relevant, factual, convincing, objective?
  - Is there anything which appears to have been omitted?
  - Are there any misleading examples?
  - Could there be more than one interpretation of the information provided in the article?
  - What assumptions can the reader make?
  - Does anyone or any group stand to benefit from this point of view?
  - Are there any clear or subtle biases in the article? If yes, what are they?
  - What is the tone of the choice of adjectives used in the article?
  - Do you agree or disagree with the point of view expressed in this article? Give your reasons.
- Provide students with a list of comments on the media; have students work in groups, giving each group a different quotation for discussion and debate. **(FE) (T)** Suggested statements:
  - “All life’s answers are on TV.” - Homer Simpson (from *Imprints 12* p. 370);
  - “The greatest danger before you is this: You live in an age when people would package and standardize your life for you - steal it from you and sell it back to you at a price. That price is very high.” - Granny D. (a.k.a. Doris Haddock) (from *Imprints 12* p. 385);
  - “What the mass media offer is not popular art, but entertainment which is intended to be consumed like food, forgotten and replaced by a new dish”. - W. H. Auden (from *Imprints 12* p. 397);
  - “there are powerful commercial interests who see an informed citizen as a direct threat to corporate power.” (from *You Are Being Lied to* p. 74);

- “If you’re not careful the media will have you hating the people who are being oppressed, and loving the people who are doing the oppressing”. - Malcolm X (from *You Are Being Lied to* p. 40);
- “While countless reporters are determined to probe how each company stands to gain from the latest deal, few of them demonstrate much enthusiasm for exploring what is at stake for the public.” (from *You Are Being Lied to* p. 25);
- “If intelligence means anything, it means not only the collection of facts, but arranging them into some sort of pattern of probability so we can understand more than we actually know.”) (from *You Are Being Lied to* p. 62).
- Assign the following summative assessment task to students: Students write a newspaper article or column, voicing their opinion on the influence the media have on their lives. (Above list of quotations might serve as topics.) **(T) (SE)**
- Explain the criteria for the production of the article:
  - use of attention grabbing title and lead sentence
  - length of 400-450 words
  - clarity and accuracy of information and ideas
  - organization and logical order of ideas
  - sense of audience and purpose
  - implementation of humour and stylistic devices for variety and effect
  - use of technological resources in the formatting and editing of the text for final publication
  - appropriate use of diction and of language conventions
  - an interesting closing, with a sense of finality. **(SE) (T)**
- Instruct students to narrow down the topic, brainstorm their views, identify their target audience, and follow the steps of a writing process.
- Conference with students as they outline their ideas and write their drafts.
- Have students read each other’s articles, looking for trigger words of point of view and possible biases and making suggestions for improvement.
- Have students hone their proofreading skills: students assess their own and others’ texts with attention to spelling, the use of journalistic terms, and appropriate diction. **(SA)**
- Emphasize the use of transitions for clarity and order in students’ articles during the writing process; students review the use of subordinate conjunctions to show the relationships of ideas and to combine sentences.
- Instruct students to refer to print and electronic resources to check spelling and to define specialized journalistic vocabulary and media terms with which they are unfamiliar as they write their articles.
- Have students edit and format their copy while integrating teacher’s and peers’ suggestions. **(SA)**
- Remind students of various journalistic conventions as they use electronic resources to proofread, edit, format, and publish their article. **(T) (SE)**

### **Summative Assessment**

- Assess students’ ability to write a newspaper article, according to the four categories of the Achievement Chart for Grade 12 English Literature:

- Knowledge and Understanding
  - demonstrate knowledge and understanding of conventions of the newspaper article;
  - demonstrate understanding of impact of media on the individual and society;
  - demonstrate understanding of the uses and effects of stylistic devices.
- Thinking and Inquiry
  - distinguish between fact and opinion, stated and implied messages;
  - draw conclusions and make inferences in presenting opinions;
  - select facts and details to support opinions and to clarify information.
- Communication
  - communicate ideas and information clearly in a well-structured article;
  - communicate for a specific audience, using appropriate diction and specialized terms;
  - demonstrate command of journalistic writing.
- Application
  - apply required language conventions with attention to spelling and sentence structure;
  - apply technology and steps of a writing process to proofread, edit, format, and publish an article;
  - make connections between media related-issues and their own experiences and knowledge.

### **Further Activities**

- Have students view the film *Network* or *The Truman Show* which deal with the power of the media. **(T)**
- Have students view (at home) an episode of “Saturday Night Live,” “Mad TV,” “This Hour Has 22 Minutes” - all television shows which satirize current events and current famous people; ask students to explain the object of the satire presented in various skits.
- Have students write the top 10 reasons why we will never be invaded by aliens (following the David Letterman format of the famous Top 10 list).
- Have students complete an Internet search on the planning of the remake of a filmed version of *War of the Worlds* starring Tom Cruise; to be released sometime in 2004.
- Have students compare and contrast two articles on the same issue, one in French and the other in English; students note similarities and differences in a Venn diagram and present their findings to groups of peers. **(AC)**

### **Appendices**

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

## ACTIVITY INFORMATION 5.3 (EAL4U)

### Novel: *The Handmaid's Tale*

#### Description

**Time:** 470 minutes

In this activity, students analyse the issues and elements of fiction in the dystopian novel, *The Handmaid's Tale* by Margaret Atwood. Students view and assess the film version (or excerpts) of the novel. Students analyse a passage from the novel in short essay-type answers.

#### 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

**Specific Expectations:** EAL4U-I-For.1 - 4 - 6  
EAL4U-I-Inv.2 - 7  
EAL4U-R-For.1 - 4 - 9 - 14  
EAL4U-R-Crit.1  
EAL4U-D-Rea.1 - 2 - 5  
EAL4U-D-Gram.1 - 4 - 5  
EAL4U-D-Crit.1

#### Planning Notes

- Note: Students should have completed the reading of approximately two-thirds of the novel (up to the end of Section X) prior to beginning this unit and should complete their reading of the novel before beginning the activities on dystopia.
- Select two or three poems and essays by Margaret Atwood to introduce students to her writing style (see texts suggested in Activity).
- Obtain NFB movie on Margaret Atwood and film version of the novel; procure necessary audio-visual equipment.
- Prepare biographical data on Margaret Atwood as well as a list of vocabulary words from the novel (for example see Introduction).
- Prepare oral and written questions pertaining to the novel.
- Provide students with markers and chart paper.
- Select an essay by Margaret Atwood in which she presents her views on feminism (e.g., from her *Second Words*: “Amnesty International: An Address”).

- Prepare topics of presentation in Activity 5.4 for students to begin taking notes during the study of the novel.
- Select a passage from the novel and prepare instructions and evaluation grid for the summative assessment of students' textual analysis.

## Activity Instructions

### Introduction

- Have students read the narrative essay by Margaret Atwood, "Ka-Ching!" in *Viewpoints 12*, asking students to note (a) examples of humour and irony in the text and (b) what personal information they learned about Margaret Atwood. **(DE)**
- Review students' answers on the essay; discuss the content of the essay as a reflection on work experiences; the status of young people - and especially women - in the work place; and the connection between work and self-esteem. **(CP) (DE)**
- Present biographical information on Margaret Atwood.
- Present the NFB movie on Margaret Atwood; have students note her sense of humour as well as her comments on her role as a writer, her views on sexism, on reading, and on nineteenth century literature (Dickens).
- Read with students two or three poems by Margaret Atwood; ask students to explain how the themes and images of the poems are similar to those of the novel, *The Handmaid's Tale*. **(DE)** Suggested poems:
  - from *Elements of Fiction 12*: "Progressive Insanities of a Pioneer" p. 218;
  - from *Imprints*: "Variations on the Word Love" p. 200;
  - from *Reference Points*: "The Landlady" p. 164-165.

### Exploration

*Sections I to X*: Focus on the Character of Offred

- Review the elements of plot and setting by brainstorming with students a list of ways in which the society of Gilead has undergone drastic changes (e.g., changes in names, uniforms for women, the role of the state police, the wall, activities such as singing and reading magazines are outlawed, the classification of women according to their sexual function, the religion of the state, hierarchy in the new society, the toxicity of Gilead, the role of men in Gilead).
- Discuss with students the significance of the term "handmaid" and Atwood's concept of "handmaid" in the novel; review the various roles or classifications of women and the symbolic significance of the uniforms (e.g., the veil which blinds them, uniform means uniformity or loss of individuality, the various colours - especially the colour red).
- Ask students, in pairs, to explain in point-form how various characters (with special attention to Offred) have found ways of coping with the changes listed and of keeping some of the former society's items and traditions. **(FE)**
- Have students informally share and discuss their notes, focussing discussion on Offred's coping mechanisms.

- Have students note that many chapters are entitled “night”; ask students to explain (orally or in writing) (a) the significance of the title and (b) what the chapters have in common (e.g., night as a cover, as an escape for Offred).
- Discuss with students the narrative point of view with students, emphasizing how Offred, on the outside, maintains appearances by appearing to conform to the rules but on the inside, her thoughts are a way of maintaining her sanity, her identity, and freedom; explain to students that the title of the novel refers to an excerpt from Chaucer’s *Canterbury Tales*.
- Instruct students to write a journal entry in which they re-tell an event (e.g., the thwarted escape, Offred’s arrival at the commander’s home, the shopping excursion, the first meeting between Offred and Moira, or Nick) from the point of view of a character other than Offred (e.g., the commander, Serena, Nick, Ofglen, Moira, Aunt Lydia). **(FE)**
- Have students read their journal entries to each other in groups; instruct students to discuss the ways in which their entries reflect the role and personality of their chosen character.
- Have students answer written and oral questions on (a) the theme of language and communication in the novel and (b) the effect of Offred’s limited point of view on the reader’s perceptions of events and characters. **(FE)** Some possible prompts for discussion:
  - Why does the title emphasize that this novel is a “tale”? To whom is this “tale” told?
  - What information is withheld from the reader as a result of the limited point of view?
  - How does the first point of view create (a) realism and (b) sympathy for Offred?
  - How are words both a source of freedom and oppression (or even brainwashing) for Offred?
  - Explain the significance of the following statements (p. 37):
    - “I would like to believe this is a story I am telling. I need to believe it.”
    - “If it’s a story I’m telling, then I have control over the ending.”
    - “Tell rather than write, because I have nothing to write with and writing in any case is forbidden.”
    - “You don’t tell a story only to yourself. There’s always someone else.”
- Instruct students to examine, in groups, one of the various contradictions presented by Offred; have students explain their analysis with reference to at least three specific passages in the novel. **(FE)** Offred is and is not:
  - a victim
  - a survivor
  - passive
  - a conformist
  - brainwashed
  - rebellious
  - perceptive
  - afraid
  - hopeful.
- Have students present their analysis of Offred to other groups according to the jigsaw method of collaborative learning.

*Sections XI to Historical Notes: Focus on Dystopia*

- Discuss students’ reactions to the ending and to the historical notes, since the novel leaves the reader wondering what happens to Offred. **(FE)** Suggested prompts for discussion:

- Do the historical notes which follow the last chapter help to clarify what happened in any way? Explain.
- Should the ending be viewed in a positive or negative way? Why?
- Would you have preferred a more definitive ending or conclusion? Why?
- How does this addendum contribute to the realism of the novel? (e.g., It's presented as a historical document.)
- How does the date - 2195 - affect your perception of the novel's setting (time) and narrative point of view (e.g., The novel is set in the future but is really a flashback - in the past.)
- Would these historical notes have been better placed at the beginning of the novel, as an introduction? Why?
- Have students view the filmed version *The Handmaid's Tale* (or key scenes from the film if time is limited) and discuss the film's accuracy and effectiveness in representing the novel. (e.g., In the movie, the name Offred is not used; the uniforms do not match Atwood's description; the ending is very different.)
- Have students, in groups, compare and contrast the use of symbols and motifs in the novel and in the film version and then report their findings to the class in an informal presentation. Have groups provide specific references to both the print and film version as they focus on at least two of the following symbols and motifs: **(FE)**
  - flowers, gardens
  - Scrabble
  - hand-cream and makeup
  - biblical quotations
  - books and magazines
  - the red wall
  - food
  - music, chants, bells
  - movies and television
  - curtains and veils
  - dreams.
- Have students informally present their findings; emphasize the ways in which the various symbols and motifs convey the themes of the novel; brainstorm with students a list of the various themes in the novel.
- Instruct students to research the meaning of list of political terms (a) as defined in print and electronic sources and (b) within the context of the novel (e.g., totalitarianism, dystopia, utopia, theocracy, anarchy, republic, democracy, puritanism, politics - right wing and left wing, reactionary, equity, multiculturalism). **(OD) (DE)**
- Review students' definitions, asking students to provide real examples of these socio-political terms or systems; explain the origin of the word *dystopia* (as opposed to *utopia*) and asking them to explain the ways in which the novel is a *dystopia*.
- Have students explore different aspects of dystopia in the novel: Students (for homework) find and explain one quotation in the novel for each of the following forms of oppression: **(FE)**
  - the lack of intellectual freedom
  - the lack of personal freedom
  - the lack of religious freedom

- the lack of political freedom
- the lack of freedom of expression.
- Have students transcribe their quotations and explanations on chart paper and post them in the classroom; have students comment on the quotations, noting those which recur most frequently; instruct students to informally assess their peers' explanations for clarity, accuracy, completeness, and insight. **(SA)**
- Present the following quotation to students: Margaret Atwood has said in an interview that her novel *The Handmaid's Tale* is not a sci-fi novel, but rather a "speculative fiction" and a "slight twist on the society we have now." Ask students to write a journal entry in which they explain the reasons why they think that *The Handmaid's Tale* does or does not reflect today's society. **(FE)**
- Have students share their journal entries with a peer and then in a whole class discussion, in a think-pair-share activity.
- Conclude discussion by reading with students the essay, "Amnesty International: An Address" by Margaret Atwood; have students (a) note various features of Atwood's writing style and (b) explain the main ideas of the essay with attention to her comments about freedom and the role of the writer.
- Assign a passage of the novel for students to analyse in class, for summative assessment; instruct students to explain in short essay-type answers (a) what the passage reveals about the main character, Offred; and (b) in what ways the passage relates to the main themes of the novel. **(SE)** Suggested passages:
  - p. 61-62: "Cora brings my supper, covered on tray. (.) What I must present is a made thing, not something born."
  - p. 126-127: "This is a reconstruction. (.) Never tell me it amounts to the same thing."
  - p. 144-145: "The Commander and I have an arrangement. (.) I'm sure to be summoned."
  - p. 160-161: "I don't feel like a nap this afternoon, (.) Is."

### **Summative Assessment**

- Assess students' knowledge and understanding of the themes and characters of a novel in a textual analysis, according to the four categories of the Achievement Chart for Grade 12 English Literature:
  - Knowledge and Understanding
    - demonstrate knowledge and understanding of the elements of fiction in a novel under study, with attention to character and theme;
    - demonstrate understanding of the relationships among the various ideas and concepts presented in a novel under study.
  - Thinking and Inquiry
    - analyse a passage of a novel critically;
    - interpret information and draw conclusions effectively.
  - Communication
    - communicate ideas and information logically and clearly;
    - communicate for an academic audience with appropriate and precise vocabulary.

- Application
  - apply language conventions correctly;
  - apply reading strategies to understand and analyse a specific passage in a novel under study;
  - make connections between a specific passage in a novel and the novel in its entirety.

### **Further Activities**

- Have students research the title of the novel which is based on Geoffrey Chaucer's *Canterbury Tales*.
- Have students do a comparative study between the novel *A Handmaid's Tale* and Huxley's *Brave New World*, or Orwell's *1984*, discussing the similarities and differences of each work's vision of the future.
- Have students write about their idea of a utopian society, discussing the pros and cons of the existence of this type of society.
- Ask students to write a definitive ending to the novel in which they clearly show what they think happened to Offred.
- Have students read the opening chapter of Margaret Atwood's *Alias Grace*. Have students explain how the themes of the novels (especially the theme of freedom versus oppression) are similar, even though *Alias Grace* is set in the past and is based on historical fact.

### **Appendices**

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

## ACTIVITY INFORMATION 5.4 (EAL4U)

### Multi-Media Presentation: *The Handmaid's Tale*

#### Description

**Time:** 270 minutes

In this activity, students work in groups to produce an original audio-visual media presentation based on their own analysis and some literary criticism of the novel, *The Handmaid's Tale*. The students research an assigned topic, conference with their teacher to receive feedback and suggestions on their scripts and presentations.

#### Strands and Expectations

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

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

**Specific Expectations:** EAL4U-I-For.1  
EAL4U-I-Inv.2 - 5 - 7  
EAL4U-R-For.6 - 7 - 13 - 14 - 15 - 16  
EAL4U-R-Crit.1 - 2  
EAL4U-D-Res.1 - 2 - 3 - 7 - 10  
EAL4U-D-Proc.3 - 6  
EAL4U-D-Gram.1 - 2 - 3 - 4  
EAL4U-D-Crit.1 - 2

#### Planning Notes

- Select an essay by Margaret Atwood in which she presents her views on feminism (e.g., from her *Second Words*: “The Curse of Eve - Or What I Learned in School” or “On Being a Woman Writer: Paradoxes and Dilemmas”).
- Prepare instructions and hand-outs for the summative assessment task, in this case, on the multi-media presentation on *The Handmaid's Tale* by Margaret Atwood.
- Prepare an outline of the characteristics of an effective audio-visual presentation (e.g., see Exploration).
- Prepare a media presentation guideline for the students to fill in (e.g., see Exploration).
- Prepare a media presentation checklist for students to evaluate their work in progress (e.g., see Exploration).
- Obtain necessary art material and audio-visual equipment for students’ rehearsal and final presentation.

## Activity Instructions

### Introduction

- Ask students to brainstorm, first individually and then with a partner, the ideas they associate with the term “feminism.” **(DE)**
- Have students share their ideas in a class discussion, asking students to determine whether the term “feminism” has a positive or negative connotation. **(DE)**
- Read and discuss with students an essay by Margaret Atwood in which she presents her views on feminism (e.g., from her *Second Words*: “The Curse of Eve - Or What I Learned in School” or “On Being a Woman Writer: Paradoxes and Dilemmas.”)
- Have students informally debate Margaret Atwood’s views on feminism. The following prompt might be used to start the debate: Are women still victimized by society today?

### Exploration

- Explain the summative assessment task: Students work in groups to produce an original audio-visual media presentation of 12-15 minutes in length, based on their own analysis of the novel, *The Handmaid’s Tale*. They define their topic or genre and clarify and support their analysis of the novel with specific references and examples from the novel and with at least two critics’ comments. Two audio-visual aids and/or media techniques should be integrated into presentation for clarity, variety, and interest.
- Present analysis topics of presentations: Students explain in what ways the novel *The Handmaid’s Tale* by Margaret Atwood can be considered:
  - 1) a science fiction novel
  - 2) a political novel
  - 3) a feminist novel
  - 4) a religious/moral novel
  - 5) a mystery/suspense novel
  - 6) a romance
  - 7) a survival/action novel.
- Have students review and take notes from the board on effective audio-visual presentations:
  - makes clear its methods, rationale, and anticipated results from the outset;
  - follows prepared script;
  - hooks the audience from the very beginning and ends forcefully;
  - uses audio-visual material (posters, handout, videos, audio cassettes, etc.) to present information and/or illustrate concepts and/or clarify points;
  - is well organized and makes efficient use of time;
  - has been rehearsed (Practice makes perfect.);
  - is delivered enthusiastically to assure audience interest.
- Have students break into their groups, and then choose and brainstorm their topic; instruct students to assign various tasks to group members and to fill out a media-presentation guideline.

### Multi-media Presentation Guidelines

Names: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Topic: \_\_\_\_\_

Date for student-teacher conference: \_\_\_\_\_  
(for discussion of outline and drafts of script)

Date of presentation: \_\_\_\_\_

Allotment of tasks: gathering information: \_\_\_\_\_

structuring of information: \_\_\_\_\_

preparation of script: \_\_\_\_\_

preparation of visuals: \_\_\_\_\_

preparation of audio-visual equipment: \_\_\_\_\_

Dates of practices: \_\_\_\_\_

- Have students assign tasks within the group assuring an equitable division of the workload and equal presentation time.
- Have students assess the quality of their work using a media presentation checklist, as they plan and rehearse their presentation. **(SA)** Suggested checklist:

#### Media Presentation Checklist

##### Tasks

- Have tasks been allotted equitably?
- Does each member of the group have equal presentation time?
- Is each member familiar with his/her script?

### Script

- Is the purpose of the group presentation clear?
- Has the script been organized in a logical fashion e.g., - overview of the topic; thesis statement; main points accompanied by explanations and examples from primary and secondary sources; restatement of views - moving from simple to more complicated ideas
  - moving from an overview to a detailed view or
  - moving from main argument to counter-argument
- Has the group met with the teacher to discuss the outline of the script and receive feedback?

### Audio-visual Aids/Media Techniques

- Are the audio-visual materials and media techniques used to advantage to clarify and illustrate?
- Are all visuals and handouts legible, well-formatted, appealing, and correctly written?
- Has the group practised with any equipment required for the presentation?

- Have students make corrections to the final script for presentation as well as any necessary adjustments to their presentation.
- Review the peer evaluation sheet with the students and provide them with the necessary copies to assess their peers' presentations.

### Peer Assessment of Multi-media Presentation (circle the appropriate number - 1 being the lowest and 5 being the highest)

1. Organization of presentation	1	2	3	4	5
2. Quality and clarity of analysis	1	2	3	4	5
3. Use of references and examples	1	2	3	4	5
4. Speaking skills	1	2	3	4	5
5. Use of time	1	2	3	4	5
6. Use of media techniques and audio-visual aids	1	2	3	4	5
7. Creativity/ Interest	1	2	3	4	5
8. Well-prepared	1	2	3	4	5
9. Group skills	1	2	3	4	5
10. Overall impression	1	2	3	4	5

Comments:

- Have students deliver their multi-media presentations based on their given topic from *The Handmaid's Tale*. **(SE)**
- Have students brainstorm the value and purpose of group work. Some possible responses are: **(CP)**
  - people are called upon to work in groups to accomplish complicated tasks;
  - good interpersonal skills are required to function optimally in the workplace;
  - a group of people can offer several perspectives on an issue, task or problem;
  - people who communicate well and effectively are more successful in the workplace;

- presenting information effectively has become an essential skill in the modern world of business, politics, education, etc.
- groups of people working together increase collective knowledge available to everyone.
- Have students brainstorm the drawbacks of group work. Some possible responses are: **(CP)**
  - only one or two people in the group do all the work and others receive credit;
  - group work is difficult for students used to working alone or who prefer to work alone;
  - sometimes one person dominates the group and only his/her ideas are discussed.
- Have students, in groups, discuss the ways in which the group skills and presentation skills developed in this activity prepares them for their post-secondary studies and their chosen field of work. **(SA) (CP)** Some possible responses are:
  - in jobs involving the public, people are often required to convey information or promote a product or project in a *PowerPoint* presentation;
  - evaluation tasks of various courses at university will often consist of a seminar or oral presentation;
  - the media are an important source of information in people's daily lives.

### **Summative Assessment**

- Assess students' skills in presenting an original multi-media presentation based on a literary text, according to the four categories of the Achievement Chart for Grade 12 English:
  - Knowledge and Understanding
    - demonstrate knowledge of the conventions of a multi-media presentation;
    - demonstrate understanding of conventions of genres and of elements of fiction in a novel under study;
    - demonstrate understanding of the uses and effect of audio visual aids and media techniques in enhancing presentation.
  - Thinking and Inquiry
    - use critical thinking skills to present a point of view on a topic coherently and convincingly;
    - use creative thinking skills to enhance a presentation with audio-visual aids;
    - use inquiry skills to assess ideas and draw conclusions about a novel under study;
    - use analytical skills to develop and support an interpretation of a novel with specific references and examples.
  - Communication
    - communicate information and ideas that are clear, accurate, and complete;
    - sequence information and ideas clearly and logically;
    - communicate for academic audience with the use of appropriate and precise vocabulary;
    - demonstrate command of oral communication skills to respond to literature.
  - Application
    - apply language conventions in an oral presentation with attention to the use of correct grammar;
    - apply oral communication skills to convey information and ideas about a novel with clarity and confidence;
    - apply technology in a multi-media presentation, integrating at least two audio-visual aids for media techniques for clarity and effect.

## Further Activities

- Have a student from a Media class come and film the presentations in order for students to be able to see their actual presentation and complete a self-assessment in retrospect. **(SA) (T)**
- Have students create posters warning against a possible future threat to society, based on what happened overnight in the novel *The Handmaid's Tale*.
- Have students write a newspaper article in the form of an opinion piece, deciding whether or not Offred made it to Canada at the end of the novel, using some facts from the novel and making up new found facts to support their opinion.

## Appendices

Appendix EAL4U 5.4.1: Achievement Chart - Multi-media Presentation

**Achievement Chart - Multi-media Presentation**

**Appendix EAL4U 5.4.1**

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and Criteria</i>	<i>Level 1 50 - 59 %</i>	<i>Level 2 60 - 69 %</i>	<i>Level 3 70 - 79 %</i>	<i>Level 4 80 - 100 %</i>
<b><i>Knowledge/Understanding</i></b>				
The student: - demonstrates knowledge of the conventions of a multi-media presentation. - demonstrates knowledge and understanding of conventions of genre and of elements of fiction in a novel. - demonstrates understanding of uses and effect of media techniques and audio-visual aids in enhancing a presentation.	The student demonstrates <b>limited knowledge and understanding</b> of the conventions of a multi-media presentation and of genre and elements of fiction in a novel, demonstrating <b>limited knowledge and understanding</b> of the uses and effect of media techniques and audio-visual aids in a presentation.	The student demonstrates <b>some knowledge and understanding</b> of the conventions of a multi-media presentation and of genre and elements of fiction in a novel, demonstrating <b>some knowledge and understanding</b> of the uses and effect of media techniques and audio-visual aids in a presentation.	The student demonstrates <b>considerable knowledge and understanding</b> of the conventions of a multi-media presentation and of genre and elements of fiction in a novel, demonstrating <b>considerable knowledge and understanding</b> of the uses and effect of media techniques and audio-visual aids in a presentation.	The student demonstrates <b>thorough and insightful knowledge and understanding</b> of the conventions of a multi-media presentation and of genre and elements of fiction in a novel, demonstrating <b>thorough and insightful knowledge and understanding</b> of the uses and effect of media techniques and audio-visual aids in a presentation.
<b><i>Thinking/Inquiry</i></b>				
The student: - uses critical thinking skills to present a point of view coherently and convincingly. - uses creative thinking skills to enhance a presentation with audio-visual aids. - applies inquiry skills to assess ideas and draw conclusions. - uses analytical skills to develop and support an interpretation of a novel.	The student uses critical and creative thinking skills <b>with limited effectiveness</b> and applies <b>few of the skills</b> of an inquiry process.	The student uses critical and creative thinking skills <b>with moderate effectiveness</b> and applies <b>some of the skills</b> of an inquiry process.	The student uses critical and creative thinking skills <b>with considerable effectiveness</b> and applies <b>most of the skills</b> of an inquiry process.	The student uses critical and creative thinking skills <b>with a high degree of effectiveness</b> and applies <b>all or almost all of the skills</b> of an inquiry process.

<i>Communication</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>-communicates information and ideas that are clear, accurate, and complete.</li> <li>- sequences information and ideas clearly and logically.</li> <li>- communicates with the use of appropriate and precise vocabulary.</li> <li>- demonstrates command of oral communication skills to respond to literature.</li> </ul>	<p>The student communicates <b>with limited clarity and with a limited sense</b> of audience and purpose.</p>	<p>The student communicates <b>with some clarity and with some sense</b> of audience and purpose.</p>	<p>The student communicates <b>with considerable clarity and with a clear sense</b> of audience and purpose.</p>	<p>The student communicates <b>with a high degree of clarity, and with confidence and with a strong sense</b> of audience and purpose.</p>
<i>Application</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- uses language conventions correctly.</li> <li>- uses oral communication skills and media conventions and techniques in an oral presentation.</li> <li>- uses technology appropriately in an audio-visual presentation.</li> </ul>	<p>The student uses language conventions and oral communication skills <b>with some accuracy and effectiveness</b> and uses media techniques and technology <b>with limited competence</b>.</p>	<p>The student uses language conventions and oral communication skills <b>with some accuracy and effectiveness</b> and uses media techniques and technology <b>with moderate competence</b>.</p>	<p>The student uses language conventions and oral communication skills <b>with considerable accuracy and effectiveness</b> and uses media techniques and technology <b>with considerable competence</b>.</p>	<p>The student uses language conventions and oral communication skills <b>accurately and effectively all or almost all of the time</b> and uses media techniques and technology <b>with a high degree of competence</b>.</p>
<p>Comment: A student whose achievement is below level 1 (less than 50 %) does not meet the required overall expectations for this task.</p>				



## TABLE OF OVERALL AND SPECIFIC EXPECTATIONS

ENGLISH LITERATURE		Units				
<i>Strand: Interpreting Literary Texts</i>		1	2	3	4	5
<b>Overall Expectations</b>						
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	2.1 2.2 2.3 2.4 2.5	3.2 3.3 3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.2 5.3 5.4
EAL4U-I-OE.2	assess use and effect of form and style in literary texts.	1.1 1.2 1.3 1.4	2.1 2.2 2.3 2.4 2.5	3.2 3.4 3.5	4.2 4.3 4.5	5.3
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	2.2 2.3 2.4 2.5	3.2 3.4 3.5 3.6	4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4
<b>Specific Expectations: Forms and Techniques</b>						
EAL4U-I-For.1	analyse a range of literary works in an in-depth study, focussing on a particular genre, author, theme, literary period, country, or culture.	1.1 1.2 1.3 1.4	2.1 2.2 2.3 2.4	3.2 3.3 3.4 3.5	4.2 4.4	5.2 5.3 5.4
EAL4U-I-For.2	analyse complex organizational structures (e.g., interior monologues, alternating points of view) in literary texts to assess their effectiveness.	1.1 1.3	2.4	3.2 3.4 3.5	4.3 4.5	5.2
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 1.3 1.4	2.4 2.5	3.5	4.3 4.5	5.2
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	2.2 2.3 2.4	3.4	4.2 4.5	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	2.2 2.4	3.2 3.4	4.2 4.3 4.5	

ENGLISH LITERATURE		Units				
<b><i>Strand: Interpreting Literary Texts</i></b>		1	2	3	4	5
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.	1.1 1.3 1.4	2.3 2.4	3.4 3.5	4.4	5.2 5.3
<b>Specific Expectations: Investigation and Analysis</b>						
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		3.5	4.3	
EAL4U-I-Inv.2	examine and analyse independently a theme, issue, or concept (e.g., courage) discussed in one or more works of literature.	1.2 1.3 1.4	2.2 2.4	3.2 3.6	4.2 4.3 4.4	5.2 5.3 5.4
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.	1.2 1.3	2.1 2.3	3.2 3.4 3.5	4.2 4.3 4.4	5.1 5.2
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).				4.2 4.3	
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.	1.3	2.1 2.4		4.1 4.5	5.1 5.4
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	2.4		4.4	
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	2.3 2.4	3.3 3.4 3.5 3.6	4.2 4.5	5.3 5.4
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	2.1 2.2 2.3	3.2 3.4	4.2 4.3 4.4 4.5	5.1 5.2

ENGLISH LITERATURE		Units				
<i>Strand: Responding to Literary Texts</i>		1	2	3	4	5
<b>Overall Expectations</b>						
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.	1.1 1.2 1.3 1.4	2.1 2.2 2.3 2.4 2.5	3.1 3.2 3.3 3.4 3.5 3.6	4.1 4.2 4.3 4.4 4.5	5.2 5.3 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.	1.2 1.3	2.4 2.5	3.4	4.4 4.5	
<b>Specific Expectations: Forms and Techniques</b>						
EAL4U-R-For.1	record, in a journal maintained for this purpose, their critical and creative responses to texts under study.	1.1	2.2 2.3 2.4 2.5	3.1 3.2 3.3 3.4	4.2 4.3 4.4 4.5	5.2 5.3
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.		2.4	3.2 3.5 3.6		
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.	1.2	2.4			
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.		2.3	3.5 3.6	4.4 4.5	5.2 5.3
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.	1.1 1.4	2.3	3.4	4.4	5.2
EAL4U-R-For.6	produce an original oral/visual presentation that communicates and compares their own and critics' analyses and assessments of literary works.	1.3				5.4
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.				4.5	5.4
EAL4U-R-For.8	assess effectiveness of their own outlines, making necessary adjustments to organizational structure to ensure clarity and logic.	1.2 1.4	2.4	3.6	4.5	
EAL4U-R-For.9	apply a variety of organizational patterns in writing short essay-type answers and essays.		2.3 2.4	3.2 3.5 3.6	4.2 4.4 4.5	5.2 5.3

<b>ENGLISH LITERATURE</b>		<b>Units</b>				
<b><i>Strand: Responding to Literary Texts</i></b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
EAL4U-R-For.10	use transitional devices in essays to establish clear connections between thesis, arguments, and evidence.		2.4	3.5 3.6	4.2 4.4 4.5	5.2
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	4.5	
EAL4U-R-For.12	use appropriate literary/stylistic devices in written texts and oral/visual presentations, according to form, purpose, audience, and context.	1.4		3.5 3.6	4.5	5.2
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 2.5	3.5 3.4 3.6	4.2 4.5	5.4
EAL4U-R-For.14	use precise vocabulary and appropriate level of language in written texts and oral presentations, avoiding clichés, superfluous words, and generalizations.	1.2 1.3 1.4	2.4 2.5	3.4 3.5 3.6	4.2 4.4 4.5	5.2 5.3 5.4
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).		2.3 2.4 2.5	3.2 3.5 3.6	4.4 4.5	5.4
EAL4U-R-For.16	integrate audio-visual aids effectively into oral/visual presentations to create specific effects and to convey ideas clearly and coherently.		2.3		4.5	5.4
<b>Specific Expectations: Critical Thinking</b>						
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.	1.2 1.3 1.4	2.2	3.1 3.2 3.4 3.5 3.6	4.2 4.3 4.4 4.5	5.2 5.3 5.4
EAL4U-R-Crit.2	assess views presented in works of literary criticism, weigh evidence presented, and communicate their own judgements about works under study.	1.2 1.3	2.4 2.5		4.3 4.4 4.5	5.2 5.4
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.	1.2 1.3	2.1 2.4	3.2	4.4 4.5	

<b>ENGLISH LITERATURE</b>		<b>Units</b>				
<b><i>Strand: Demonstrating Independent Learning Skills</i></b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Overall Expectations</b>						
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	2.1 2.2 2.3 2.4 2.5	3.1 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
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.	1.3 1.5	2.4	3.1 3.3 3.5 3.6	4.1 4.2 4.4 4.5	5.1 5.3 5.4
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 1.4 1.5	2.3 2.4	3.2 3.5 3.6	4.2 4.3 4.5	
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.	1.2 1.3 1.4 1.5	2.4 2.5	3.2 3.4 3.5	4.1 4.5	
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).	1.3 1.5	2.4	3.1	4.1 4.5	
<b>Specific Expectations: Reading as a Process</b>						
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).	1.1 1.2 1.3 1.4 1.5	2.1 2.2 2.3 2.4	3.1 3.2 3.4 3.5 3.6	4.2 4.3 4.4 4.5	5.1 5.2 5.3
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).	1.5	2.1	3.4		5.3
EAL4U-D-Rea.3	recognize and paraphrase with proficiency main and secondary ideas in texts of increasing abstraction and complexity.	1.5		3.1 3.2 3.4 3.5 3.6	4.1 4.2 4.3 4.4 4.5	
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 1.5	2.1	3.4		

<b>ENGLISH LITERATURE</b>		<b>Units</b>				
<b><i>Strand: Demonstrating Independent Learning Skills</i></b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
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		3.1 3.3 3.4	4.3	5.3
EAL4U-D-Rea.6	explain the ways in which non-standard English (e.g., colloquial speech) is used in literary texts for stylistic effect.		2.1	3.4		
<b>Specific Expectations: Research as a Process</b>						
EAL4U-D-Res.1	generate ideas from prior knowledge and research to develop content for critical responses to literary texts under study.	1.3 1.5	2.1 2.4 2.5		4.1 4.5	5.1 5.2 5.4
EAL4U-D-Res.2	narrow topic and establish focus of research.	1.5			4.5	5.2 5.4
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.	1.3 1.5	2.1 2.4		4.1 4.2 4.5	5.1 5.4
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.	1.5		3.1	4.1 4.5	5.1
EAL4U-D-Res.5	synthesize ideas and information gathered from a range of print and electronic resources.	1.3 1.4 1.5	2.1 2.4 2.5	3.1	4.1 4.2 4.5	5.1
EAL4U-D-Res.6	organize research logically, according to a specific organizational structure and following a detailed outline.	1.3 1.5		3.1	4.1 4.5	
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).	1.5	2.5		4.1 4.5	5.1 5.4
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.	1.3 1.5	2.4		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	2.4	3.2	4.5	
EAL4U-D-Res.10	demonstrate connections between their research and their own analysis and evaluation of literature, focussing on ideas, issues, and themes conveyed or discussed in texts under study.	1.3 1.5	2.1 2.4 2.5	3.1	4.1 4.2 4.5	5.1 5.4

ENGLISH LITERATURE		Units				
<i>Strand: Demonstrating Independent Learning Skills</i>		1	2	3	4	5
<b>Specific Expectations: Writing as a Process</b>						
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.	1.1 1.4 1.5	2.3 2.4	3.2 3.3 3.4 3.5 3.6	4.1 4.3 4.5	
EAL4U-D-Proc.2	apply independently the stages of a writing process to produce written texts for academic and creative purposes.	1.1 1.2 1.4 1.5	2.3 2.4	3.2 3.5 3.6	4.1 4.2 4.3 4.5	5.2
EAL4U-D-Proc.3	select and use effective organizational patterns to present ideas logically.	1.2 1.4	2.3 2.4	3.2 3.5 3.6	4.1 4.2 4.3 4.5	5.1 5.2 5.4
EAL4U-D-Proc.4	assess and adapt rhetorical elements used in their own written texts according to form, purpose, audience, and content.	1.2 1.4	2.3 2.4	3.5 3.6	4.3	
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.	1.2 1.4	2.3 2.4	3.5 3.6	4.3 4.5	5.2
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.	1.2 1.4	2.4	3.2 3.5 3.6	4.3 4.5	5.2 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.		2.4	3.2 3.4 3.5 3.6	4.5	5.2
<b>Specific Expectations: Grammar and Usage, Spelling and Punctuation</b>						
EAL4U-D-Gram.1	apply conventions of grammar, usage, spelling, and punctuation with proficiency in written and oral communications for academic and personal purposes.	1.1 1.2 1.4	2.3 2.4 2.5	3.2 3.4 3.5 3.6	4.2 4.4 4.5	5.2 5.3 5.4
EAL4U-D-Gram.2	manipulate language conventions where appropriate for stylistic and rhetorical effects in written texts and oral communications.	1.2 1.4	2.4 2.5	3.4 3.5 3.6	4.1 4.2	5.4
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.	1.2 1.4	2.4 2.5	3.2 3.4 3.5 3.6	4.1 4.2 4.4 4.5	5.2 5.4
EAL4U-D-Gram.4	use appropriate level of language, correct grammatical structures, and precise vocabulary in written texts and oral communications.	1.2 1.3 1.4	2.4 2.5	3.2 3.4 3.5 3.6	4.1 4.2 4.4 4.5	5.2 5.3 5.4

EAL4U-D-Gram.5	use appropriate punctuation and capitalization in written texts.	1.1 1.2 1.4 1.5		3.2 3.4 3.5 3.6	4.4 4.5	5.2 5.3
----------------	--	--------------------------	--	--------------------------	------------	------------

**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.	1.1 1.2 1.3 1.4 1.5	2.2 2.4	3.4	4.3 4.5	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.	1.2 1.3 1.5	2.1 2.4 2.5		4.1 4.4 4.5	5.1 5.4
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.	1.2 1.3 1.5	2.4	3.1 3.2	4.1 4.2 4.4 4.5	5.2