

# **CANADIAN LITERATURE**

**EAT3M**

**Grade 11**

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## PREAMBLE

### **The teaching of English in a French-language Catholic school**

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

#### **Learning another language**

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

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

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

#### **Integration into the majority culture**

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

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

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

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

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

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

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

### **In conclusion**

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

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## INTRODUCTION

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

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.



## 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 (EAT3M)

**To be completed** *(by the school)*

**School:**

**School District:**

**Department:**

**Department Head:**

**Course Developer(s):**

**Development Date:**

**Course Title:** Canadian Literature

**Grade:** 11

**Course Type:** University/College

**School Course Code:**

**Secondary Policy Document:** English

**Publication Date:** 2000

**Ministry Course Code:** EAT3M

**Credit Value:** 1

**Prerequisite:** English, Grade 10, Academic or Applied

### **Description/Rationale**

This course emphasizes the interpretation of, and critical response to, literary texts from a variety of Canadian cultural and regional traditions. Students will analyse the forms, themes and stylistic elements of these texts, and produce critical and creative responses to them in expressive works, essays, a research report, oral/visual presentations and a media work. An important focus will be the ability to learn independently by applying appropriate reading, research and writing processes, and critical thinking skills.

### **Unit Titles and Descriptions**

#### **Unit 1: Diversity of Culture: Who We Are**

**Time: 26 hours**

This unit focuses on the multifaceted nature of the Canadian identity. Students read a novel, a play and a variety of poems, essays and short stories to recognize and appreciate Canada's diversity of cultures. In their readings, students examine the French/English culture, Native literature and immigrant experiences that form the Canadian mosaic. They analyse the elements of fiction and various literary devices, maintain a journal to record their critical and creative responses and write poetry, short persuasive texts and a literary argumentative essay.

**Unit 2: Diversity of Place: This is Canada****Time: 23 hours**

In this unit, students apply their knowledge of elements of fiction and various reading strategies to investigate a play and other genres of Canadian literature that focus on Canada's diversity of place. They analyse the themes of physical and emotional survival, nature and isolation. They also research regional literature and present their findings in an oral and written report. Students demonstrate their communication skills in journal responses, in a dramatic epilogue and in a pamphlet or letter of advice on survival. Students convey their interpretation of setting and theme by producing a book jacket or a promotional poster.

**Unit 3: Diversity of Authors: Independent Study Unit****Time: 15 hours**

In this unit, students read a major work (e.g., novel, short story collection) by a Canadian author and determine which elements of Canadian literature are found in their chosen work through specific references and quotations, in the form of a research report. Students also select and explain two critics' comments about the work and discuss why they agree or disagree with their views. In an oral report, they present their assessment of the work and its context (e.g., life and times of the author, historic period, regional influences).

**Unit 4: Diversity of Values: One Solitude, Two Solitudes...****Time: 23 hours**

In this unit, students read a wide range of Canadian literary texts including short stories, poems and a novel, focusing on the immigrant experience, religious, gender and aboriginal issues, relationships, tolerance and acceptance. They also explore themes and symbolism through reading and writing descriptive texts, culminating in a literary essay.

**Unit 5: Diversity of Time: Who We Have Been****Time: 23 hours**

In this unit, students apply their knowledge of elements of fiction and various reading strategies to explore print and media texts that focus on Canada's diversity over time. They explore the Canadian war experience through poems and short stories and reflect on the influence this experience has had on the nation. Students analyse the themes of the quest, self-discovery and the Canadian identity, and explore past and future trends in Canadian literature. They analyse and assess a quest movie (e.g., *Field of Dreams* based on the W.P. Kinsella novel *Shoeless Joe*) in a critical review.

**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
- independent study
- homework
- discussions
- journal writing
- essays
- brainstorming
- research
- field trips
- tests

## Assessment/Evaluation Techniques

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

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

The Achievement Chart provides a reference point for all assessment practice and a framework within which to assess and evaluate student achievement. The 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 to 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 observation, discussion, conferencing, checklists

**formative**

- tasks during the course of an activity, such as journal entries, anecdotal comments, quizzes and reading checks, log entries

**summative**

- tasks that are sometimes integrated into an activity but that are usually found at the end of an activity and that assess one or more communication skills demonstrated by students through productions such as tests, essays, research report, oral presentations, examination

**Resources**

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

**Pedagogical**

KIRKLAND, Glen, and Richard DAVIES, *Dimensions II*, Toronto, Gage, 1996, 183 p.

SIAMON, Jeff, *In Character*, Scarborough, Nelson, 1992, 261 p.

WEBB, Gary, and Donna KERRIGAN, *Class Act/Readings for Canadian Writers*, Toronto, Harcourt Brace, 1997, 272 p.

**Reference/Consultation**

ARMSTRONG, Sean, *Far and Wide: Essays from Canada*, Scarborough, Nelson, 1995, 256 p.

ATWOOD, Margaret and Lyres BARBED, *Canadian Venomous Verse*, Toronto, Key Porter Books, 1990, 112 p.

ATWOOD, Margaret, *Survival, A Thematic Guide to Canadian Literature*, Concord, House of Anansi Press Limited, 1991, 287 p.

BIRNEY, Earle, *The Cow Jumped Over the Moon: The Writing and Reading of Poetry*, Toronto, Holt, Rinehart and Winston, 1972, 112 p.

KELLOW, Brian and John KRISAK, *Language Matters: Expression, Usage, Structure*, Don Mills, Oxford University Press, 1996, 226 p.

KINSELLA, W.P., *Shoeless Joe*, Markham, Thomas Allen & Son, 1999, 272 p.

## **Material**

*Field of Dreams*, Dir. Phil Alder ROBINSON, Universal Studios Home Video, 105 min., 2000.  
CONNORS, Tom, *25 of the Best Stompin' Tom Souvenirs*, Mississauga, EMI Productions, 1998,  
music CD.

## **Technological**

Canadian-based Information Systems. (consulted July 31, 2000)  
<http://www.cs.cmu.edu/Unofficial/Canadiana/CA-sites-CA.html>  
Canadian Biographies. (consulted July 31, 2000)  
[http://members.home.net/klanxner/lives/Collect\\_spec3.html](http://members.home.net/klanxner/lives/Collect_spec3.html)  
The Canadian English Teacher's Page. (consulted July 31, 2000)  
<http://qlink.queensu.ca/~8jdb/novels.htm>  
The Community Learning Network's Grammar Sites. (consulted July 31, 2000)  
[http://www.cln.org/themes/eng\\_grammar.html](http://www.cln.org/themes/eng_grammar.html)  
The Elibrary. (consulted July 31, 2000)  
<http://www.elibrary.com>  
English Server. (consulted July 31, 2000)  
<http://eserver.org/>  
Glossary of Poetic Terms. (consulted July 31, 2000)  
<http://shoga.wwa.com/~rgs/glossary.html>  
Susan Jones' Complete List of Spelling Rules for Nouns and Verbs. (consulted July 31, 2000)  
<http://www.gsu.edu/~wwwesl/egw/susan.htm>  
The League of Canadian Poets. (consulted July 27, 2000)  
<http://www.poets.ca/>  
Paradigm Online Organizing Tips. (consulted July 31, 2000)  
<http://www.powa.org/orgnfrms.htm>  
Purdue University's Online Writing Lab. (consulted July 31, 2000)  
<http://owl.english.purdue.edu/>  
We, Gladys, Citation: Canadian Publishers' Records Database. (consulted July 31, 2000)  
<http://www.harbour.sfu.ca/ccsp/databases/citation/index.html>  
Wordsmyth. (consulted July 31, 2000)  
<http://www.wordsmyth.net/>  
Writing Tips. (consulted July 31, 2000)  
<http://www.ash.udel.edu/ash/tutor/writing/writidea.html>  
Young People's Press. (consulted July 31, 2000)  
<http://www.ypp.net/>

## **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 (EAT3M)

### Diversity of Culture: Who We Are

#### Description

**Time:** 26 hours

This unit focuses on the multifaceted nature of the Canadian identity. Students read a novel, a play and a variety of poems, essays and short stories to recognize and appreciate Canada's diversity of cultures. In their readings, students examine the French/English culture, Native literature and immigrant experiences that form the Canadian mosaic. They analyse the elements of fiction and various literary devices, maintain a journal to record their critical and creative responses and write poetry, short persuasive texts, and a literary argumentative essay.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2 - 3  
EAT3M-R-OE.1 - 2  
EAT3M-D-OE.1 - 3 - 4

**Specific Expectations:** EAT3M-I-For.1 - 2 - 3 - 4 - 5 - 6  
EAT3M-I-Inv.1 - 3 - 4 - 5  
EAT3M-R-For.1 - 2 - 4 - 5 - 6 - 8 - 9 - 10 - 11 - 12  
EAT3M-R-Crit.1 - 2 - 4 - 5  
EAT3M-D-Read.1 - 2 - 3 - 4 - 5  
EAT3M-D-Res.1 - 2 - 3 - 5 - 7 - 9  
EAT3M-D-Wri.1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
EAT3M-D-Gram.1 - 2 - 3 - 4  
EAT3M-D-Crit.1 - 3

#### Activity Titles

#### Time

<b>Activity 1.1:</b> Canadian Identity: Our Home and Native Land	225 minutes
<b>Activity 1.2:</b> Humour: Have a Good Laugh	225 minutes
<b>Activity 1.3:</b> Multiculturalism: Pieces of the Canadian Mosaic	300 minutes
<b>Activity 1.4:</b> Jewish Tradition: Old and New Perspectives	75 minutes
<b>Activity 1.5:</b> Novel Study: <i>The Apprenticeship of Duddy Kravitz</i>	585 minutes
<b>Activity 1.6:</b> Summative Assessment Task: Literary Argument Essay	150 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 each 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**

BARRY, James, *Coast to Coast: Canadian Stories, Poetry, Non-Fiction & Drama*, Scarborough, Nelson, 1995, 254 p.

BOROVILLOS, John, *Breaking Through: A Canadian Literary Mosaic*, Scarborough, Prentice-Hall, 1990, 305 p.

BOROVILLOS, John, *Images: Canada Through Literature*, Scarborough, Prentice Hall Ginn, 1996, 184 p.

BROWN, Russell, Donna BENNETT and Nathalie COOKE, *An Anthology of Canadian Literature in English*, Toronto, Oxford University Press, 1990, 763 p.

BUCKLEY, Joanne, *Fit to Print: The Canadian Student’s Guide to Essay Writing*, 4th ed., Toronto, Harcourt Brace Canada, 1998, 217 p.

- CONRAD, Ronald, *The Act of Writing: Canadian Essays for Composition*, 4th ed., Whitby, McGraw-Hill Ryerson, 1995, 344 p.
- MCCLYMONT, Christine, *Viewpoints: Reflections in Non-Fiction*, Scarborough, Nelson, 1990, 235 p.

### **Reference/Consultation**

- ARONSON, Elliot, *et al.*, *The Jigsaw Classroom*, Beverly Hills, Sage, 1978, 319 p.
- CLARKE, Judy, Ron WIDEMAN and Susan EADIE, *Together We Learn: Co-operative Small Group Learning*, Scarborough, Prentice-Hall, 1990, 216 p.
- TRIMMER, Joseph F., *The Essentials of MLA Style: A Guide to Documentation for Writers of Research Papers*, New York, Houghton Mifflin, 1998, 70 p.

### **Material**

- The Apprenticeship of Duddy Kravitz*, Dir. Ted KOTCHEFF, Paramount Home Video, 121 min., 1994.
- The Diary of Anne Frank*, Dir. George STEVENS and Jack CARDIFF, 20th Century Fox Home Entertainment, B&W, 151 min., 1995.
- Schindler's List*, Dir. Steven SPIELBERG, Universal Studios Home Video, 197 min., 1997.

### **Technological**

- The Beast Within. (consulted July 31, 2000)  
<http://www.fred.net/nhhs/html/beast.htm>
- The Curmudgeon's Stylebook. (consulted July 27, 2000)  
<http://www.theslot.com/contents.html#start>
- Elements of Style. (consulted July 27, 2000)  
<http://www.cc.columbia.edu/acis/bartleby/strunk/>
- The League of Canadian Poets. (consulted July 27, 2000)  
<http://www.poets.ca/>
- Merriam-Webster Online Dictionary. (consulted July 27, 2000)  
<http://www.m-w.com/netdict.htm>
- On Line English Grammar. (consulted July 27, 2000)  
<http://www.edunet.com/english/grammar/index.cfm>

## ACTIVITY INFORMATION 1.1 (EAT3M)

### Canadian Identity: Our Home and Native Land

#### Description

**Time:** 225 minutes

In this activity, students respond critically to a number of essays and poems in order to extrapolate their own personal definition of Canadian identity. They also become familiar with rhetorical devices used in persuasive texts and essays. Students write and present to the class their news on the Canadian identity in a short informal essay and a poster.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2 - 3  
EAT3M-R-OE.1 - 2  
EAT3M-D-OE.1 - 3

**Specific Expectations:** EAT3M-I-For.1 - 2 - 3 - 4 - 5  
EAT3M-I-Inv.1 - 3 - 4  
EAT3M-R-For.1 - 4 - 5 - 6 - 9 - 12  
EAT3M-R-Crit.2 - 4 - 5  
EAT3M-D-Read.2 - 3 - 4 - 5  
EAT3M-D-Wri.1 - 3 - 4 - 5 - 6 - 7 - 8  
EAT3M-D-Gram.1 - 2 - 3 - 4  
EAT3M-D-Crit.1 - 3

#### Planning Notes

- Prepare a survey to conduct a diagnostic assessment of students' reading habits and knowledge of Canadian authors and poets.
- Select essays and poems dealing with Canadian identity (e.g., Neil Bissoondath's "I'm Not Racist But..." or "A Land Worth Loving"; Suwanda Sugunasiri's "Who, Then, Is a Canadian?"; Duke Redbird's "I am a Canadian"; Earle Birney's "Canada: Case History"). Prepare comprehension and extension questions for each.
- Establish Journal and Writing Folder requirements for this activity and the remainder of the course.
- Prepare a quiz relating a sight passage (e.g., one of the selected poems) to the other selected texts.
- Prepare expectations and Achievement Chart for summative assessment.

## Activity Instructions

### Introduction

- Distribute a survey of reading habits and knowledge of Canadian authors and poets, and discuss results with class. **(DE)** Suggested questions:
  - Which of the following Canadian publications do you read: *l'Actualité*, *Maclean's*, *Canadian Art*, *Canadian Living*, *Canadian Geographic*.
  - Name three Canadian authors you have studied.
  - Who is the writer of "The English Patient"? (M. Ondaatje)  
"Jacob Two-Two"? (M. Richler)  
"The Hockey Sweater"? (R. Carrier)
- Distribute and have students read aloud an essay dealing with Canadian identity and discuss its relevance with the entire class (e.g., Neil Bissoondath's "I'm Not Racist But..." or "A Land Worth Loving"; Swanda Sugunasire "Who, Then, Is a Canadian?"; Duke Redbird's "I am a Canadian"). **(DE)**
- Review/teach terms relating to essays with reference to examples from the essay mentioned previously, including the following:
  - introduction
  - thesis
  - argument
  - counter-argument
  - order of arguments (e.g., climactic order)
  - rhetorical devices (e.g., examples, quotations, statistics)
  - conclusion

### Exploration

- Brainstorm with students the question "What is Canadian?" and compose 5-7 questions for a survey students will administer to family and friends out of class. **(AC)**
  - Is a Canadian: a) a person living in Canada?  
b) a landed immigrant who has become a citizen?  
c) a person who lives in Canada?  
d) ...
- Assign students to groups of four to discuss and compile the results of the survey, to be then shared with the class orally. **(FE)**
- Distribute one or two poems dealing with Canadian identity along with comprehension questions for students to read silently and complete in pairs (e.g., "The Rocking Chair" by A.M. Klein; Earle Birney's "Canadian Lit."; Linder's "Meech Ado" and "Canada: A Case History"; "Stomping Tom's "Cross Canada" and "Canada Day", "Canada Way"). **(FE)**
- Ask students questions that lead them to reflect on Canada's identity (e.g., examine symbols, historical context, personalities).
- Discuss answers to written questions about poems, and draw out elements of Canadian identity including (but not limited to):
  - geography **(OD)**
  - population distribution

- immigration patterns
- Aboriginal Nations
- stereotypes about Canadians
- colonialism and the Founding Nations(**OD**)
- the influence or non-influence of American culture
- Review/teach various literary terms and stylistic devices with reference to the above poems.
- Establish journal writing expectations.
- Have students reflect on the Canadian identity by responding in their journal to one of the following prompts (**FE**):
  - What family traditions are important to you and for what reasons?
  - Are Canadians becoming Americanized?
  - Does Canadian society discriminate against newcomers/immigrants?
  - What does multiculturalism mean to you?

### *Jigsaw Activity*

- Distribute several short essays dealing with Canadian identity. Place students in small groups and assign the reading and study of one of the essays per group. The study of the essay should include extraction of thesis and arguments, rhetorical devices, and specialized vocabulary. Once students have answered questions relating to their essay in a small group, instruct students to get into new groups in which each of the texts under study is represented by at least one student, to share information. Instruct students to formulate and discuss some principles of what it means to be Canadian based on their findings. (**FE**)
- Explain the following summative assessment task to students: Write a three-paragraph informal essay in response to the question: What is a Canadian? Evaluation will be according to the following criteria:
  - Introductory paragraph must have a thesis statement.
  - Present one argument per paragraph in the development.
  - Include a title page with an eye-catching title.
  - Include at least two literary/stylistic devices.
  - Use a writing process.
  - Be convincing.
- Explain the second assessment task to students: Design a collage/poster/web page that illustrates their views on the Canadian identity, based on the following criteria:
  - at least five photos or pictures
  - graphics must be accompanied by a short explanatory text (e.g., 100 words)
  - creativity of design and arrangement
  - originality of choice of pictures, colours, titles
  - relevance of images to the message
- Ask students to share their views and poster in a two-minute oral presentation. (**SE**)  
Evaluation criteria:
  - Explain choice of images in relation to the message.
  - Maintain interest and demonstrate creativity in the delivery of the oral presentation.
  - Use correct diction, pronunciation and volume.
- Review the steps of writing as a process with students and establish writing folder expectations.

- Provide students with class time for conferencing as well as with access to electronic resources.
- Conclude presentations by having students discuss or informally debate the significance of literature in Canadian society
- Have students conference with the teacher on possible improvements for the informal essay or have peers edit their copy.

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

- Provide students with examples of Canadian and American spelling of words, asking them to find other examples in the above texts.
- Have students (in pairs) proofread their Journal Entries in terms of spelling, punctuation and sentence structure, emphasizing the avoidance of sentence errors.
- Have students proofread and edit selected passages.

#### **Summative Assessment**

- Students (in pairs) demonstrate their writing and speaking skills by communicating their views on the Canadian identity in an informal essay, a poster and an oral presentation, according to the following four categories of the Achievement Chart for Grade 11:
  - Knowledge/Understanding
    - Demonstrate knowledge of conventions of the informal essay and poster.
    - Understand the use and effect of literary/stylistic devices.
  - Thinking/Inquiry
    - Demonstrate creativity.
    - Defend ideas convincingly.
  - Communication
    - Communicate ideas and information clearly, with a sense of idea and purpose.
  - Application
    - Apply the conventions of language.
    - Use oral communication skills and a poster to present opinions.
    - Make connections between this activity and their own knowledge and experience of Canadian culture.
    - Use steps of a writing process and technology.

#### **Extension**

- Have students examine travel pamphlets promoting Canada, asking them to explain stated and implied messages.
- Have students research Canadian symbols (e.g., the flag, the Coat of Arms, the beaver).
- Read portions of the *Canadian Charter of Rights and Freedoms* to the class and/or discuss its ramifications with regards to Canadian culture and identity.(OD)
- Have students conduct research on Canadian companies, inventors, artists and political figures and present their findings orally to the class.

#### **Appendices**

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

## ACTIVITY INFORMATION 1.2 (EAT3M)

### Humour: Have a Good Laugh

#### Description

**Time:** 225 minutes

In this activity, students read a number of humorous texts, recognizing different genres and reviewing literary devices and humorous techniques in print and media texts. Students produce a short humorous text.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2  
EAT3M-R-OE.2  
EAT3M-D-OE.1 - 3

**Specific Expectations:** EAT3M-I-For.1 - 3 - 5 - 6  
EAT3M-R-For.1 - 9  
EAT3M-R-Crit.1  
EAT3M-D-Read.2 - 3 - 4  
EAT3M-D-Res.1  
EAT3M-D-Wri.1 - 2 - 4 - 5 - 6 - 7  
EAT3M-D-Gram.1 - 2 - 3 - 4  
EAT3M-D-Crit.1 - 3

#### Planning Notes

- Select appropriate humorous articles, essays and stories (including at least one by Stephen Leacock of which the National Film Board has created a short film, e.g., “My Financial Career”) for analysis, and prepare appropriate comprehension questions, focusing on why things are seen as humorous.
- Select and obtain an appropriate humorous radio/television excerpt by a well known comedian or troupe (e.g., Rick “Red” Green, *This Hour Has 22 Minutes*, *Royal Canadian Air Farce*) and reserve appropriate audio-visual equipment.
- Prepare an assignment sheet outlining expectations and Achievement Chart for assessment.

## Activity Instructions

### Introduction

- With students, brainstorm famous Canadians in many areas, narrowing the focus to humorists and comedians. **(AC, OD)**
- Distribute a current humorous article/essay for students to read aloud and then answer comprehension questions; discuss answers in class, extrapolating what makes something funny (i.e., the nature of humour). Students illustrate various periods of humour with examples from television and movies. (e.g., Mordecai Richler's frequent columns in *Saturday Night*; Allan Fotheringham's column in *Maclean's*). Suggested questions:
  - What is the tone used by the author?
  - What humorous devices does the author use to convey his message? **(DE)**
- Have students bring in two or three cartoons, comic strips and editorial cartoons from local newspapers and magazines (e.g., comic strip by Lynn Johnston); asking them to explain (for homework) the verbal and non-verbal elements they find humorous.
- Have students share their homework with their peers and post their cartoons on chart paper in the classroom. **(DE)**

### Exploration

- Direct discussion to what Canadians find funny and what kind of humour can be classified as distinctly Canadian, including the differences between French and English humour and the difficulties with translating jokes and comedy **(AC)** (e.g., *La petite vie* versus *Red Green*, *Royal Canadian Air Farce*, *This Hour Has 22 Minutes*).
- Discuss elements including but not limited to:
  - regional accents, dialects and customs
  - political satire and caricature **(OD)**
  - stereotypes of Canadians (e.g., all Canadians live in igloos)
  - self-deprecation in comparison to Americans
- Present a humorous radio/television excerpt by a well-known Canadian comedian or troupe and have students draw out elements that can be classified as distinctly Canadian; ask students questions that focus on form, purpose and audience (e.g., Wayne & Schuster's *House of Commons Hollywood Style Skit*). **(FE)**
- Discuss with students the reasons why Canadian comedians have had such an impact.
- Distribute a second humorous article/essay, poem (e.g., Wilson Macdonald's "Monsieur Joliat", Gerry MacIntosh's "Angleau") with similar questions to be read and answered for homework to confirm mastery. **(FE)**
- Assign a Journal Response in which students assess what they found funny in the text. **(FE)**
- Take up homework and discuss answers and Journal Responses with the class to reflect on what the students found funny and how this affects individual perceptions and social values.
- Define terms relating to humour (e.g., satire, sarcasm, parody, caricature, various types of irony) and illustrate with examples to which students can relate.
- Have students read a humorous short story by Stephen Leacock (e.g., "My Financial Career", "The Dentist and The Gas") and in pairs, answer questions on content, style and humorous devices (e.g., hyperbole, understatement, dialect); discuss answers.

- Review elements of the short story including:
  - plot
  - character
  - setting
  - crisis
  - climax
  - dénouement
- Watch a NFB short film of the same story and compare the compositional elements of the media production to those of the literary text.
- Review writing processes, including:
  - generating ideas;
  - choosing a form to suit the topic, purpose and audience
  - developing a plan for writing
  - organizing ideas
  - writing drafts
  - revising, editing and proofreading
  - producing or publishing a final draft
- Review *Grammar and Usage, Spelling and Punctuation* expectations from *English EAE2P*.
- Assign a short humorous text in the form of an anecdote.
- Distribute and explain assignment sheet for short humorous text:
  - use of first person point of view
  - personal narrative must be 750-1000 words long
  - use of at least five humorous devices
  - must follow a writing process
  - must use appropriate tone for effect
- Suggested topics could include:
  - a pet peeve
  - a first experience (e.g., first driving lesson, a first day on the job, first time cooking for someone)
  - a phobia
  - a school regulation
  - a personal obsession
- Have students write their draft and read it to a small group of peers; students, in turn, listen to each other's readings, offer suggestions for improvement and integrate peers' suggestions into their own drafts.
- Give students the opportunity to apply a writing process in class, including peer editing, in order to produce a humorous personal narrative. **(SE)**

### **Summative Assessment**

- Assess the students' ability to produce an effective humorous text according to the following four categories from the Achievement Chart - Grades 11 and 12, English:
  - Knowledge/Understanding
    - Demonstrate knowledge of the form of personal narrative.
    - Understand the use of humorous devices (e.g., exaggeration, pun, irony).

- Thinking/Inquiry
  - Use creative thinking skills to adapt chosen subject and form for humorous effect.
- Communication
  - Communicate ideas and information using a humorous tone with a sense of audience and purpose in a personal narrative.
- Application
  - Apply appropriate sentence structure, diction, spelling and dialogue techniques.
  - Apply the writing process independently and effectively.

### **Extension**

- Have students produce a drawing or comic strip to illustrate their humorous text.
- Have students research the history of Canadian comedy and present findings to the class.
- Allow students to use print and electronic resources to find and present a humorous text. **(T)**.

### **Appendices**

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

## ACTIVITY INFORMATION 1.3 (EAT3M)

### Multiculturalism: Pieces of the Canadian Mosaic

#### Description

**Time:** 300 minutes

In this activity, students analyse a variety of essays, short stories and poems that focus on French/English culture, Native traditions, and the immigrant experience. Students apply knowledge of poetic devices to write a poem reflecting their own place in the Canadian mosaic.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2 - 3  
EAT3M-R-OE.1 - 2  
EAT3M-D-OE.1 - 3

**Specific Expectations:** EAT3M-I-For.1 - 2 - 3 - 4 - 5  
EAT3M-I-Inv.1 - 3 - 4  
EAT3M-R-For.1 - 5  
EAT3M-R-Crit.2  
EAT3M-D-Read.1 - 2 - 3 - 4  
EAT3M-D-Wri.1 - 2 - 4 - 5 - 6 - 7  
EAT3M-D-Gram.1

#### Planning Notes

- Obtain an example (or picture) of a mosaic for display in class.
- Select appropriate essays and short stories dealing with multicultural issues (e.g., Garry Engkent's "Why My Mother Can't Speak English"; Chief Dan George's "I am a native of North America"; Helen Lucas's "Growing Up Greek"; C.D. Minni's "Details from the Canadian Mosaic", Gabrielle Roy's "The Story of Nil") and prepare appropriate comprehension questions.
- Obtain a copy of the *Canadian Charter of Rights and Freedoms*.
- Obtain or prepare a collection of poems (half as many poems as there are students in the class) dealing with a range of multicultural issues (e.g., Margaret Atwood's "The Immigrants"; Jim Wong-Chu's "Equal Opportunity"; Ted Plantos's "After Speeches About the Empire", Robert Finch's "Select Samaritan", George Bowering's "Grandfather).
- Provide access to the computer laboratory for research.
- Prepare expectations and Achievement Chart for assessment tasks.

## Activity Instructions

### Introduction

- Engage students in a roundtable discussion about the “average” (i.e., stereotypical) Canadian and how well members of the class fit this image. Include discussion of: **(DE)**
  - racial identity
  - family name;
  - country of family origin
  - religious beliefs
  - parents’ occupations
  - favoured pastimes
- Introduce the concept of “mosaic” using a physical example and expanding to the metaphoric level. Include comparisons to more homogeneous countries (e.g., areas where there is very little outside influence, such as Nepal) and to “melting-pot” cultures (e.g., the United States). Review how the *Canadian Charter of Rights and Freedoms* encourages and supports cultural and religious diversity.**(OD)**

### Exploration

- Distribute an essay or short story dealing with a multicultural issue highlighting tragic or hopeless human situations for students to read silently or aloud. Assign questions to be completed alone or in groups. Discuss answers to questions.
- Assign a Journal Entry in which students reflect on the theme of being a victim of discrimination and suggest a “miracle/hopeful” solution to improve an unfair/heartless situation. Allow students to share journals with a partner for feedback. Collect and assess journals.**(FE)**
- Distribute two more contrasting essays and/or short stories for students to read. Have students get into small groups and discuss how the texts affect their concept of the Canadian mosaic and what it means to be a Canadian. Discuss students’ findings with entire class.
- Review poetic terms learned in *English EAE2P* and *English EAE2D* including (but not limited to): **(DE)**
  - rhyme scheme
  - metre (emphasize iambic pentameter)
  - use of apostrophe and ellipsis
  - stanza (emphasise quatrain)
  - metaphor
- Put students in pairs. Distribute poetry collection and assign a poem to each pair of students for reading and analysis. Have students consider what their assigned poem says about the Canadian mosaic and the feelings of acceptance, tolerance or rejection displayed by the established Canadian population, and present their poems and findings to the class.
- Review characteristics of the sonnet and of the ballad.
- Have students produce a sonnet and a three-stanza ballad reflecting on their place within the Canadian mosaic. Ensure students have the opportunity to consult print and electronic reference works and peer-edit as a part of a writing process. **(SE)**

- Have students revise their poem through peer-editing and have them choose either the ballad or the sonnet for evaluation.
- Have students read and analyse a text on the Canadian identity and respond in writing to questions that deal with stated and implied messages, structure, and rhetorical/literary elements. **(SE)**

*Grammar and Usage, Spelling and Punctuation*

- Have students examine the non-standard use of spelling and grammar in poetry.
- Use print and electronic resources and knowledge of word origins and textual cues to define new or unfamiliar terms.

**Summative Evaluation**

*Writing*

- Assess the students' poems according to the following four categories from the Achievement Chart - Grades 11 and 12, English.
  - Knowledge/Understanding
    - Understand poetic forms and conventions.
    - Understand the use and effect of rhyme and metre and other poetic devices.
  - Thinking/Inquiry
    - Use creative thinking skills to reflect personal feelings of belonging to the Canadian mosaic through a poem.
  - Communication
    - Communicate ideas and information with a sense of audience and purpose.
  - Application
    - Apply rhyme and metre in the form of a ballad or a sonnet.
    - Apply a writing process to produce a polished product.

*Literature Studies and Reading*

- Assess the reading of a sight passage (e.g., essay, short story or poem) to which students must relate principles of Canadian identity acquired through previous readings according to the following four categories from the Achievement Chart - Grades 11 and 12, English:
  - Knowledge/Understanding
    - Demonstrate knowledge of information contained in the texts that have been studied dealing with elements of Canadian identity.
    - Understand the relationship between Canadian identity and the sight passage.
  - Thinking/Inquiry
    - Apply critical thinking skills to analyse the sight passage and explain its relationship to elements of Canadian identity.
  - Communication
    - Communicate ideas and information with a sense of audience and purpose.
  - Application
    - Apply close reading strategies to the sight passage.
    - Make connections between the sight passage and his/her perception of his/her own identity as a Canadian.

## **Extension**

- Have students prepare posters or “bumper sticker” type signs incorporating quotations from poems that they feel reflect an important part of the Canadian mosaic.
- Invite a poet or storyteller to visit the class and share poems/stories that reflect an aspect of the Canadian mosaic.
- Have students research their family’s roots and make up a genealogical log.
- Have students compare and contrast a French and English poem that both deal with the theme of cultural identity. **(AC)**

## **Appendices**

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

## ACTIVITY INFORMATION 1.4 (EAT3M)

### Jewish Tradition: Old and New Perspectives

#### Description

**Time:** 75 minutes

In this activity, students examine various texts and media excerpts as an introduction to Jewish culture and customs. They will read poems and view excerpts from various films in order to better understand the historical context of Jewish traditions and of the novel under study in this unit.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2 - 3  
EAT3M-R-OE.1 - 2  
EAT3M-D-OE.1

**Specific Expectations:** EAT3M-I-For.1 - 2 - 3  
EAT3M-I-Inv.1 - 3 - 5  
EAT3M-R-For.1  
EAT3M-R-Crit.2 - 4  
EAT3M-D-Read.1 - 2 - 3 - 4  
EAT3M-D-Gram.3

#### Planning Notes

- Obtain film or video copies of one of the following videos: *The Diary of Anne Frank*, *Schindler's List*, *Life Is Beautiful*, *Jakob the Liar*, *Fiddler on the Roof*, and reserve appropriate audio-visual equipment.
- Prepare handout on Jewish customs and cultures.
- Research historical aspects of anti-semitism and the Holocaust.

## Activity Instructions

### Introduction

- Have students discuss their previous knowledge of Jewish culture (people, films, books) and modern personalities (e.g., Steven Spielberg, Charlie Chaplin, Jerry Seinfeld, Shylock in *Merchant of Venice*). **(DE)**
- Discuss stereotypes about Jewish culture (e.g., Shylock was miserly) and anti-semitism.
- Introduce a timeline of anti-semitism:**(OD)**
  - Lateran council of 1179 and 1215 and Jewish ghettos
  - King Edward I, King Philip the Fair
  - Spain - Jewish Marranos forced to become Catholics or be executed
  - 1760 - Queen Maria Theresa in Austria
  - Russia 1791 - forced to live in Western Russia
  - accused of being Christ killers
  - anti-semitic sentiment grew; Hitler used this to promote his cause... scapegoat...
  - Chosen People
- Show an excerpt from either *Anne Frank: Diary of a Young Girl*, *Schindler's List*, *Jakob the Liar* or *Life Is Beautiful* to illustrate the treatment of Jews during the Holocaust.
- Have students react orally to the treatment of Jews during the Holocaust.
- Have students read poems or essays (e.g., "Coming of Age in Putnok" by George Gabari, Leonard Cohen's "Lovers"; Elie Mandel's "On the 25th Anniversary of the Liberation of Auschwitz") and react to them in their journals.
- Have students compare their themes and other elements (e.g., do both authors use the same tone; explain the vocabulary or historical context as presented in the text).
- Explain terms such as Auschwitz, High Holidays, pogroms, phylacteries, Yatzzeit candles, Kosher, Zionism, Hasidism, Orthodoxy.
- View an excerpt from the musical *Fiddler on the Roof* (the introductory song "Tradition").
- Have students listen to the words and note the different customs.
- Distribute a handout on Jewish customs and culture **(OD)**
  - e.g.,
    - Jewish calendar
    - kinds of Jews (Orthodox, Reform and Conservative)
    - Bible - Torah and Talmud
    - Jewish holidays and celebrations
      - Sabbath, Rosh-Hashanah, Yom Kippur, Passover, Chanukah
      - bar mitzvah and bat mitzvah
      - Shivah, Kivah
    - symbols of faith
      - Holy Ark, Tallit (prayer shawl)
      - yarmulke, mezuzah, menorah
- Ask students to respond in a Journal Entry to one of the following prompts: How do you feel about respecting set rules and having to conform to family traditions and rules? How do family traditions enrich your life? **(FE)**

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

- Have students maintain a vocabulary log or new or difficult words, with reference to print and electronic resources.
- Have students research one of the following and prepare a display or poster to present to the class (individually or in pairs) on one of the following topics:
  - Jewish history
  - famous Jewish Canadians
  - Jewish food
  - Jewish customs
  - Jewish clothing and traditions
- Establish criteria for the poster or display:
  - short text of 100 to 150 words
  - photographs or pictures/drawings
  - eye-catching title
  - originality of graphic design and placement
- Establish criteria for the oral presentation
  - duration of three to five minutes
  - use of display or poster during presentation
  - use of appropriate level of language
  - diction, volume and pronunciation
  - maintain audience interest (eye-contact, visual cues)
- Have students present their research to the class. **(SE)**
- Have students from the audience ask questions of the presenter and have the latter respond to the interventions.
- Have students evaluate their own performance in a short retroactive text in their journals.

### **Summative Assessment**

- Assess the student's display or poster and presentation according to the following four categories from the Achievement Chart Grades 11 and 12, English:
  - Knowledge/Understanding
    - Demonstrate comprehension of the Jewish lifestyle in the poster or display and in the oral presentation.
  - Thinking/Inquiry
    - Use creative thinking skills in the production of the poster or display.
    - Demonstrate research skills in poster or display.
    - Demonstrate thinking and inquiry skills in oral responses to questions from the audience in the oral presentation.
  - Communication
    - Communicate ideas and information on Jewish traditions or history in written and oral forms.
  - Application
    - Apply oral presentation techniques.
    - Apply conventions of language such as spelling, grammar and sentence structure in the production of the poster or display.

**Extension**

- Compare Tevye's vision of what it is to be Jewish to that of Duddy - traditional vision versus modern vision.
- Study the role of women in Jewish culture... Are these traditional roles still present today?

**Appendices**

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

## ACTIVITY INFORMATION 1.5 (EAT3M)

### Novel Study: *The Apprenticeship of Duddy Kravitz*

#### Description

**Time:** 585 minutes

In this activity, students read and interpret the novel *The Apprenticeship of Duddy Kravitz*. They analyse elements of fiction and focus on the portrayal of society and the use of literary devices (e.g., satire) to convey theme, study the techniques used in motion pictures and compare the compositional elements of the text with those of film. Students interpret the novel in a role-playing activity, in a letter of advice and in Journal Responses and study the structure of the literary essay in preparation for the summative assessment task in Activity 1.6.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2 - 3  
EAT3M-R-OE.1 - 2  
EAT3M-D-OE.1 - 3 - 4

**Specific Expectations:** EAT3M-I-For.1 - 3 - 5 - 6  
EAT3M-I-Inv.1 - 4 - 5  
EAT3M-R-For.1 - 6  
EAT3M-R-Crit.1  
EAT3M-D-Read.1 - 2 - 3 - 4 - 5  
EAT3M-D-Res.1 - 2 - 3 - 5  
EAT3M-D-Wri.2 - 4 - 5 - 7  
EAT3M-D-Gram.1 - 2 - 4  
EAT3M-D-Crit.1 - 3

#### Planning Notes

- Prepare a time-line for the reading of the four parts of the novel.
- Prepare a display of maps and pictures to illustrate the setting of the novel.
- Prepare or obtain questions dealing with character and plot in Part One.
- Prepare content, character and vocabulary quizzes to verify understanding.
- Prepare Journal Response topics.
- Prepare a handout of Richler's biography and short excerpts of his work.
- Obtain the film version of novel and reserve the appropriate equipment.
- Prepare an exemplar of a literary argumentative essay and preparatory exercises.

## Activity Instructions

### Introduction

- Have students read a recent article/editorial (from *Saturday Night* by Mordecai Richler), asking students to share their first impressions. **(DE)**
- Use the article to introduce the author, his work and style.

#### NOTE

- Allow several weeks, including some class time, for the reading of the novel.
  - Administer reading and vocabulary checks periodically to ensure students are on track. **(FE)**
  - Instruct students to write brief Journal Entries for themselves, to share with peers, and for evaluation. **(FE)** Vary the nature of Journal Entries to suit the section being read (e.g., “What do you think of...?”; “What will happen to...?”; “Why did...?”). Ensure students return to Journal Entries to assess their strengths and weaknesses and apply problem-solving strategies to improve their writing skills throughout the process.
  - Allow for time throughout the activity for discussion of specific incidents as required by the students.
- Assign the reading of Part One and the completion of appropriate questions. Stipulate that students must keep a vocabulary log of unfamiliar words and their definitions.
  - Lead a discussion on the word “apprenticeship” including literal and metaphoric meanings. **(CP)**

### Exploration

#### Part A

- Have students locate various streets and places on a map of Montreal; review the setting of the novel with students. **(FE)**
- Take up the questions on Part One.
- Administer an open-notebook vocabulary quiz to verify completeness of Vocabulary Log.
- Show the first 15-20 minutes of the film *The Apprenticeship of Duddy Kravitz*, asking students to determine whether or not the film is a valid rendition of the novel.
- Assign the reading of Part Two and the maintaining of the Vocabulary Log.
- Review elements of fiction studied in previous courses. **(DE)**
- Have students work in small groups to track and record the evolution of character and the development of plot, including:
  - examples of humour and satire (including an analysis of Richler’s style)
  - examples of post-war society (e.g., clothing, prosperity)
  - elements of racism and stereotypes
  - relationships with family, friends and women
  - influence of family
  - influence of work
  - influence of friends

- Duddy's values (e.g., materialism)
- choices Duddy makes

### *Part B*

- Have students analyse the causes of the conflicts and make predictions about the resolutions of these conflicts. **(FE)**
- Have students assume the point of view of Duddy to explain (in a paragraph or oral presentation) his choices and/or to justify his decisions (e.g., his betrayal). **(FE)**
- Assign the reading of Part Three and the maintaining of the Vocabulary Log.
- Enumerate techniques for integrating quotations, paraphrasing, avoiding plagiarism and citing sources.
- Distribute an exemplar of a literary argumentative essay for reading and analysis in preparation for the Assessment Task involving the writing of an essay.
- Assign exercises in which students paraphrase and integrate quotations, citing sources. Ensure exercises include:
  - changing tense to suit sentence structure
  - using brackets and ellipsis
  - adjusting grammar and punctuation
- Review the formulation of argumentative theses based on questions.
- Have students (in groups) analyse key quotations in terms of the novel's themes and characters; students share their findings informally in groups or in a whole-class activity.

### *Part C*

- Assign the reading of Part Four and the maintaining of the Vocabulary Log.
- Verify vocabulary comprehension by playing a Jeopardy-style game.
- Have students write in their journal a letter of advice to Duddy about his career ambitions, his financial problems, his relationship with his family, and/or his love life.
- Place students in pairs to analyse individual characters and their roles in Duddy's "apprenticeship". Ensure students find quotations to substantiate their positions. Instruct students to present their character "in character" (i.e., role-playing), explaining how they view Duddy and what influence they believe they may have on him. **(SE)**
- Have students evaluate their own personal performance in their journals focusing on strengths and weaknesses, possible improvements.
- Show the remainder of the film version of *Duddy Kravitz* and have students respond to the effectiveness of media techniques and the compositional elements of the film as compared to the text.

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

- Examine the use of parallel structure for clarity, variety and emphasis in selected texts.
- Have students (in pairs and then individually) integrate parallel structure into their drafts, Journal Entries, and into passages selected by the teacher.
- Have students revise punctuation in above texts before handing in final product.

### **Summative Assessment**

- Complete Summative Assessment Task 1.6, The Literary Argumentative Essay.

### **Extension**

- Have students prepare a maquette of the setting.
- Relate the character of Duddy to that of Shylock in *The Merchant of Venice*.
- Have students do a collage or poster of their own culture and traditions.
- Have students do a collage or poster entitled: The Many Faces of a Canadian.

### **Appendices**

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

## ACTIVITY 1.6 (EAT3M)

### Summative Assessment Task: Literary Argumentative Essay

#### Description

**Time:** 150 minutes

This Summative Assessment Task follows the reading and analysis of *The Apprenticeship of Duddy Kravitz*. In this task, students use a writing process to choose a topic, formulate a thesis and compose a literary argumentative essay.

#### Strands and Expectations

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

**Overall Expectations:** EAT3M-I-OE.1 - 2 - 3  
EAT3M-R-OE.1  
EAT3M-D-OE.1 - 3 - 4

**Specific Expectations:** EAT3M-I-For.1 - 3 - 5  
EAT3M-I-Inv.4  
EAT3M-R-For.2 - 8 - 10 - 11  
EAT3M-D-Res.1 - 3 - 7 - 9  
EAT3M-D-Wri.2 - 3 - 4 - 6 - 7  
EAT3M-D-Gram.1 - 2 - 4  
EAT3M-D-Crit.3

#### Planning Notes

- Prepare instruction sheet based on the student booklet. Select three - five questions, as appropriate.
- Prepare checklist for a writing process.
- Secure access to reference materials (e.g., dictionaries, thesauri).
- Plan for a session after the task to discuss and assess strengths and weaknesses with individual students.
- Select examples of literary argument essays that integrate quotations to prove a thesis, preferably dealing with (or by) Mordecai Richler, but not dealing specifically with *Duddy Kravitz*. Choose a text that teaches literary essay techniques.
- Prepare or locate exercises for integrating quotations and paraphrasing sources.

## **Activity Instructions**

- Distribute instruction sheet/student booklet (including writing process checklist) and explain the Summative Assessment Task to the students:
  - Write a literary argumentative essay.
  - Use a writing process checklist.
- Explain the overall expectation that will be used to assess the students' knowledge and skills, as well as the criteria of Achievement Chart 1.6.1. Students are expected to:
  - formulate an arguable thesis that answers a chosen question
  - outline four - five arguments and skim novel for supporting quotations
  - select and include the three best arguments/quotations
  - demonstrate understanding of literary stylistic devices and themes
  - sustain appropriate voice, use clear and correct vocabulary, and eliminate bias
  - submit completed checklist
  - submit edited draft and final copy.

## **Appendices**

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

Appendix EAT3M 1.6.1: Achievement Chart - Literary Argumentative Essay

Appendix EAT3M 1.6.2: Student's Booklet - Literary Argumentative Essay

**Achievement Chart - Literary Argumentative Essay**

**Appendix EAT3M 1.6.1**

<i>Assessment Techniques: diagnostic 9 formative 9 summative :</i>				
<i>Categories and criteria</i>	<i>50 - 59 % Level 1</i>	<i>60 - 69 % Level 2</i>	<i>70 - 79 % Level 3</i>	<i>80 - 100 % Level 4</i>
<b>Knowledge/Understanding</b>				
The student: - knows the form of the literary argumentative essay. - understands the uses of thesis, argument and quotation. - understands themes in the novel.	The student demonstrates <b>limited knowledge</b> of the literary argumentative essay and <b>limited understanding</b> of the use of literary stylistic devices and of themes.	The student demonstrates <b>some knowledge</b> of the literary argumentative essay and <b>some understanding</b> of the use of literary stylistic devices and of themes.	The student demonstrates <b>considerable knowledge</b> of the literary argumentative essay and <b>considerable understanding</b> of the use of literary stylistic devices and of themes.	The student demonstrates <b>thorough knowledge</b> of the literary argumentative essay and <b>thorough and insightful understanding</b> of the use of literary stylistic devices and of themes.
<b>Thinking/Inquiry</b>				
The student: - analyses, hypothesises and explains. - selects a topic, formulates a thesis and arguments, and selects quotations. - defends opinions convincingly.	The student uses critical thinking skills <b>with limited effectiveness</b> and applies <b>few inquiry skills</b> .	The student uses critical thinking skills <b>with moderate effectiveness</b> and applies <b>some inquiry skills</b> .	The student uses critical thinking skills <b>with considerable effectiveness</b> and applies <b>most inquiry skills</b> .	The student uses critical thinking skills <b>with a high degree of effectiveness</b> and applies <b>all or almost all inquiry skills</b> .
<b>Communication</b>				
The student: -writes a coherent and logically organized text - uses formal diction and tone. - demonstrates command in the use of argumentation. - communicates ideas clearly and logically.	The student communicates ideas <b>with limited clarity and a limited sense</b> of audience, and demonstrates <b>limited command</b> of essay form.	The student communicates organized ideas <b>with some clarity and some sense</b> of audience, and demonstrates <b>moderate command</b> of essay form.	The student communicates ideas <b>with considerable clarity and a clear sense</b> of audience, and demonstrates <b>considerable command</b> of essay form.	The student communicates ideas <b>with a high degree of clarity and with confidence, with a strong sense</b> of audience, and demonstrates <b>extensive command</b> of essay form.

<i>Application</i>				
<p>The student:</p> <ul style="list-style-type: none"> <li>- writes clear, accurate and complete sentences with appropriate punctuation and capitalization.</li> <li>- integrates and documents quotations.</li> <li>- uses a writing process and technology to draft, revise, format and print an essay.</li> </ul>	<p>The student uses the required language conventions <b>with limited accuracy and effectiveness</b> and uses quotations, a writing process and technology <b>with limited competence.</b></p>	<p>The student uses the required language conventions <b>with limited effectiveness</b> and uses quotations, a writing process and technology <b>with moderate competence.</b></p>	<p>The student uses the required language conventions <b>with considerable accuracy and effectiveness</b> and uses quotations, a writing process and technology <b>with considerable competence.</b></p>	<p>The student uses the required language conventions <b>accurately and effectively all or almost all of the time</b> and uses quotations, a writing process and technology <b>with a high degree of competence.</b></p>
<p><i>Note:</i> A student whose achievement is below Level 1 (less than 50%) does not meet the required overall expectations for this task.</p>				

**Summative Assessment Task: Literary Argumentative Essay**

- Select a question from the list below and formulate an arguable thesis:
  - a) Do you pity or condemn Duddy?
  - b) Should Yvette have broken up with Duddy?
  - c) Is Duddy responsible for Virgil's tragedy?
  - d) Are Duddy's friends a positive or negative influence on him?
  - e) Does Duddy choose the right role model to apprentice with?
  - f) Will Duddy find happiness?
  - g) Is Duddy capable of love?
  - h) Does Duddy accept his Jewish identity?
  - i) Has Duddy achieved his goals?
  
- All work is done individually in class; you may use your primary source to find supporting evidence and quotations.
  
- Apply the following checklist:
  - G choose the question you feel best prepared to answer;
  - Question: \_\_\_\_\_
  - G formulate an arguable thesis that answers the question;
  - Thesis: \_\_\_\_\_
  - G outline four - five arguments and skim novel for supporting quotations;
    - G \_\_\_\_\_
    - G \_\_\_\_\_
    - G \_\_\_\_\_
    - G \_\_\_\_\_
    - G \_\_\_\_\_
  - G select the three best arguments/quotations for inclusion in the essay;
  - G consult with teacher;
  - G write a first draft, incorporating quotations appropriately;
  - G revise draft to sustain appropriate voice, improve vocabulary and clarity of expression, and eliminate bias
  - G produce a final copy;
  - G proofread final copy, referring to print resources when necessary.
  
- Expectations for the final product
  - G submit completed checklist;
  - G submit edited draft and final copy;
  - G edited draft and final copy must be double-spaced; final copy must also be single-sided;
  - G each argument must be supported by at least one quotation.
  
- Evaluation of the final product will be based on the preceding grid.

## TABLE OF OVERALL AND SPECIFIC EXPECTATIONS

<b>CANADIAN LITERATURE</b>		<b>Units</b>				
<i><b>Strand : Interpreting Literary Texts</b></i>		1	2	3	4	5
<b>Overall Expectations</b>						
EAT3M-I-OE.1	analyse a wide range of Canadian literary texts from contemporary and historical periods and from diverse cultural and regional traditions, including novels, short stories, plays, and poetry.	1.1 1.2 1.3 1.4 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.1 3.2 3.3 3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-I-OE.2	demonstrate an understanding of the way form and style are used to communicate ideas, issues and themes and to create an effect in literary texts.	1.1 1.2 1.3 1.4 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.1 3.2	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-I-OE.3	analyse issues and themes in Canadian literary texts, focusing on their contexts and applying ideas contained in a variety of related works of literary criticism.	1.1 1.3 1.4 1.5 1.6	2.1 2.2 2.3	3.1 3.2 3.3 3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
<b>Specific Expectations : Forms and Techniques</b>						
EAT3M-I-For.1	apply knowledge of genres and forms to interpret a variety of texts.	1.1 1.2 1.3 1.4 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.1 3.2 3.3 3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-I-For.2	compare and contrast form, content and style in two or more texts that deal with a similar theme.	1.1 1.3 1.4	2.1 2.2			5.2
EAT3M-I-For.3	make connections among form, content and style in a variety of texts, explaining significance or effect of rhetorical elements such as alliteration, allusion, anecdote, antithesis, assonance, hyperbole, imagery, irony, metaphor, mood, onomatopoeia, oxymoron, personification, point of view, pun, rhetorical question, rhyme, rhythm, satire, simile, symbol, tone and understatement.	1.1 1.2 1.3 1.4 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.1 3.2 3.3 3.4	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.4
EAT3M-I-For.4	assess effectiveness of various authors' styles in a variety of works in the same genre.	1.1 1.3				5.2
EAT3M-I-For.5	assess diction and literary/stylistic devices used in texts for their effectiveness in communicating meaning and enhancing impact, citing specific passages to justify their assessments.	1.1 1.2 1.3 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.2 3.3	4.1 4.3	
EAT3M-I-For.6	analyse the way various techniques (e.g., lighting, camera angles) used in live performance or media productions of literary works enhance the effect of the works.	1.2 1.5 1.6				5.4

CANADIAN LITERATURE		Units				
<i>Strand : Interpreting Literary Texts</i>		1	2	3	4	5
<b>Specific Expectations: Investigation and Analysis</b>						
EAT3M-I-Inv.1	confirm their interpretation of texts by reviewing and analyzing key passages and by researching the works' social, cultural or political contexts.	1.1 1.3 1.4 1.5	2.4 2.5		4.1 4.2 4.3	5.1 5.2
EAT3M-I-Inv.2	analyse the way a particular author develops a theme in two or more texts or excerpts (e.g., two short stories by Morley Callaghan), citing key passages to support their interpretation.					
EAT3M-I-Inv.3	analyse the way two or more works (e.g., two poems, a film and a novel) deal with the same theme (e.g., the search for identity, the quest for self-knowledge).	1.1 1.3 1.4	2.1 2.2 2.3		4.1 4.3 4.4	5.1 5.2 5.3
EAT3M-I-Inv.4	make connections between compositional elements of a literary text (e.g., "The Painted Door" by Sinclair Ross) and the text's cultural, social, historical or geographical context.	1.1 1.3 1.5 1.6			4.1 4.2 4.3	5.4 5.5
EAT3M-I-Inv.5	compare and contrast major themes, issues and perspectives in literary texts from a single Canadian cultural tradition (e.g., Native, Jewish).	1.4 1.5				
EAT3M-I-Inv.6	apply ideas and theories in works of literary criticism (e.g., essays, critical reviews, articles) to expand their own interpretations of literary texts under study.		2.1 2.2			5.5

CANADIAN LITERATURE		Units				
<i>Strand : Responding to Literary Texts</i>		1	2	3	4	5
<b>Overall Expectations</b>						
EAT3M-R-OE.1	produce critical and creative responses to texts under study in a variety of forms, including journal responses, a literary essay, a research report, persuasive texts, stories, poetry, oral/visual presentations, and a media work.	1.1 1.3 1.4 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-R-OE.2	analyse the ways in which literary works affect individual perceptions and social values.	1.1 1.2 1.3 1.4 1.5	2.1 2.2 2.3	3.1 3.4 3.5	4.3 4.4	5.1 5.2 5.3 5.5
<b>Specific Expectations : Forms and Techniques</b>						
EAT3M-R-For.1	record, in a journal maintained for this purpose, their critical and creative responses to texts under study and those read for personal interest.	1.1 1.2 1.3 1.4 1.5	2.1 2.2 2.3		4.1 4.2	5.1 5.2 5.3 5.4 5.5
EAT3M-R-For.2	write a literary essay that conveys their interpretation of texts under study (e.g., compare and contrast works with similar themes).	1.6				
EAT3M-R-For.3	write a research report that synthesizes information on a specific theme or author in Canadian literature.		2.3			
EAT3M-R-For.4	write persuasive texts (e.g., short essay-type answers, critical reviews) that express and justify a point of view about an issue, topic or text under study, supporting their theses with relevant evidence, including specific references to texts under study.	1.1	2.3			5.4
EAT3M-R-For.5	produce effective creative writing in various genres (e.g., short story, poetry) and forms (e.g., free verse), integrating literary/stylistic devices and features of texts under study into their work.	1.1 1.2 1.3	2.2 2.3 2.4		4.1 4.2	5.2 5.5
EAT3M-R-For.6	produce original oral/visual presentations on themes and issues dealt with in literary texts under study, using research to expand their interpretation and paying attention to content, organization, diction and delivery.	1.1 1.5	2.4 2.5		4.4 4.5	5.5
EAT3M-R-For.7	design or create a media work (e.g., comparative chart, dramatization of a passage) that conveys their interpretation of one or more compositional elements of fiction in a text under study.		2.4 2.5		4.4 4.5	5.4 5.5
EAT3M-R-For.8	organize ideas and information presented in written texts according to a specific organizational pattern, using transitional devices to make logical connections.	1.6				5.4 5.5

CANADIAN LITERATURE		Units				
<b><i>Strand : Responding to Literary Texts</i></b>		1	2	3	4	5
EAT3M-R-For.9	integrate literary/stylistic devices and newly learned vocabulary from texts under study into their own written texts, oral presentations and media works, keeping in mind form, purpose and audience.	1.1 1.2	2.2 2.5		4.2 4.3 4.5	5.1 5.2 5.3 5.5
EAT3M-R-For.10	use precise vocabulary and appropriate level of language in written texts and oral presentations, avoiding clichés, superfluous words and generalizations.	1.6	2.1 2.2 2.3 2.4 2.5	3.4 3.5	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.5
EAT3M-R-For.11	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., Modern Language Association [MLA]).	1.6		3.4 3.5		
EAT3M-R-For.12	integrate audio-visual aids effectively into oral/visual presentations to create specific effects and to convey ideas clearly and coherently.	1.1	2.4 2.5			5.5
<b>Specific Expectations: Critical Thinking</b>						
EAT3M-R-Crit.1	compare compositional elements of a literary text with those of a media production of the text (e.g., compare the development of plot, theme and/or character in Mordecai Richler’s novel <i>The Apprenticeship of Duddy Kravitz</i> and in the film based on it).	1.2 1.5	2.1 2.2			
EAT3M-R-Crit.2	compare their own values, attitudes and beliefs with those expressed in texts under study.	1.1 1.3 1.4			4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.5
EAT3M-R-Crit.3	describe the effect works of literary criticism have had on their own interpretation of texts under study.		2.1 2.2 2.3	3.2 3.4		
EAT3M-R-Crit.4	explain how themes of works under study relate to current issues.	1.1 1.3 1.4			4.4	5.2 5.3 5.5
EAT3M-R-Crit.5	explain significance of literature in Canadian society.	1.1				5.3 5.5

CANADIAN LITERATURE		Units				
<i>Strand : Demonstrating Independent Learning Skills</i>		1	2	3	4	5
<b>Overall Expectations</b>						
EAT3M-D-OE.1	apply appropriate reading strategies independently to interpret a variety of texts read for academic and personal purposes.	1.1 1.2 1.3 1.4 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.1 3.2 3.3	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-D-OE.2	apply research strategies independently, consulting and evaluating a broad range of print and electronic resources to extend their interpretation and analysis of literature.			3.1 3.2 3.3		5.3
EAT3M-D-OE.3	apply the various stages of a writing process independently and collaboratively, focusing on the correct use of vocabulary and language conventions to ensure unity, clarity and coherence.	1.1 1.2 1.3 1.5 1.6	2.1 2.2 2.5		4.2 4.3	5.2
EAT3M-D-OE.4	assess their own strengths and weaknesses in all stages of the reading, research and writing processes, and apply problem-solving strategies to improve their communication skills.	1.5 1.6		3.4 3.5	4.3 4.4	5.5
<b>Specific Expectations : Reading as a Process</b>						
EAT3M-D-Read.1	use pre-reading strategies to understand literary texts (e.g., research regional and historical contexts before reading a novel).	1.3 1.4 1.5	2.3 2.5			5.1 5.2
EAT3M-D-Read.2	interpret textual cues and organizational patterns to understand and confirm meaning of texts.	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	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-D-Read.3	apply knowledge of compositional and rhetorical elements to further interpretation and appreciation of texts.	1.1 1.2 1.3 1.4 1.5	2.1 2.2 2.3 2.4 2.5	3.1 3.3	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-D-Read.4	use knowledge of French vocabulary, root words, prefixes, suffixes, and diction used by various cultures, to interpret new vocabulary in literary texts.	1.1 1.2 1.3 1.4 1.5	2.1 2.2 2.3 2.4 2.5		4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-D-Read.5	demonstrate the ability to extend vocabulary through reading, with an emphasis on understanding specialized language and abstract ideas related to the study of literature.	1.1 1.5	2.1 2.5	3.1 3.2 3.3	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5

CANADIAN LITERATURE		Units				
<i>Strand : Demonstrating Independent Learning Skills</i>		1	2	3	4	5
<b>Specific Expectations: Research as a Process</b>						
EAT3M-D-Res.1	generate ideas from prior knowledge and research to develop content for critical responses to literary texts under study.	1.2 1.5 1.6	2.1 2.3 2.5	3.1 3.2 3.3	4.2 4.3	5.5
EAT3M-D-Res.2	narrow topic and establish focus of research.	1.5		3.3		5.3
EAT3M-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.	1.5 1.6	2.3	3.3	4.3	5.3
EAT3M-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.			3.3		
EAT3M-D-Res.5	synthesize ideas and information gathered from a range of print and electronic resources.	1.5	2.3	3.3		
EAT3M-D-Res.6	organize research according to a specific organizational structure, using headings and subheadings.		2.3	3.3	4.3	5.3
EAT3M-D-Res.7	incorporate research appropriately into the production of a literary essay, a research report, persuasive texts and oral presentations, annotating the research, avoiding plagiarism and citing sources accurately, according to an accepted system of documentation (e.g., Modern Language Association [MLA]).	1.6	2.3	3.2 3.4		5.3
EAT3M-D-Res.8	integrate ideas and concepts from works of literary criticism into their analyses, avoiding plagiarism and citing sources accurately, according to an accepted system of documentation.		2.3	3.2 3.4	4.3	
EAT3M-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.	1.6		3.4	4.3	
<b>Specific Expectations: Writing as a Process</b>						
EAT3M-D-Wri.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.	1.1 1.2 1.3	2.1 2.2 2.3 2.4 2.5	3.3 3.4	4.1 4.2 4.5	5.1 5.2
EAT3M-D-Wri.2	apply independently the stages of a writing process to produce written texts for academic and creative purposes.	1.2 1.3 1.5 1.6		3.4	4.1 4.3	5.1 5.2

CANADIAN LITERATURE		Units				
<b><i>Strand : Demonstrating Independent Learning Skills</i></b>		1	2	3	4	5
EAT3M-D-Wri.3	select and use effective organizational patterns to present ideas logically.	1.1 1.6	2.1 2.2 2.3	3.3	4.3	5.3
EAT3M-D-Wri.4	adapt literary/stylistic devices and vocabulary used in their own written texts to form, purpose, audience and content.	1.1 1.2 1.3 1.5 1.6	2.1 2.2	3.4	4.3 4.5	5.1 5.2
EAT3M-D-Wri.5	revise their own and others' written texts, offering constructive criticism and suggestions to peers and integrating feedback from teachers and peers when revising their own texts.	1.1 1.2 1.3 1.5	2.1 2.5	3.4	4.1 4.2 4.5	5.1 5.2
EAT3M-D-Wri.6	revise drafts to sustain an appropriate voice, to improve vocabulary and clarity of expression, and to eliminate bias.	1.1 1.2 1.3 1.6		3.4		5.1 5.2
EAT3M-D-Wri.7	proofread and edit their own and others' written texts, referring to print and electronic resources when necessary.	1.1 1.2 1.3 1.5 1.6	2.1 2.2 2.5	3.4	4.3	5.1 5.2
EAT3M-D-Wri.8	use electronic resources effectively (e.g., word-processing or desktop publishing software) to produce legible and visually appealing texts in appropriate formats.	1.1		3.4	4.3 4.5	
<b>Specific Expectations: Grammar and Usage, Spelling, and Punctuation</b>						
EAT3M-D-Gram.1	independently monitor and correct their use of language conventions, referring to print and electronic resources when necessary to verify spelling, grammar and usage, and observing common conventions of standard Canadian English.	1.1 1.2 1.3 1.5 1.6	2.1 2.2	3.4	4.1 4.2 4.3 4.5	5.1 5.2
EAT3M-D-Gram.2	write clear, accurate and complete sentences and use the following strategies to vary sentence structure for effect: - change the order of words (e.g., to create loose, periodic, balanced or inverted sentences); - incorporate appositive, prepositional and verbal phrases; - apply parallel structures to make grammatical elements match; - use appropriate subordinate, coordinate and correlative conjunctions to combine sentences and ideas.	1.1 1.2 1.5 1.6	2.1 2.2	3.4	4.1 4.2 4.3 4.5	5.1
EAT3M-D-Gram.3	correctly spell newly learned vocabulary, integrating it into their own written texts.	1.1 1.2 1.4 1.5	2.1	3.4	4.1 4.2 4.3 4.5	

CANADIAN LITERATURE		Units				
<b><i>Strand : Demonstrating Independent Learning Skills</i></b>		1	2	3	4	5
EAT3M-D-Gram.4	use appropriate punctuation and capitalization in written texts.	1.1 1.2 1.5 1.6	2.1 2.2 2.3	3.4	4.1 4.2 4.3 4.5	5.1 5.2
<b>Specific Expectations: Critical Thinking</b>						
EAT3M-D-Crit.1	make inferences, predict outcomes and ask relevant questions during the reading process, to interpret and analyse texts.	1.1 1.2 1.5	2.1 2.2 2.3 2.4 2.5	3.1	4.1 4.2 4.3 4.4 4.5	5.1 5.2 5.3 5.4 5.5
EAT3M-D-Crit.2	assess print and electronic resources for objectivity, authenticity and accuracy.			3.3	4.4	5.3
EAT3M-D-Crit.3	use writing as a thinking tool to organize and give shape to their ideas about, and their responses to, Canadian literary texts.	1.1 1.2 1.5 1.6	2.1 2.2 2.3 2.4 2.5	3.2 3.4	4.1 4.2 4.3 4.4 4.5	5.1 5.2