ENGLISH LITERATURE 12

Integrated Resource Package 2003

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

INTRODUCTION TO ENGLISH LITERATURE 12

CURRICULUM: ENGLISH LITERATURE 12

ENGLISH LITERATURE 12 APPENDICES

ACKNOWLEDGEMENTS

T his Integrated Resource Package (IRP) provides basic information teachers will require in order to implement the English Literature 12 curriculum. This document supersedes the English Literature 12 Integrated Resource Package (1996). The information contained in this IRP is also available via the Ministry web site: http://www.bced.gov.bc.ca/irp/irp.htm. The following paragraphs provide brief descriptions about each section of the IRP.

THE INTRODUCTION

The Introduction provides general information about English Literature 12, including special features and requirements. It also provides a rationale for teaching English Literature 12 in BC schools.

THE ENGLISH LITERATURE 12 CURRICULUM

The provincially prescribed curriculum for English Literature 12 is structured in terms of curriculum organizers. The main body of this IRP consists of four columns of information for each organizer. These columns provide

- provincially prescribed learning outcome statements
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- additional information, including information about provincially recommended learning resources.

Prescribed Learning Outcomes

Learning outcome statements are content standards for the provincial education system. Prescribed learning outcomes set out

the knowledge, enduring ideas, issues, concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and be able to do in each grade. Learning outcomes are clearly stated and expressed in observable terms. All learning outcomes complete the stem: "It is expected that students will...." Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depend on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

Instruction involves the use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that will enable their students to achieve the prescribed learning outcomes. These strategies have been developed by specialist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by specialist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

Provincially recommended learning resources are materials that have been reviewed and evaluated by BC educators in collaboration with the Ministry of Education according to a stringent set of criteria. These resources are organized as Grade Collections. A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a "starter set" of basic resources to deliver the curriculum. With very few exceptions, learning resources listed in Grade Collections will be the only provincially evaluated and recommended learning resources. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources to meet specific local needs.

THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher.

• *Appendix A* lists the curriculum organizers and the prescribed learning outcomes for each grade for the curriculum.

• *Appendix B* consists of general information on learning resources, including Grade Collections and selecting learning resources for the classroom. The Grade Collections for English Literature 12 follow, comprising grade-level organizational charts and alphabetical annotated lists of the provincially recommended resources. New resources are evaluated on an ongoing basis, and the new provincial recommendations are posted on the Ministry web site: http://www.bced.gov.bc.ca/irp_resources/lr/resource/consub.htm
Teachers are advised to check the web site on a regular basis.

• *Appendix C* contains assistance for teachers regarding provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluations.

• *Appendix D* contains a list of key literary terms that are required for study in English Literature 12.

Grade

ENGLISH LITERATURE 12 • *Critical and Personal Response to Literature*

Curriculum Organizer and Suborganizer

Prescribed Learning Outcomes

The Prescribed Learning Outcomes column lists the specific learning outcomes for each curriculum organizer .

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:
- demonstrate an awareness of why literature is valued
- demonstrate an awareness of the influences of gender, ethnicity, and class on literature
- demonstrate respect for ideas and values expressed in literary works
- demonstrate an appreciation of oral and visual performance of literary works
- identify and interpret issues and themes in literary works
- demonstrate a willingness to be open-minded and respectful of diverging interpretations of literary works
- demonstrate a willingness to make personal connections with characters and experiences in literary works
- create personal responses to literature through writing, speech, or visual representation
- demonstrate confidence in oral reading

SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to generate criteria for evaluating literary merit. Have them pay particular attention to the roles of gender, ethnicity, and class.
- Have students use a journal regularly when pre-reading works and after studying the works in class to ask questions, express opinions, and note personal connections.
- Encourage students to utilize hypertext to demonstrate understanding of a work by creating links between the text of the work and related art, music, or other writings available at Internet websites.
- Have students use the differing attitudes of two authors on a particular theme as the basis for a debate (e.g., Wordsworth, Arnold, or Smith on nature; Brontë, Tennyson, Thomas, or Eliot on death). Debaters could perform in role.
- Encourage students to find a creative way to visually present or interpret a work.
- Have students use index cards to create study notes on each of the specified readings. Colour-code each time period and include a card outlining the characteristics of each time period. Each card should include author, title, form of poem, poetic devices, one or more quotations, analysis of poem, and aspects of period.
- Organize a field trip to a live theatre performance.
- Have students write and perform songs that summarize a work, describe a character, or focus on an author.
- Have students prepare and present at least two oral readings of a piece on video or tape. With a partner or small group, the student listens to both versions and chooses the strongest performance, noting reasons for the choice. This could also be done with choral readings.
- Create a Poetry Coffee House, where each student selects and reads a poem or excerpt.

Suggested Instructional Strategies

The Suggested Instructional Strategies column suggests a variety of instructional approaches that include group work, problem solving, and the use of technology. Teachers should consider these as examples they might modify to suit the developmental level of their students.

Grade

ENGLISH LITERATURE 12 • *Critical and Personal Response to Literature*

Curriculum Organizer and Suborganizer

Suggested Assessment Strategies

The Suggested Assessment Strategies offer a wide range of assessment approaches useful in evaluating the prescribed learning outcomes. Teachers should consider these as examples they might modify to suit their own needs and instructional goals.

SUGGESTED ASSESSMENT STRATEGIES

- Ask students, individually or in a group, to dramatize a scene from a work or present a reading as a way of assessing their comprehension. When they read or act out selections, look for evidence that they
  - have analysed the texts to determine appropriate actions and expressions
  - are comfortable with the language
  - consciously adjust vocal expression, body language, actions, appearance, and phrasing to enhance listeners' understanding and engagement
  - understand the characters they portray
  - offer interpretations consistent with the themes.
- You may wish to check the efficacy of the study cards by administering an exam during which the students may refer to their cards.
- In assessing creative assignments related to a major literary work, consider the extent to which students
  - reveal a personal voice or perception
  - reveal insight into more than just plot
  - relate knowledge of the author's personal circumstances (especially gender, ethnicity, class) to their understanding of the work
  - provide a unique way for peers to see an aspect of the work.
- To check on students' knowledge and have them review a specific work or group of works. Ask each student, in turn, to offer one piece of information they remember (e.g., Hamlet had a father; Ophelia died). Continue until no one can think of another piece of information. (This activity could be conducted as a "literature bee" or relay, in which students sit down when they can no longer contribute anything new in their turn.)

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

The English Literature 12 Grade Collection, annotations, and ordering information can be found in Appendix B of this document.

The most current listing of recommended learning resources can be found on the Ministry web site at http://www.bced.gov.bc.ca/irp_resources/lr/resource/gradcoll.htm.

- The following works can readily be used as the basis for an effective interpretive visual presentation:
  - The Prologue to the Canterbury Tales (Chaucer's pilgrims)
  - Shakespeare's sonnets
  - Gray's "Elegy Written in a Country Churchyard."

Recommended Learning Resources & Additional Information

This column lists the comprehensive texts recommended for this course, notes on specified selections, and the ministry web site where the most current listing of recommended resources can be found.

This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for English Literature 12. The development of this Integrated Resource Package has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

RATIONALE

The aim of English Literature 12 is to enhance students' literacy through the study of a body of works representative of the literary heritage of English-speaking peoples. English Literature 12 offers senior students opportunities to examine and appreciate this rich heritage.

Research has shown that reading widely is an important factor in academic success. By reading works that are sophisticated in thought and style, English Literature 12 students strengthen the skills needed to acquire information accurately and make informed judgments. Such skills are vital for the educated citizen and lifelong learner.

The study of great works of English literature increases students' interpersonal skills, aesthetic appreciation, and critical judgment. In addition, it promotes the development of strong communication skills, intellectual discipline, and the open-mindedness required for the world of work and further learning. Students who will go on to study English literature or related humanities subjects will benefit from exposure to the overview and the sense of literature's historical place provided in this course.

Students who pursue studies in other areas will find the awareness of universal human experience and the disciplined use of imaginative capacity associated with the study of English Literature 12 a critical complement to their other work.

The English Literature 12 course addresses each of the three provincial goals of education:

- intellectual development
- human and social development
- career development.

This course provides a basis for lifelong learning as students read for pleasure, personal growth, and intellectual challenge. It also offers students a sound foundation for many career options.

Intellectual Development

English Literature 12 offers students opportunities to

- study significant works written in English
- explore a broad range of literature in its historical context
- develop increasingly sophisticated skills in the interpretation and analysis of literature
- develop precision in the use of language
- develop creative and critical-thinking skills
- appreciate the power of literature to express the human experience
- refine critical discernment with respect to literature.

Human and Social Development

English Literature 12 offers students opportunities to

- examine and appreciate the diversity and commonality of the human experience

- develop a deeper respect for the range of voices within English literature and English-speaking societies
- appreciate an evolving historical and cultural tradition
- engage in a shared literary experience
- engage in philosophical reflection
- develop and refine personal values
- develop artistic sensitivity
- explore the creative process
- derive pleasure from literature
- become lifelong and discriminating readers.

Career Development

English Literature 12 offers students opportunities to

- develop the thinking and communication skills important in all careers
- develop the flexibility of thought valued by prospective employers in an evolving job market
- develop the skills and cultural literacy important in fields specifically concerned with language, communication, and culture (e.g., anthropology, art history, counselling, education, film, journalism, music, law, personnel management, philosophy, psychology, publishing, sales, social work, sociology, television, theatre, and tourism)
- use information technology for research and presentation
- develop an awareness of the power of story and metaphor as a basis for sharing ideas and forging common purposes in working situations.

CHANGES TO THIS CURRICULUM

In the past, the province's Grade 12 English Literature courses were chronological surveys of the major figures of British literature from Anglo-Saxon times to World War I. The 1996 revision of the course expanded its scope to include later 20th-century literature and works of English-speaking writers from Canada, other Commonwealth countries, and the United States.

This 2003 revision retains a focus on the development of thought and culture expressed in English literary text. While retaining an emphasis on the history of literature in English and a requirement for students to study particular texts that reflect this history (specified readings), the course still includes opportunities for teachers to select the texts that they feel best represent this tradition. As well, this revision removes the modular structure of the previous curriculum and introduces a revised, simplified set of curriculum organizers for the course.

The course still encompasses a range of voices throughout history that have contributed to the development of our English literary heritage. This range includes writing by men and women from various social classes and ethnic backgrounds. In addition to works originally written in English, the course may include translated literature from the classical and medieval periods that has influenced the growth of this literary tradition.

The curriculum emphasizes students' developing intellectual, aesthetic, and affective responses to text. Literary texts are studied both as works of art for close reading and as cultural reflections of social, political, and historical forces.

SPECIFIED READINGS

The resources listed in the accompanying table, "Specified Readings," have been mandated in the prescribed learning outcomes for Literature 12. One criterion for selecting these readings is that they are generally available in the anthologies designated by the Ministry of Education as Recommended Resources for Literature 12:

- *Adventures in English Literature*, Athena Edition (Holt, Rinehart and Winston).
- *Literature: Timeless Voices, Timeless Themes—The British Tradition,* vol. I & II (Prentice Hall)

The prescribed learning outcomes also make it clear, however, that students are to have opportunities to study works of literature in English beyond those listed in the table. The choice of these additional readings is discretionary—to be made by the Literature 12 teacher, with student input as appropriate.

For up-to-date information on how readings and other concepts related to the English Literature 12 course may be addressed in provincial examinations, please refer to the provincial examinations section of the Ministry of Education web site at http://www.bced.gov.bc.ca/exams/about_exams.htm .

	Specified Readings

Anglo-Saxon and Medieval	• From *Beowulf,*
	  - "The Coming of Grendel,"
	  - "The Coming of Beowulf,"
	  - "The Battle with Grendel,"
	  - "The Burning of Beowulf's Body" (if using Athena edition)/"The Farewell" (if using Prentice-Hall edition)
	• from *The Canterbury Tales,* "The Prologue"
	• "Bonnie Barbara Allan" (ballad)
	• from *Sir Gawain and the Green Knight*, (lines 1 to the end if using Athena edition, and lines 259 to the end if using Prentice-Hall edition)

Renaissance and 17th Century	• Sir Thomas Wyatt, "Whoso List to Hunt"
	• Christopher Marlowe, "The Passionate Shepherd to his Love"
	• Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"
	• William Shakespeare,
	  - Sonnets 29, 116, 130;
	  - *Hamlet, King Lear, or The Tempest*
	• John Donne,
	  - "A Valediction: Forbidding Mourning,"
	  - "Death be not proud…,"
	• Robert Herrick, "To the Virgins"
	• John Milton,
	  - "On His Blindness";
	  - from *Paradise Lost*, Book I, lines 1-263
	• Pepys, "The Fire of London"

18th Century and Romantic	• Lady Mary Chudleigh, "To the Ladies"
	• Alexander Pope, from "The Rape of the Lock" (Canto III and V excerpts)
	• Jonathan Swift, "A Modest Proposal"
	• Robert Burns, "To a Mouse"
	• William Blake, "The Tyger," "The Lamb"
	• Thomas Gray, "Elegy Written in a Country Churchyard"
	• William Wordsworth,
	  - "My Heart Leaps Up,"
	  - "The World Is Too Much with Us"
	• Samuel Taylor Coleridge, "The Rime of the Ancient Mariner"
	• George Gordon, Lord Byron, "Apostrophe to the Ocean"
	• Percy Bysshe Shelley, "Ode to the West Wind"
	• John Keats,
	  - "Ode to a Nightingale,"
	  - "When I Have Fears…"

Victorian and 20th Century	• Alfred, Lord Tennyson, "Ulysses" • Elizabeth Barrett Browning, Sonnet 43 • Robert Browning, "My Last Duchess" • Emily Brontë, "Song" • Matthew Arnold, "Dover Beach" • Thomas Hardy, "The Darkling Thrush" • Emily Dickinson, "Because I Could Not Stop for Death" • Wilfred Owen, *"Dulce et Decorum Est"* • William Butler Yeats, "The Second Coming" • T.S. Eliot, "The Hollow Men" • Dylan Thomas, "Do Not Go Gentle into That Good Night" • Stevie Smith, "Pretty" • Margaret Atwood, "Disembarking at Quebec"

CURRICULUM ORGANIZERS

There are seven curriculum organizers on which all learning outcomes for the English Literature 12 curriculum are based. They are:

- Critical and Personal Response to Literature
- The Literary Tradition of the English Language (Classical to Present)
- Anglo-Saxon and Medieval Literature
- Renaissance and 17th Century Literature
- 18th Century and Romantic Literature
- Victorian and 20th Century Literature
- Literary Analysis

Critical and Personal Response to Literature

Through the experience of their personal connections with themes, characters, and issues in the literature, students will have the opportunity to develop an intrinsic love for the subject. Students are encouraged to develop more informed, considered, and thoughtful responses to literature by balancing and combining their personal, subjective opinions with their capacity for critical reflection.

The Literary Tradition of the English Language (Classical to Present)

This organizer gives teachers and students an opportunity to extend the scope of their literary studies beyond the particular readings specified under other curriculum organizers. The emphasis is on enabling students to acquire an awareness of both female and male perspectives, as expressed in literary works from various English-speaking countries or regions, written by authors of varying social backgrounds.

Anglo-Saxon and Medieval Literature

This organizer provides opportunities for students to explore the origins of English-language literature within the cultural, geographical, and historical contexts of Anglo-Saxon and Medieval Britain. Students are not expected to study original Anglo-Saxon or Middle English texts, but will work with modern English translations.

Renaissance and 17th Century Literature

During the period covered by this organizer England, like the rest of Europe, experienced the cataclysmic change from a single Church-sanctioned world view to greater intellectual diversity. The new humanism of the age is exemplified in the drama and poetry of the Renaissance.

The spiritual, political, and intellectual clashes of the 17th century are reflected in the flavour of the literature, with its focus on spiritual truth and the structure of society.

18th Century and Romantic Literature

This organizer provides opportunities for students to appreciate the art of satire in poetry and prose of the Enlightenment. Romantic literature invites students to experience works that examine the human relationship with nature and focus on the imagination.

Victorian and 20th Century Literature

This organizer provides opportunities for students to appreciate a distinctive change of attitude associated with Queen Victoria's accession to the English throne and the spread of English-language literature to other parts of the world. Victorian literature reflects themes ranging from forward-looking confidence to introspection.

The 20th century has seen the internationalization of literature, greater freedom of personal expression, a wider variety of literary forms, and a more diverse approach to writing. An ever-accelerating pace of technological change has altered modern conceptions of literature.

Literary Analysis

The purpose of this organizer is to encourage students to develop an understanding of literary terms, devices, and techniques in context and apply it to reading and interpreting a range of literary works. As students learn to recognize and apply stylistic techniques, the emphasis is on helping them become more proficient at describing and commenting on the many forms that writers have used to shape the "content" they work with.

PLANNING FOR INSTRUCTION

English Literature 12 requires

- close reading of a body of literary works
- familiarity with the historical context of works studied
- a knowledge of key literary terms (see Appendix D).

Key literary terms are best introduced within the context of the literature, rather than in isolation. Teachers may choose to present the literary material chronologically, by genre, or by theme.

SUGGESTED INSTRUCTIONAL STRATEGIES

Instructional strategies have been included for each curriculum organizer. These strategies are suggestions only, designed to provide support for teachers. The strategies may be either teacher directed or student directed, or both. It should be noted that there is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery; it is expected that teachers will adapt, modify, combine, and organize instructional strategies to meet the needs of students and respond to local requirements.

The Role of Criticism

While occasional exposure to literary criticism may enable students to appreciate a greater variety of interpretations, the study of literary selections is central to the course.

The Role of Media

The incorporation of media enables students to relate visual and oral works to written text. For example, students would benefit from live, video, or audio presentations of authors reading and discussing their own works.

INTEGRATION OF CROSS-CURRICULAR INTERESTS

Throughout the curriculum development and revision process, the development team has done its best to ensure that this IRP addresses relevance, equity, and accessibility issues. Wherever appropriate for the subject, these issues have been integrated into the learning outcomes, suggested instructional strategies, and suggested assessment strategies. Although it is neither practical nor possible to include an exhaustive list of such issues, teachers are encouraged to continue ensuring that classroom activities and resources also incorporate appropriate role portrayals, relevant issues, and exemplars of themes such as inclusion and acceptance.

The Ministry of Education, in consultation with experienced teachers and other educators, has developed a set of criteria for evaluating learning resources. Although the list is neither exhaustive nor prescriptive, most of these criteria can be usefully applied to instructional and assessment activities as well as to learning resources. Brief descriptions of these criteria, grouped under headings of Content, Instructional Design, Technical Design, and Social Considerations,

may now be found on pages 28 through 43 of *Evaluating, Selecting, and Managing Learning Resources* (2002), document number RB0142. This ministry document has been distributed to all schools. Additional copies may be ordered from Office Products Centre (1-800-282-7955), or (250) 952-4460, if in Victoria.

Students with Special Needs

Students with special needs (e.g., students with learning disabilities) may choose to take English Literature 12. Such students may be motivated to study some of the great works of English literature, but they may need adaptations to traditional instruction, assessment, or materials in order to meet the prescribed learning outcomes.

SUGGESTED ASSESSMENT STRATEGIES

Teachers determine the best assessment methods for their students. The assessment strategies in this document provide a variety of ideas and methods for gathering evidence of student performance. Some strategies relate to particular activities, while others are general and could apply to any activity.

About Assessment in General

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe each student's learning and performance. They use this information to provide students with ongoing feedback, plan further instructional and learning activities, set subsequent learning goals, and determine areas requiring diagnostic teaching and intervention. Teachers base their evaluation of a student's performance on the information collected through assessment. They use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance.

Teachers determine: the purpose, aspects, or attributes of learning on which to focus the assessment; when to collect the evidence; and the assessment methods, tools, or techniques most appropriate to use. Assessment focusses on the critical or significant aspects of the learning to be demonstrated by the student. Students benefit when they clearly understand the learning goals and learning expectations.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to pencil-and-paper tests. Appendix C includes a more detailed discussion of assessment and evaluation.

LEARNING RESOURCES

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use non-provincially recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes such as independent reading or research. Teachers are expected to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is encouraged.

Learning resources for use in British Columbia schools fall into one of two categories: *provincially recommended materials* or *locally evaluated materials.*

Provincially Recommended Materials

These materials have been evaluated through the provincial evaluation process, have received Minister's Order and are listed in Appendix B of each IRP.

Locally Evaluated Materials

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

Internet Resources

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

CURRICULUM

English Literature 12

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an awareness of why literature is valued
- demonstrate an awareness of the influences of gender, ethnicity, and class on literature
- demonstrate respect for ideas and values expressed in literary works
- demonstrate an appreciation of oral and visual performance of literary works
- identify and interpret issues and themes in literary works
- demonstrate a willingness to be open-minded and respectful of diverging interpretations of literary works
- demonstrate a willingness to make personal connections with characters and experiences in literary works
- create personal responses to literature through writing, speech, or visual representation
- demonstrate confidence in oral reading

SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to generate criteria for evaluating literary merit. Have them pay particular attention to the roles of gender, ethnicity, and class.
- Have students use a journal regularly when pre-reading works and after studying the works in class to ask questions, express opinions, and note personal connections.
- Encourage students to utilize hypertext to demonstrate understanding of a work by creating links between the text of the work and related art, music, or other writings available at Internet websites.
- Have students use the differing attitudes of two authors on a particular theme as the basis for a debate (e.g., Wordsworth, Arnold, or Smith on nature; Brontë, Tennyson, Thomas, or Eliot on death). Debaters could perform in role.
- Encourage students to find a creative way to visually present or interpret a work.
- Have students use index cards to create study notes on each of the specified readings. Colour-code each time period and include a card outlining the characteristics of each time period. Each card should include author, title, form of poem, poetic devices, one or more quotations, analysis of poem, and aspects of period.
- Organize a field trip to a live theatre performance.
- Have students write and perform songs that summarize a work, describe a character, or focus on an author.
- Have students prepare and present at least two oral readings of a piece on video or tape. With a partner or small group, the student listens to both versions and chooses the strongest performance, noting reasons for the choice. This could also be done with choral readings.
- Create a Poetry Coffee House, where each student selects and reads a poem or excerpt.

SUGGESTED ASSESSMENT STRATEGIES

- Ask students, individually or in a group, to dramatize a scene from a work or present a reading as a way of assessing their comprehension. When they read or act out selections, look for evidence that they
  - have analysed the texts to determine appropriate actions and expressions
  - are comfortable with the language
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  - understand the characters they portray
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- You may wish to check the efficacy of the study cards by administering an exam during which the students may refer to their cards.
- In assessing creative assignments related to a major literary work, consider the extent to which students
  - reveal a personal voice or perception
  - reveal insight into more than just plot
  - relate knowledge of the author's personal circumstances (especially gender, ethnicity, class) to their understanding of the work
  - provide a unique way for peers to see an aspect of the work.
- To check on students' knowledge have them review a specific work or group of works. Ask each student, in turn, to offer one piece of information they remember (e.g., Hamlet had a father; Ophelia died). Continue until no one can think of another piece of information. (This activity could be conducted as a "literature bee" or relay, in which students sit down when they can no longer contribute anything new in their turn.)

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

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- The following works can readily be used as the basis for an effective interpretive visual presentation:
  - "The Prologue" to the *Canterbury Tales* (Chaucer's pilgrims)
  - Shakespeare's sonnets
  - Gray's "Elegy Written in a Country Churchyard."

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate a knowledge of works within the literary tradition of the English language, beyond the specified readings
- demonstrate an awareness of both male and female voices within the literary tradition of the English language
- analyse multiple works of a single author within the literary tradition of the English language
- compare the treatments of themes or literary forms within the literary tradition of the English language

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students compare the use of the mock epic style in "The Rape of the Lock" and "The Nun's Priest's Tale."
- Compare and contrast characteristics of the time and the treatment of gender issues in the diaries of Pepys and in Dorothy Wordsworth's *The Grasmere Journals*, *1800*.
- Have students write an exchange of letters between two authors of differing periods or styles (e.g., Puritan/Cavalier, Metaphysical/Enlightenment, Enlightenment/Romantic).
- Have students explore connections between the world of science or scientific discovery and chosen works of literature, such as Swift's *Gulliver's Travels* and Mary Shelley's *Frankenstein*.
- Compare the use of "Apostrophe" by the following poets: Sir Phillip Sydney, Keats, Shelley, and Byron.
- Compare the purpose and style of plays (e.g., *Everyman*, Marlowe's *Faust*, and a Shakespeare history).
- Compare attitudes to death in poems such as Donne's "Death Be Not Proud.," Gray's "Elegy in a Country Churchyard," Tennyson's "Crossing the Bar" or "In Memoriam," Dickinson's "Because I Could Not Stop For Death," Thomas' "Do Not Go Gentle Into That Good Night."
- Compare the journey motif in such works as Coleridge's "The Rime of the Ancient Mariner," Tennyson's "Ulysses," Dickinson's "Because I Could Not Stop For Death," and Eliot's "Journey of the Magi."
- Compare the male and female voice in Anne Bradstreet's "A Letter to her Husband, Absent upon Public Employment," and Donne's "A Valediction Forbidding Mourning."
- Compare the use of ocean imagery in Byron's "Apostrophe to the Ocean," and Arnold's "Dover Beach."
- Compare Lady Mary Chudleigh's "To the Ladies" and Kate's speech on a "proper wife" in Shakespeare's *Taming of the Shrew*.

SUGGESTED ASSESSMENT STRATEGIES

- When students role-play conversations between characters or authors, look for evidence that they
  - offer characterizations consistent with the themes
  - sustain their roles and relationships with the other characters
  - use detail from the works to add interest and depth to their roles
  - emphasize the emotions and attitudes of the characters with body language and voice
  - model their language on the language of the works
  - draw on their knowledge of the works to respond to cues and questions from other characters or authors.
- When students profile or interpret key literary characters, provide feedback on the extent to which they
  - explain a character's motivation with specific reference to the text
  - recognize the role of conflict between characters in developing plot
  - refer to details or subtleties that others (including the teacher) may not have noticed
  - appreciate characters with whom they do not feel sympathetic
  - recognize character types and archetypes
  - account for the influence of features such as gender, ethnicity, and class.
- When students deal with theme, look for evidence that they
  - support their ideas with specific references to the works
  - distinguish between theme and topic
  - work toward descriptions of themes that are complex rather than simplistic or superficial
  - recognize that a work can be interpreted in terms of more than one theme.

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

The English Literature 12 Grade Collection, annotations, and ordering information can be found in Appendix B of this document.

The most current listing of recommended learning resources can be found on the Ministry web site at http://www.bced.gov.bc.ca/irp_resources/lr/resource/gradcoll.htm.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Middle Ages:
  - from *Beowulf*,
    "The Coming of Grendel,"
    "The Coming of Beowulf,"
    "The Battle with Grendel,"
    "The Burning of Beowulf's Body"/"The Farewell"
  - from *The Canterbury Tales*, "The Prologue"
  - "Bonnie Barbara Allan" (ballad)
  - from *Sir Gawain and the Green Knight*, ("At the Green Chapel" section)

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students generate a list of heroic characteristics and compare them with Beowulf's qualities.
- Ask students to compose and deliver a Grendel soliloquy or write a Grendel obituary.
- Have students compare the use of epic in *Beowulf*, *Paradise Lost*, and "The Rape of the Lock."
- Compare the male and female voices in The Anglo-Saxon works, "The Wanderer" and "The Wife's Lament."
- Have students conduct Internet research into sites dealing with *Beowulf* (e.g., The Electronic *Beowulf*) or *The Canterbury Tales* to
  - examine digital images of the original manuscript
  - report orally to the class on the issues scholars are currently addressing.
- Have students read prose and poetic versions of the same work (e.g., translations of *Beowulf*, Malory's "Morte d'Arthur") and then debate which has more merit.
- Based on their readings of "Bonnie Barbara Allan," have students propose lists of ballad characteristics, perform reader's theatre presentations, set the poem to music, or write a modern ballad.
- Have students in pairs research one character or profession from Chaucer and assemble costumes and props to present their findings to the class.
- Have students
  - write a parody on a modern occupation in the manner of Chaucer.
  - use a talk-show format (in pairs) to conduct interviews of selected pilgrims
  - create a modern prologue based on Chaucer's "Prologue"
  - write a journal description of spotting a falling star from the point of view of three of the pilgrims portrayed in *The Canterbury Tales*.
- Have students compare the treatment of knight characters in *Morte d'Arthur, Sir Gawain and the Green Knight*, and "The Wife of Bath's Tale."

SUGGESTED ASSESSMENT STRATEGIES

- For assessment purposes, consider the extent to which students' lists of heroic qualities or comparisons of epic features are complete and supported by evidence.
- To help students review and self-assess, have them develop concept maps or webs showing connections among the works in this period. They might write about two or three connections they find particularly interesting or important.
- In assessing a Grendel soliloquy or obituary, look for evidence that students have incorporated characteristics of Anglo-Saxon literature, such as
  - alliteration
  - caesura
  - kenning
  - rhythm and meter.
- In assessing a "modern occupation" parody in the manner of Chaucer, develop a rubric that makes it possible to track the extent to which students' work exhibits
  - effective use of rhythm and meter
  - characterization of a representative "type" rather than an individual
  - physical description that reflects the character
  - appropriate and consistent narrative tone (e.g., accepting, gullible)
  - irony
  - summary comment.
- When students write parodies, discuss criteria that focus on their representations of the genre. To prompt awareness and self-assessment, have them make a list of the genre characteristics their parodies reflect. Marks could be awarded for
  - number of relevant genre characteristics accurately identified
  - reflection of the original work, in terms of both specific qualities of the work and genre characteristics
  - overall impact of the parody.

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

The English Literature 12 Grade Collection, annotations, and ordering information can be found in Appendix B of this document.

The most current listing of recommended learning resources can be found on the Ministry web site at http:/www.bced.gov.bc.ca/ irp_resources/lr/resource/gradcoll.htm.

The selections specified in the prescribed learning outcomes for this curriculum organizer have been identified as generally available in the anthologies designated by the Ministry of Education as recommended resources for English Literature 12:
- *Adventures in English Literature*, Athena Edition (Holt, Rinehart and Winston).
- *Literature: Timeless Voices, Timeless Themes—The British Tradition*, vol. I & II (Prentice Hall)

As is indicated in learning outcomes associated with other curriculum organizers, it is also expected that students will have opportunities to study works beyond the specified selections.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Renaissance and 17th century:
  - Sir Thomas Wyatt, "Whoso List to Hunt"
  - Christopher Marlowe, "The Passionate Shepherd to his Love"
  - Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"
  - William Shakespeare, Sonnets 29, 116, 130; *Hamlet, King Lear*, or *The Tempest*
  - John Donne, "A Valediction: Forbidding Mourning," "Death be not proud…,"
  - Robert Herrick, "To the Virgins"
  - John Milton, "On His Blindness"; from *Paradise Lost*, Book I, lines 1-263
  - Pepys, "The Fire of London"

SUGGESTED INSTRUCTIONAL STRATEGIES

- Use a compass to illustrate for the class the imagery in Donne's "A Valediction: Forbidding Mourning."
- Have students write a parody of a work from this period (e.g., "The Passionate Skateboarder to Her Love," based on Marlowe's "The Passionate Shepherd").
- Invite students to follow an image, motif, or symbol through one or several Shakespearean plays.
- Have students write a formal analysis comparing any two sonnets from this period.
- Before studying a Shakespeare play, invite students to role-play contemporary situations based on scenes from a given Shakespeare play (e.g., a brother gives advice to his sister about the man with whom she is involved).
- Have students demonstrate understanding of key scenes from *Hamlet, King Lear* or *The Tempest* by acting them. Limit rehearsal to one period. Students could translate the scenes into modern vernacular.
- Analyze a Shakespeare play to identify and understand the different writing styles. Shakespeare generally uses prose for lower classes and rhyming couplets for clowns, but there are inconsistencies (e.g., Caliban's beautiful poetry). Have students suggest reasons for these.
- After reading a Shakespeare play, have students view differing video versions and compare the significance of these for interpretation of particular scenes.
- Have students analyse a soliloquy in a play for its key ideas and images.
- Have students discuss what elements of the Cavalier attitude still exist today. Students could bring in modern popular songs that reflect these elements.
- Use oral reading to help students understand the syntactical inversions in the selection from Milton's *Paradise Lost*.
- Have students write a diary entry in the style of Pepys.

SUGGESTED ASSESSMENT STRATEGIES

- To assess students' abilities to compare sonnets, consider the extent to which students
  - use formal writing skills and language
  - articulate a coherent position
  - support their points by citing specific evidence
  - take account of salient formal features of the poems (e.g., figurative language, meter, rhyme scheme, use of irony)
  - relate formal features of the poems to the themes of the poems.
- When assessing students' abilities to dramatize Shakespeare, consider the extent to which students
  - adjust action, expression, and tone for interpretive effect
  - choose appropriate props or costuming elements
  - utilize blocking and props effectively
  - demonstrate comfort with the diction, syntax, and rhythm
  - demonstrate understanding of the characters they portray
  - respond creatively to the play.
- To assess students' understanding of the development of the sonnet, have them write essays that
  - include a thesis statement pertaining to the topic
  - include direct and relevant references to the sonnets of Wyatt, Shakespeare, and Milton
  - describe and give examples of changes in form, including rhyme scheme and structure and the embrace of or departure from Petrarchan conventions
  - describe changes in content focus, with reference to specific works
  - present their ideas clearly and logically in an expository style.

  Assess by considering how well the students' work meets these criteria.

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- *Adventures in English Literature*, Athena Edition (Holt, Rinehart and Winston).
- *Literature: Timeless Voices, Timeless Themes—The British Tradition*, vol. I & II (Prentice Hall)

Wyatt's "Whoso List to Hunt" is an exception—not found in the 2002 Prentice-Hall text.

As is indicated in learning outcomes associated with other curriculum organizers, it is also expected that students will have opportunities to study works beyond the specified selections.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the 18th century:
  - Lady Mary Chudleigh, "To the Ladies"
  - Alexander Pope, from "The Rape of the Lock" (Canto III and V excerpts)
  - Jonathan Swift, "A Modest Proposal"
  - Robert Burns, "To a Mouse"
  - William Blake, "The Tyger," "The Lamb"
  - Thomas Gray, "Elegy Written in a Country Churchyard"
- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Romantic age:
  - William Wordsworth,
    "My Heart Leaps Up,"
    "The World Is Too Much with Us"
  - Samuel Taylor Coleridge, "The Rime of the Ancient Mariner"
  - George Gordon, Lord Byron, "Apostrophe to the Ocean"
  - Percy Bysshe Shelley, "Ode to the West Wind"
  - John Keats,
    "Ode to a Nightingale,"
    "When I Have Fears…"

SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to write a segment of a mock epic using heroic couplets.
- Present the rules for Ombre or L'Hombre (available on the Internet) and have several students recreate the game as played in "The Rape of the Lock."
- To understand the transitional characteristics of Burns, Blake and Gray, have students write an essay explaining the Romantic elements in their work.
- Have students identify and explain the satire in Burns' work.
- Organize a mini-Burns' supper for which students research the rituals and types of food appropriate for such an occasion. Ask students to memorize key lines from the poetry of Robert Burns, including "Address to the Haggis." One student could prepare "The Immortal Memory."
- Invite students to create a hypertext site for "The Tyger," combining illustrations with appropriate quotations.
- As a preparation for reading "Elegy Written in a Country Churchyard," arrange a visit to a country or an urban graveyard.
- Have students create montage posters of key images in Wordsworth's "The World Is Too Much with Us" that demonstrate the poet's attitude toward the natural world.
- Have students create a graphic organizer (Venn diagram or other) to illustrate either the role of the poet or the attitude toward nature in two of the following poems: "Ode to a Nightingale," "Ode to the West Wind," or "Apostrophe to the Ocean."
- Have students write a poem in a modern idiom or dialect for the common person in the manner of Burns.
- Have students explain how the main image in Keats' "When I Have Fears" supports the theme of the poem.

SUGGESTED ASSESSMENT STRATEGIES

- When students write mock epics, look for evidence that they are able to:
    - employ an ironic voice
    - take an insignificant event and elevate it to heroic stature (e.g., seat-belt check; getting a pimple on the day class photos are taken; a squabble over a sale-day item)
    - use literary techniques such as allusion, extended (epic) simile, apostrophe, alliteration, personification
    - write iambic pentameter couplets.
- When students are asked to create work which expresses a personal view of a literary topic, you may also have them create a marking rubric for the assignment. This way their work could be assessed by the student, by peers, or by the teacher. The rubric could include
    - relevant and accurate images and ideas
    - subtleties or detail that add interest and depth
    - an attitude or point of view or voice.
- To help students review and consolidate their understanding of the nature and contribution of Romanticism, have them work individually or in pairs to create concept maps, webs, charts, or other representations that show some of the commonalities among the Romantics (e.g., emphasis on nature and its impact on humans; personal perspective; nature personified; alienation). Students can meet in small groups to compare their representations and assess their understanding.

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

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- *Literature: Timeless Voices, Timeless Themes—The British Tradition*, vol. I & II (Prentice Hall)

Lady Mary Chudleigh's "To the Ladies" is not found in the 2002 Prentice-Hall text.

As is indicated in learning outcomes associated with other curriculum organizers, it is also expected that students will have opportunities to study works beyond the specified selections.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Victorian Age:
  - Alfred, Lord Tennyson, "Ulysses,"
  - Elizabeth Barrett Browning, Sonnet 43
  - Robert Browning, "My Last Duchess"
  - Emily Brontë, "Song"
  - Matthew Arnold, "Dover Beach"
  - Thomas Hardy, "The Darkling Thrush"
  - Emily Dickinson, "Because I Could Not Stop for Death"
- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the 20th century:
  - Wilfred Owen, *"Dulce et Decorum Est"*
  - William Butler Yeats, "The Second Coming"
  - T. S. Eliot, "The Hollow Men"
  - Dylan Thomas, "Do Not Go Gentle into That Good Night"
  - Stevie Smith, "Pretty"
  - Margaret Atwood, "Disembarking at Quebec"

SUGGESTED INSTRUCTIONAL STRATEGIES

- To establish background for Tennyson's "Ulysses," have groups use an accessible version of the Odyssey to variously read and report on a particular adventure.
- Have students read "Dover Beach" in groups, each group reading to the accompaniment of late 19th century music (e.g. Balfe's "I Dreamed I Dwelt in Marble Halls.")
- Put students into four groups that will each study and discuss the psychology and motivations of one character, in Browning's "My Last Duchess"— Duke, Duchess, Envoy, and Count.
- Have students write a soliloquy for a character such as Telemachus or Penelope in "Ulysses" or the duchess in "My Last Duchess," explaining that character's motivation and feelings.
- Play an audiotape of Dylan Thomas reading "Do Not Go Gentle into That Good Night" or "Fern Hill." Have students listen for poetic devices, lyrical qualities, tone, emphasis, and Welsh accent.
- Have students compose a poem, song, paragraph, diary entry, or letter home, beginning with, "I am a word in a foreign language."
- Show a video or invite a guest speaker to present information about World War I.
- Through an analysis of their poetry, contrast the attitudes toward war of Wilfred Owen and Rupert Brooke.
- Have students generate questions to ask T. S. Eliot regarding any aspect of "The Hollow Men," then have two students role-play an interview with the author.
- Have student panels debate the following resolution: "Be it resolved that T.S. Eliot would write 'The Hollow Men' if he were alive today."

SUGGESTED ASSESSMENT STRATEGIES

- When students enact interviews or conduct debates about T.S. Eliot, consider the extent to which they are able to
  - project into the character of the author to extend and elaborate his ideas
  - focus on key ideas, attitudes, and themes in his work
  - use detail from the text to add interest, humour, support, or depth
  - offer new insights or interpretations based on subtleties or details that others may not have noticed
  - present their ideas or portrayals clearly and confidently.
- Provide students with three or four excerpts from the works they have studied and ask them to paraphrase and analyse them. Look for evidence that students are able to
  - provide clear, logical explanations, consistent with the texts
  - include specific references to the texts to support their interpretations
  - make connections to other aspects or parts of the works
  - offer reasoned inferences and interpretations of the texts
  - notice and discuss subtleties in the texts.
- Encourage students to review and reflect on the works they have studied by posing questions such as:
  - Which one or two symbols in these selections stand out in your mind? Why?
  - Which of the ideas or themes presented in these works is least appealing to you (or most difficult for you to empathize with)? Why?
- When students role-play characters from literary works, have them develop assessment criteria, which might include
  - clarity of enunciation
  - consistency of treatment
  - appropriateness of voice and body language.

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

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- *Literature: Timeless Voices, Timeless Themes—The British Tradition*, vol. I & II (Prentice Hall)

As is indicated in learning outcomes associated with other curriculum organizers, it is also expected that students will have opportunities to study works beyond the specified selections.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- support a position by providing evidence from literary works
- recognize the use of key literary terms, devices, and techniques in context
- evaluate the purpose and effectiveness of literary devices, forms, and techniques in literary works
- identify the distinguishing characteristics of literary genres
- demonstrate an understanding of recurring images, motifs, and symbols by evaluating their purpose and effectiveness
- identify distinguishing characteristics of a writer's style, such as diction, syntax, rhythm, and imagery
- use formal language for literary analysis
- apply critical criteria to unfamiliar works

SUGGESTED INSTRUCTIONAL STRATEGIES

- Introduce students to the formal vocabulary of literary analysis as opportunities arise to use it.
- Demonstrate how to support a position by providing evidence from text (e.g., answering the question, "Is Satan given heroic qualities in *Paradise Lost?*").
- As review, have students draw names of literary characters in works studied. Other students interview these characters about motives, feelings, relationships, etc.
- Role-play conversations between literary characters with diametrically opposed points of view (e.g., Beowulf and Grendel).
- Develop a class list of literal and critical-level questions regarding a literary work.
- Discuss how specific rhetorical elements bias the reader to the female perspective in the proposal scene between Mr. Collins and Elizabeth Bennet. Have students consider dialogue, narrative voice, body language, implied audience, setting, and the characters' personal circumstances and motivations.
- After having students work in pairs to look for significant recurring images, motifs, and symbols in several pieces of literature, assign essays on analysing the purpose and effectiveness of these elements in one or more works.
- Have students produce Poetry Posters that include
  - a one-sentence summary of the theme
  - an image representing or relating to that theme
  - a quotation from the poem illustrating the theme.
- For given passages, have students
  - identify and interpret elements of style
  - assess how specific literary devices contribute to the passage's effectiveness.
- Invite the class to play Guess the Author. Prepare cards with authors' names on one side and lists of their characteristic use of style elements on the other (e.g., Milton—writes in epic verse; uses Biblical themes).

SUGGESTED ASSESSMENT STRATEGIES

- During classroom discussions or when students are working in groups, look for evidence that they are
  - engaged with the text; dynamic, active, questioning, and responding to each other
  - referring to specific passages and details from the text
  - showing sensitivity to the language of the texts
  - curious about words and structures.
- To assess students' understanding of the importance of context, have each choose a work studied and create a visual or written representation that shows the work's connections to its cultural, geographic, and historical context. Students might
  - create posters, collages, concept maps or webs, series of cartoons or sketches
  - write essays, stories, or interviews featuring the authors.
- Assess students' abilities to apply knowledge of literary concepts in a variety of contexts, (e.g., in their analyses of their own and their classmates' work, in discussions of specific works, and in their written, visual, or oral presentations). Look for evidence that they can
  - use literary terms with fluency and confidence
  - offer specific examples and explanations of how devices are used in the works they read
  - use literary devices in their writing and speech.
- When students analyse work for single elements of style, look for evidence that they are able to
  - accurately identify examples
  - comment on the purpose and effectiveness of specific instances of the elements
  - make connections between the themes and ideas expressed and the elements of style.
- When students write essays comparing passages from two works or evaluating one or more works, look for evidence that they are able to make specific references to the text(s) to support their judgments.

RECOMMENDED LEARNING RESOURCES AND ADDITIONAL INFORMATION

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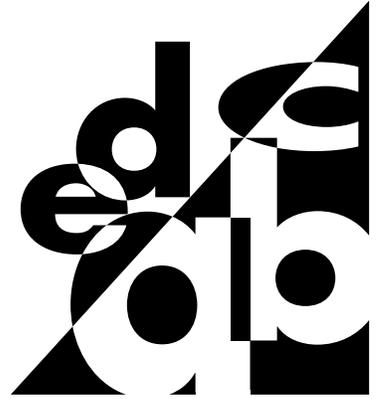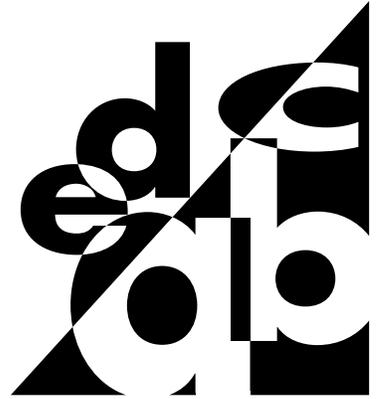
APPENDICES

English Literature 12

APPENDIX A

Prescribed Learning Outcomes

Prescribed Learning Outcomes	
▶ **CRITICAL AND PERSONAL RESPONSE TO LITERATURE**	*It is expected that students will:* • demonstrate an awareness of why literature is valued • demonstrate an awareness of the influences of gender, ethnicity, and class on literature • demonstrate respect for ideas and values expressed in literary works • demonstrate an appreciation of oral and visual performance of literary works • identify and interpret issues and themes in literary works • demonstrate a willingness to be open-minded and respectful of diverging interpretations of literary works • demonstrate a willingness to make personal connections with characters and experiences in literary works • create personal responses to literature through writing, speech, or visual representation • demonstrate confidence in oral reading
▶ **THE LITERARY TRADITION OF THE ENGLISH LANGUAGE** *(Classical to Present)*	*It is expected that students will:* • demonstrate a knowledge of works within the literary tradition of the English language, beyond the specified readings • demonstrate an awareness of both male and female voices within the literary tradition of the English language • analyse multiple works of a single author within the literary tradition of the English language • compare the treatments of themes or literary forms within the literary tradition of the English language

▶ **ANGLO-SAXON AND MEDIEVAL LITERATURE**	*It is expected that students will:*
	• demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Middle Ages:
	  - from *Beowulf*,
	    "The Coming of Grendel,"
	    "The Coming of Beowulf,"
	    "The Battle with Grendel,"
	    "The Burning of Beowulf's Body"/"The Farewell"
	  - from *The Canterbury Tales*, "The Prologue"
	  - "Bonnie Barbara Allan" (ballad)
	  - from *Sir Gawain and the Green Knight*, ("At the Green Chapel" section)

Prescribed Learning Outcomes

| ▶ RENAISSANCE AND 17TH CENTURY LITERATURE | *It is expected that students will:*
• demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Renaissance and 17th century:
  - Sir Thomas Wyatt, "Whoso List to Hunt"
  - Christopher Marlowe, "The Passionate Shepherd to his Love"
  - Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"
  - William Shakespeare,
    Sonnets 29, 116, 130;
    Hamlet, King Lear, or *The Tempest*
  - John Donne,
    "A Valediction: Forbidding Mourning,"
    "Death be not proud…,"
  - Robert Herrick, "To the Virgins"
  - John Milton,
    "On His Blindness";
    from *Paradise Lost*, Book I, lines 1-263
  - Pepys, "The Fire of London" |
| ▶ 18TH CENTURY AND ROMANTIC LITERATURE | *It is expected that students will:*
• demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the 18th century:
  - Lady Mary Chudleigh, "To the Ladies"
  - Alexander Pope, from "The Rape of the Lock" (Canto III and V excerpts)
  - Jonathan Swift, "A Modest Proposal"
  - Robert Burns, "To a Mouse"
  - William Blake, "The Tyger," "The Lamb"
  - Thomas Gray, "Elegy Written in a Country Churchyard"
• demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Romantic age:
  - William Wordsworth,
    "My Heart Leaps Up,"
    "The World Is Too Much with Us"
  - Samuel Taylor Coleridge, "The Rime of the Ancient Mariner"
  - George Gordon, Lord Byron, "Apostrophe to the Ocean"
  - Percy Bysshe Shelley, "Ode to the West Wind"
  - John Keats,
    "Ode to a Nightingale,"
    "When I Have Fears…" |

Prescribed Learning Outcomes	

▶ **VICTORIAN AND 20TH CENTURY LITERATURE**	*It is expected that students will:*
	• demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Victorian Age:
	  - Alfred, Lord Tennyson, "Ulysses,"
	  - Elizabeth Barrett Browning, Sonnet 43
	  - Robert Browning, "My Last Duchess"
	  - Emily Brontë, "Song"
	  - Matthew Arnold, "Dover Beach"
	  - Thomas Hardy, "The Darkling Thrush"
	  - Emily Dickinson, "Because I Could Not Stop for Death"
	• demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the 20th century:
	  - Wilfred Owen, *Dulce et Decorum Est"*
	  - William Butler Yeats, "The Second Coming"
	  - T. S. Eliot, "The Hollow Men"
	  - Dylan Thomas, "Do Not Go Gentle into That Good Night"
	  - Stevie Smith, "Pretty"
	  - Margaret Atwood, "Disembarking at Quebec"

▶ **LITERARY ANALYSIS**	*It is expected that students will:* • support a position by providing evidence from literary works • recognize the use of key literary terms, devices, and techniques in context • evaluate the purpose and effectiveness of literary devices, forms, and techniques in literary works • identify the distinguishing characteristics of literary genres • demonstrate an understanding of recurring images, motifs, and symbols by evaluating their purpose and effectiveness • identify distinguishing characteristics of a writer's style, such as diction, syntax, rhythm, and imagery • use formal language for literary analysis • apply critical criteria to unfamiliar works

APPENDIX B

Learning Resources:
General Information

WHAT IS APPENDIX B?

Appendix B consists of general information on learning resources, as well as Grade Collection information and alphabetical annotations of the provincially recommended resources.

WHAT IS A GRADE COLLECTION?

A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a "starter set" of basic resources to deliver the curriculum. In many cases, the Grade Collection provides a choice of more than one resource to support curriculum organizers, enabling teachers to select resources that best suit different teaching and learning styles.

There may be prescribed learning outcomes either partially or not at all supported by learning resources at this time. Many of these are best met by teacher-developed activities. Teachers may also wish to supplement Grade Collection resources with locally selected materials.

WHAT KINDS OF RESOURCES ARE FOUND IN A GRADE COLLECTION?

Learning resources in a Grade Collection are categorized as either comprehensive or additional. Comprehensive resources provide a broad coverage of the learning outcomes for most curriculum organizers. Additional resources are more topic-specific and support individual curriculum organizers or clusters of outcomes. They provide valuable support for or extension to specific topics and are typically used to supplement or fill in the areas not covered by the comprehensive resources.

HOW ARE GRADE COLLECTIONS KEPT CURRENT?

Under the provincial continuous submissions process, suppliers advise the ministry about newly developed resources as soon as they are released. Resources judged to have a potentially significant match to the learning outcomes for individual IRPs are evaluated by practising classroom teachers who are trained by ministry staff to use provincial evaluation criteria. Resources selected for provincial recommendation receive Ministerial Order and are added to the existing Grade Collections. The ministry updates the Grade Collections on a regular basis on the ministry web site (http://www.bced.gov.bc.ca/irp_resources/lr/resource/gradcoll.htm). Please check this site for the most current version of Appendix B.

HOW LONG DO LEARNING RESOURCES KEEP THEIR RECOMMENDED STATUS?

Learning resources will retain their recommended status for a minimum of five years after which time they may be withdrawn from the Grade Collections, thereby terminating their provincially recommended status. Decisions regarding the withdrawal of learning resources will be based on, but not limited to, considerations of curriculum support, currency, and availability. Schools may continue to use a learning resource after withdrawal provided local school board approval is obtained.

HOW CAN TEACHERS CHOOSE LEARNING RESOURCES TO MEET THEIR CLASSROOM NEEDS?

As outlined in *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002), there are a number of approaches to selecting learning resources.

Teachers may choose to use:

- provincially recommended resources to support provincial or locally developed curricula
- resources that are not on the ministry's provincially recommended list (resources that are not on the provincially recommended list must be evaluated through a local, board-approved process).

The Ministry of Education has developed a variety of tools and guidelines to assist teachers with the selection of learning resources. These include:

- *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002) with accompanying CD-ROM tutorial and evaluation instruments
- Grade Collection(s) in each IRP. Each Grade Collection begins with a chart that lists both comprehensive and additional resources for each curriculum organizer. The chart is followed by an annotated bibliography with supplier and ordering information. (Price and supplier information should be confirmed at the time of ordering).
- Resource databases on CD-ROM or on-line
- Sets of recommended learning resources are available in a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays.
- Catalogue of Recommended Learning Resources

WHAT ARE THE CRITERIA TO CONSIDER WHEN SELECTING LEARNING RESOURCES?

There are a number of factors to consider when selecting learning resources.

Content

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Teachers will determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources should support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summarize concepts; and the vocabulary level. The suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of recommended resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are

recommended materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

Technical Design

While the instructional design of a package will determine the conceptual organization, it is the technical design that brings that structure into reality. Good technical design enhances student access and understanding. Poor technical quality creates barriers to learning. Teachers should consider the quality of photographs and illustrations, font size and page layout, and durability. In the case of video, audible and age appropriate narration and variation in presentation style should be considered. When selecting digital resources, interactivity, feedback, constructive engagement, usability, and functionality are important.

Social Considerations

An examination of a resource for social considerations helps to identify potentially controversial or offensive elements that may exist in the content or presentation. Such a review also highlights where resources might support pro-social attitudes and promote diversity and human rights issues.

The intent of any Social Considerations screening process, be it at the local or provincial level, is not to remove controversy, but to ensure that controversial views and opinions are presented in a contextual framework.

All resources on the ministry's recommended list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print or CD-ROM resources can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

USE OF INFORMATION TECHNOLOGY

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

WHAT FUNDING IS AVAILABLE FOR PURCHASING LEARNING RESOURCES?

As part of the selection process, teachers should be aware of school and district funding policies and procedures to determine how much money is available for their needs. Funding for various purposes, including the purchase of learning resources, is provided to school districts.

Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to co-ordinate individual goals and local priorities.

EXISTING MATERIALS

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via computer.

APPENDIX B

Grade Collections

This section begins with an overview of the comprehensive resources for this curriculum, and then presents the Grade Collection chart. The chart lists both comprehensive and additional resources. When Grade Collections provide more than one resource to support specific outcomes, teachers can select resources that best match different teaching and learning styles. The chart is followed by an annotated bibliography. Teachers should check with suppliers for complete and up-to-date ordering information. Most suppliers maintain websites that are easy to access.

SPECIFIED READINGS

The majority of the Specified Readings for English Literature 12 are available in both of the comprehensive resources. Decisions pertaining to the choice of versions/editions of Shakespeare's plays, *Hamlet, King Lear,* and *The Tempest,* are left to individual teachers.

Beyond the Specified Readings

In order to support the learning outcomes that are achieved outside of the Specified Readings, teachers may choose from the comprehensive resources or they may select from anthologies, novels, and plays that are district approved.

General Considerations for Choosing Literary Selections Beyond the Specified Readings

- Selections should support the learning outcomes
- Works in translation must be limited to those from the Classical Era and the Middle Ages
- Selections should include both male and female voices

MEDIA ICONS KEY

Audio Cassette

CD-ROM

Film

Games/Manipulatives

Laserdisc/Videodisc

Multimedia

Music CD

Print Materials

Record

Slides

Software

Video

OVERVIEW OF COMPREHENSIVE RESOURCES

• *Adventures in English Literature, Athena Edition*

This resource consists of a hardcover student text and a hardcover annotated teacher's edition. Optional ancillary materials such as transparencies, audiotapes, and assessment activities are also available. The student text is a survey of English literature from the Anglo-Saxon period to the 20th century. The anthology includes poetry, drama, fiction and non-fiction and provides historical surveys, biographical information, an extensive section on writing about literature, and a glossary of literary terms. Numerous high-quality colour illustrations enhance understanding. Questions for student review follow each literary selection, and support understanding of content and encourage critical analysis. The annotated teacher's edition reproduces the student pages. It provides instructional aids and suggestions, answers to questions and extensive analytical commentaries, as well as references to the ancillary materials. It features instructional and assessment strategies to support individual learning styles and unit planning guides. Some female voices are included, but teachers may wish to augment this text with additional female writers.

• *The British Tradition - Timeless Voices, Timeless Themes*

This new edition comprises a hardcover student text and a hardcover annotated teacher's edition. Some selections differ from the previous edition and there is an emphasis on thematic links between selections. Optional ancillary materials such as assessment and extension activities are also available. The student text is a survey of English literature from the Anglo-Saxon period to the 20th century. It presents poetry, drama, fiction and non-fiction as well as historical introductions to each period. It also includes a glossary of literary terms, historical timelines, and sections entitled "Prepare to Read," "A Closer Look," and "Literature Around the World." The text is rich with reproductions of artwork and illustrations. Frequent use is made of a variety of colours, borders, and fonts. An editorial feature, which some students may find distracting, is the underlining of key vocabulary terms within the selections. Questions for student review follow each literary selection, and are presented in increasing order of difficulty, with bold reference to the specific skill required, e.g., respond, recall, compare and contrast, analyse, and evaluate. The annotated teacher's edition contains the student text along with instructional aids and suggestions linked to learning outcomes, as well as references to activities in the ancillary materials. This edition has incorporated female voices from across several eras.

English Literature 12 Grade Collection

	Critical and Personal Response to Literature	The Literary Tradition of the English Language (Classical to Present)	Anglo-Saxon and Medieval Literature	Renaissance and 17th Century Literature	18th Century and Romantic Literature	Victorian and 20th Century Literature	Literary Analysis
Comprehensive Resources							
Adventures in English Literature, Athena Edition							
The British Tradition - Timeless Voices, Timeless Themes							
Additional Resources – Plays, Novels, and Anthologies							
Other titles beyond the Specified Readings	Selected through the district approval process						
The Tempest							
King Lear	Versions and editions selected through the district approval process						
Hamlet							
Additional Resources – References							
A Dictionary of Literary and Thematic Terms							✓
Literary Terms: A Dictionary, Third Edition						✓	✓
Additional Resources – Multimedia							
Walter Borden Reads Sonnets by William Shakespeare	✓				✓	✓	✓

Adventures in English Literature, Athena Edition

General Description: Student text and annotated teacher's edition survey English literature from the Anglo-Saxon period to the 20th century.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
										✔

Supplier: *Harcourt Canada Ltd.*
55 Horner Avenue
Toronto, ON
M8Z 4X6

Tel.: 1-800-387-7278 Fax: 1-800-665-7307
Web: www.harcourtcanada.com

Price: Student Edition: $64.35
Teacher's Edition: $113.65
Portfolio: $27.30

ISBN/Order No: Student Edition: 0-03-098638-9
Teacher's Edition: 0-03-098639-7
Portfolio: 0-03-095433-9

Copyright Year: 1996

Year Recommended in Grade Collection: 2003

The British Tradition - Timeless Voices, Timeless Themes

General Description: Student text and an annotated teacher's edition feature literary selections ranging from the Anglo-Saxon period to the 20th century. Some selections differ from the previous edition and there is an emphasis on thematic links between selections.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
										✔

Supplier: *Pearson Education Canada*
26 Prince Andrew Place
Don Mills, ON
M3C 2T8

Tel.: 1-800-387-8028 Fax: 1-800-563-9196
Web: www.pearsoned.ca

Price: Text: $85.95
Teacher's Edition: $149.95

ISBN/Order No: Text: 0-13-054793-X
Teacher's Edition: 0-13-063317-8

Copyright Year: 2002

Year Recommended in Grade Collection: 2003

A Dictionary of Literary and Thematic Terms

Author(s): *Quinn, E.*

General Description: This dictionary provides definitions and examples of literary and thematic terms. Short essays on major themes in literature such as alienation, class, desire, narcissism, power, time and war are included. An alphabetical index with terms ranging from "Abbey Theatre" to "zoom shot" helps to make this resource user-friendly for both teachers and students.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
										✔

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON
L3R 4T8

Tel.: 1-800-387-9776 Fax: 1-800-260-9777
Web: www.fitzhenry.ca

Price: $25.65

ISBN/Order No: 0-8160-4394-9

Copyright Year: 1999

Year Recommended in Grade Collection: 2003

Literary Terms: A Dictionary, Third Edition

Author(s): *Beckson, K. et al.*

General Description: This dictionary contains literary terms likely to be used by the senior high school student. The definitions are clear and complete, often integrating several concepts in one definition. At the end of the book there is a selected list of entries arranged by subject.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
										✔

Supplier: *General Distribution Services*
325 Humber College Blvd.
Toronto, ON
M9W 7C2

Tel.: 1-800-387-0172 Fax: (416) 213-1917

Price: $18.95

ISBN/Order No: 0-374-52177-8

Copyright Year: 1989

Year Recommended in Grade Collection: 2003

Walter Borden Reads Sonnets by William Shakespeare

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
										✔

General Description: This audio CD, accompanied by a teacher's guide, contains Walter Borden's reading of 30 Shakespearean Sonnets. Paul Martel's classical guitar accompanies 14 études written by Fernando Sor. The teacher's guide provides information about the artistry of Shakespeare's sonnets and suggests activities to direct students in listening, interpreting, reading and presenting sonnets and original poems.

Audience: *General*

Category: *Student, Teacher Resource*

Supplier: *SVP Productions*
3045 Robie Street, Suite 44
Halifax, NS
B3K 4P6

Tel.: (902) 423-9168 Fax: (902) 455-3856
Web: www.svpproductions.com

Price: Audio CD: $18.00
Teacher's Guide: free download
(www.svpproductions.com)

ISBN/Order No: 0-9684920-0-2

Copyright Year: 1998

Year Recommended in Grade Collection: 2003

APPENDIX C

Assessment and Evaluation

Prescribed learning outcomes, expressed in observable terms, provide the basis for the development of learning activities, and assessment and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together to support the teaching of English Literature 12.

ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods and tools include: observation, student self-assessments, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, oral and written reports, performance reviews, and portfolio assessments.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It ties evaluation to criteria based on learning outcomes in the provincial curriculum and related to one or more specific performance tasks.

When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).

Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

Criterion-Referenced Evaluation

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under the curriculum organizers for English Literature12.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

	Criterion-referenced evaluation may be based on these steps:
Step 1	Identify the expected learning outcomes (as stated in this Integrated Resource Package).
Step 2	Identify the key learning objectives for instruction and learning.
Step 3	Establish and set criteria. Involve students, when appropriate, in establishing criteria.
Step 4	Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
Step 5	Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
Step 6	Provide examples of the desired levels of performance.
Step 7	Implement the learning activities.
Step 8	Use various assessment methods based on the particular assignment and student.
Step 9	Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
Step 10	Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
Step 11	Report the results of the evaluations to students and parents.
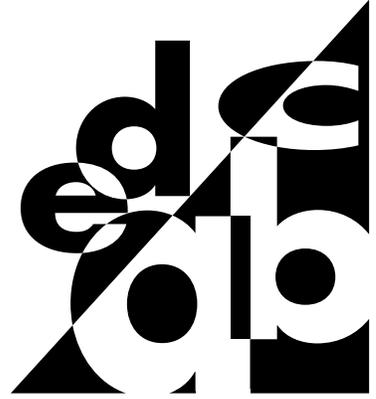
Appendix C

Assessment and Evaluation Samples

The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instructional tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:

- identification of the prescribed learning outcomes
- overview
- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance.

1. Prescribed Learning Outcomes

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

2. Overview

This is a summary of the key features of the sample.

3. Planning for Assessment and Evaluation

This part outlines

- background information to explain the classroom context
- instructional tasks
- the opportunities that students were given to practise learning
- the feedback and support that was offered students by the teacher
- the ways in which the teacher prepared students for the assessment.

4. Defining the Criteria

This part illustrates the specific criteria, which are based on prescribed learning outcomes, the assessment task, and various reference sets.

5. Assessing and Evaluating Student Performance

This part includes

- assessment tasks or activities
- the support that the teacher offered students
- tools and methods used to gather the assessment information
- the way the criteria were used to evaluate the student performance.

EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in English Literature12.

▼ **SAMPLE 1**

Topic: *Shakespeare—King Lear*

1. PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Renaissance and 17th Century Literature

- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Renaissance and the 17th century
  - …
  - William Shakespeare, *Hamlet, King Lear,* or *The Tempest*
  - …

Critical and Personal Response to Literature

- create personal responses to literature through writing, speech, or visual representation
- demonstrate a willingness to make personal connections with characters and experiences in literary works
- identify and interpret issues and themes in literary works
- demonstrate an appreciation of oral and visual performance of literary works

Literary Analysis

- evaluate the purpose and effectiveness of literary devices, forms and techniques in literary works
- demonstrate an understanding of recurring images, motifs, and symbols by evaluating their purpose and effectiveness
- use formal language for literary analysis

2. OVERVIEW

The class would study *King Lear* over 18 hours, in a variety of in-class, individual, and group activities. Students demonstrate their learning through three assignments:

1. A group presentation of key scenes
2. An individual, formal essay of 1500 words.
3. A representation, in a form chosen by the student, connecting the behaviours of characters in *King Lear* with a current issue or event.

3. PLANNING FOR ASSESSMENT AND EVALUATION

1) Dramatic presentation of scenes

After the study of the play, the teacher prepares the class by providing an overview of the key events, character development, and themes in the play. The teacher assigns each of five groups an act from which they select the key scenes to present. The teacher prompts students as needed to ensure their discussions cover Shakespeare's use of language. Students have opportunities to work with a variety of media to further develop their understanding and to create their presentations.

2) Formal Character Analysis Essay

For the research paper on character analysis, the students with the teacher's help generate a list of character traits. The teacher emphasizes the importance of rereading and analyzing the text to examine the character's words, actions, and mode of speech, and the images and symbols associated with the character.

This allows students to see how the various characters compared in terms of their personalities, actions, language, and symbolism. For example, students studying Kent, Lear, and Gloucester could trace how

Shakespeare used images of sight and blindness to contrast between appearance and reality, and to thereby represent the growth of self-knowledge. Students have copies of the criteria and rating scale.

On the date the essays are due, the students exchange their papers with a partner, who will then take the essay home over the weekend and critique the essay for form, content, and supporting evidence. The following period, the students present their critiques to the class, after which the teacher collects the essays.

3) Connecting King Lear to a Current Issue

For their third performance task, the representation, students brainstorm to develop a collaborative chart of themes and issues from the play. Each student chooses a theme or issue of personal interest and prepares a representation in a form of his or her choice. The teacher helps to ensure that the representations reflect the required criteria. Students have copies of the rating scale. Students' representations may include the following:

- Some students may script and act out conversations between Lear and their own grandparents about how they were treated by their children. The students who play Lear use words from the text.
- Students set up a classroom gallery where they display images from the play, each labelled by a corresponding quotation. Other students visit the gallery and write their reactions and comments for the artists.
- Some students videotape a scene of poverty and deprivation and accompany it by a reading of King Lear's speech from act 3, scene 4, beginning "Poor naked wretches, where soe'er you are."

- Another group could debate the statement, "Aging parents should not expect support from their children." These students may present arguments based on both contemporary viewpoints and quotations from the play.

4. DEFINING THE CRITERIA

The teacher and students work together to develop criteria such as the following, based on the learning outcomes.

1) Dramatic presentation of scenes

Note the extent to which students

- read Shakespearean language smoothly and confidently
- demonstrate understanding of the text through expression and intonation
- interact with other characters naturally and spontaneously
- support and value own and others' performances.

2) Formal Character Analysis Essay

Note the extent to which students

- focus on key attitudes, ideas, and qualities revealed by the character
- use specific references from the text to support interpretations or arguments
- show insights or interpretations developed by practising and performing the character's speeches
- relate the character to the theme or themes of the work
- write clearly in an expository style with
  - a clear and logical thesis that focusses on key aspects of the topic
  - logical development of ideas and sustained focus on the thesis
  - specific, relevant, and accurate supporting evidence from the text

- accurate detail about the historical, geographic, and cultural contexts
- clear and specific connections between the author or work and the context
- adherence to the conventions of expository writing
- accurate and appropriate use of the language of literary analysis.

3) Connecting King Lear to a Current Issue

Note the extent to which students

- focus on an important theme or themes that encompass some of the play's key features (e.g., character, symbols, events)
- show awareness of the universality of themes by developing logical connections to a contemporary issue or event

- identify specific points of comparison or similarity
- include relevant and accurate details, images, or ideas
- offer specific, accurate evidence from text
- present a clear, effective, overall impression.

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher uses rating scales to evaluate students' demonstrations of the learning outcomes. Students are provided with copies of the scales as they prepare their work.

Dramatic Presentation of Scene

Criteria	Rating	Comments
reads Shakespearean language smoothly and confidently		
demonstrates understanding of the text through expression and intonation		
demonstrates interactions with other characters that sound natural and spontaneous		
supports and values others' performances		
reflects on and values own efforts		

Key:
4—Strong
3—Satisfactory
2—Marginal
1—Weak
0—Not Evident

Character Analysis Essay

Rating	Criteria
A	**Outstanding.** Insightful, thorough, and effectively written in expository style. Incorporates direct quotations effectively. Goes beyond a surface interpretation to interpret subtleties, consider motivation and relationships with other characters, speculate about alternative interpretations, analyze symbols and motifs, and make connections to theme.
B	**Very good.** Logical, thorough, and clearly written in expository style. Includes accurate and relevant evidence from text; considers motivation and relationships with other characters; refers to theme.
C+	**Good.** Logical, consistent with the text, and generally clearly written, although style may lapse. Focusses on key qualities of the character and provides some support from the text. Connection to theme tends to be obvious, often at a cursory or surface level.
C	**Satisfactory.** Tends to focus on obvious qualities of the character. Ideas are relevant and consistent with the text, but may not be developed. Writing is generally clear, although there may be frequent lapses in expository style. Includes some text evidence, but the connection to the interpretation offered may be difficult to follow. Often omits connection to theme.
C-	**Marginal.** Tends to focus on retelling character's actions rather than explaining. Generally consistent with the text, but often provides little evidence. May be somewhat confusing and difficult to follow, or relatively brief.
IP/F	**Not demonstrated.** Does not provide evidence of the required criteria. May be extremely short, inconsistent with the text, or inappropriately written, or may fail to address the topic.

Connecting *King Lear* to a Current Issue

Criteria	Rating	Comments
focusses on an important theme or themes		
makes logical connections to a contemporary issue or event		
identifies specific comparisons or similarities		
includes relevant and accurate details, images, or ideas		
provides specific, accurate evidence from text		
makes a clear, effective, overall impression or presentation		

Key:
4—Strong
3—Satisfactory
2—Marginal
1—Weak
0—Not Evident

▼ SAMPLE 2

Topic: *A Medieval Feast*

1. PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Anglo-Saxon and Medieval Literature

- demonstrate an understanding of the following works and an awareness of how they reflect the attitudes, values, and issues of the Middle Ages.
  - …
  - from *The Canterbury Tales,* "The Prologue"
  - "Bonnie Barbara Allan" (ballad)
  - from *Sir Gawain and the Green Knight,* ("At the Green Chapel" section)

Critical and Personal Response to Literature

- demonstrate an awareness of the influences of gender, ethnicity, and class on literature
- demonstrate respect for ideas and values expressed in literary works
- demonstrate an appreciation of oral and visual performance of literary works
- demonstrate a willingness to be open-minded and respectful of diverging interpretations of literary works
- demonstrate a willingness to make personal connections with characters and experiences in literary works
- create personal responses to literature through writing, speech or visual representation
- demonstrate confidence in oral reading

The Literary Tradition of the English Language

- demonstrate a knowledge of works within the literary tradition of the English language, beyond the specified readings

- analyse multiple works of a single author within the literary tradition of the English language, beyond the specified readings

Literary Analysis

- support a position by providing evidence from literary works
- identify distinguishing characteristics of a writer's style

2. OVERVIEW

During the study of the Middle Ages and following the unit on Sir Gawain, and the Age of Chivalry the students are challenged to prepare and present a Medieval Feast for the class(es) and invited guests. They will be expected to research, plan, and produce the menu, the decorations, the costumes, the language, and the entertainment of the Middle Ages.

3. PLANNING FOR ASSESSMENT AND EVALUATION

Students have already completed an in-depth study of Medieval romances, in which they had the opportunity to develop some of the skills of literary analysis and respond to the literature critically and personally.

The teacher introduces the idea and provides a list of the roles from which students could select. Groups are composed of students who choose a particular role. The students and teacher discuss and reach an agreement on the assessment criteria for this activity.

Each student is expected to participate fully in the activity and to keep a response log of his or her involvement. The teacher conferences with students throughout to support and advise. Students are encouraged to use the library and the Internet as resources for research.

Roles and duties for the Medieval Feast

Lords and Ladies (producers of the event)

- Research dress and language of the time.
- Dress appropriately in role.
- Organize the entertainment.
- Create program.
- Create invitations and after consultation with class, send invitations to special guests.
- Collect menu from caterers and produce large wall-sized menu or small menus for tables.
- Frequently consult with various groups to assess progress and be aware of difficulties.
- Prepare scripts for welcome, introductions of the different entertainments, and thanks.
- Welcome and seat guests.
- Act in role throughout Feast.

Entertainers (provide the entertainment)

- Dress appropriately in role.
- Research the types of entertainment of the time period.
- Choose a role—player, musician, balladeer, jester, or jouster.
- Research costume, music, and pronunciation of the time.
- Write Medieval Romances in the adventurous style of the Chansons de Geste. Prepare scenes and songs to perform.
- Adapt the scene or song(s) to personal circumstances and taste.
- Rehearse and memorize part/song.
- Prepare to work with director in polishing the performance.
- Notify Lord and Ladies of the performance choice(s).
- Act in role throughout Feast.

Caterers (provide the feast)

- Dress appropriate to the role.
- Research the food of the time and be prepared to adapt to modern taste.
- Confer with teacher on budget.
- Plan menu—four to five courses.
- Prepare a shopping list.
- Premake and taste test some of the menu items.
- Work with grade 11s on serving the meal.
- Plan the making of the meal in the kitchen area available.
- Coordinate the serving of the meal with the entertainment.
- Make and oversee the serving of the food.
- Act in role throughout Feast.

Decorators (create the Medieval ambience of the area)

- Research the décor of the period.
- Dress as any character from the Middle Ages.
- Confer with teacher on budget.
- Within budget restraints and materials available within school and community, design and plan the decorations.
- Create a room in a castle, a castle courtyard, a city square, or a portable stage.
- Work with other members of the group of decorators to create materials that will transform the room/space.
- Draw a plan of the space and notify the other students and teacher of the work schedule.
- Assume responsibility for the stage area and the set (unless another group is chosen to perform the role of stage designers).
- Determine the seating arrangements of the guests for the feast.
- Act in chosen role throughout Feast.

4. DEFINING THE CRITERIA

The teacher and students work together to develop criteria based on the targeted learning outcomes.

Response Log

Note the extent to which students

- relate to the literature on a personal level.
- note and comment on the historical, geographic, and cultural contexts and their effects
- reveal an understanding of the time period
- research their area
- apply the research to the product
- share the experience of struggling with the challenge
- celebrate new understanding and knowledge
- reveal an understanding of the connection between the task and literary works.

Feast Project

Note the extent to which students

- select or create a costume appropriate for the historical context
- take on leadership roles
- become involved in research, planning, and implementation
- stay in role throughout the Feast
- show commitment to the activity
- work co-operatively to create the feast
- aim for excellence.

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The students create self-assessment rating scales to evaluate their involvement in the feast. Students consider elements such as

- what they learned
- their level of engagement
- their effort and time commitment.

▼ **SAMPLE 3**

Topic: *Creative Representation of a Theme*

1. PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Critical and Personal Response

- demonstrate an awareness of why literature is valued
- demonstrate respect for ideas and values expressed in literary works
- identify and interpret issues and themes in literary works
- create personal responses to literature through writing, speech, or visual representation

The Literary Tradition

- demonstrate a knowledge of works within the literary tradition of the English language, beyond the specified readings
- compare the treatments of themes or literary forms within the literary tradition of the English language

Literary Analysis

- support a position by providing evidence from literary works
- recognize the use of key literary terms, devices, and techniques in context
- evaluate the purpose and effectiveness of literary devices, forms and techniques in literary works
- demonstrate an understanding of recurring images, motifs, and symbols by evaluating their purpose and effectiveness
- apply critical criteria to unfamiliar works

2. OVERVIEW

Students will illustrate theme in a creative representation that embraces several works of literature. Students choose a theme and create a mandala on their theme. Students can choose poems or prose pieces from the specified readings and beyond the specified readings. The teacher may wish to add the reading of a novel and the viewing of a video to enrich the unit.

To demonstrate their learning, the students complete the following assignments:

1. design a mandala
2. present the mandala
3. create and complete a self-assessment.

3. PLANNING FOR ASSESSMENT AND EVALUATION

Students will have completed a study of the specified readings where they have had opportunities to develop skills for literary analysis.

As a thematic review of the literature in the tradition of the English language, the students and the teacher create a list of themes arising out of their previous studies. Students are then presented with the template of the mandala and in groups or as individuals, choose a theme. In consultation with the teacher, students select three works, poetry or prose, to include on the mandala. Following the creation of the mandalas, the students present their work to the class. They could begin with a thesis statement about the theme and the question on which they will be focussing:

- Some students might illustrate the theme of "evil" by choosing *Heart of Darkness*, *Apocalypse Now*, and *Beowulf*.

- Other students could choose the theme of "journey" with such works as "Ulysses," *Macbeth*, and "Rime of the Ancient Mariner."
- Another possibility is the idea of "shallowness of modern society" in such works as "Shooting an Elephant," "The Hollow Men," and *Paradise Lost*.
- Another theme could be "power," focussing on works such as "Ozymandias," "A Modest Proposal," and *1984*.

The Mandala Template (Description)

The mandala is to consist of six concentric circles—the whole divided into thirds (see the Mandala Template Graphic, as well as the following set of instructions).

Ring #1: (the centre ring) names the theme and includes a symbol that captures the theme. The themes may be assigned or self selected and include such ideas as death, loss, aging, differing types of love, war or battle, societal mores, or nature.

Ring #2: in each of the three divisions name the form of a work that has been selected for study as an expression of the theme (e.g. ballad, sonnet, elegy, etc.)

Ring #3: give the title of the poem/work referred to in #2
- state the author's name
- point form summary (list no more than 5 points)

Ring #4: short paragraph (max.200 words) which explains how the chosen theme is developed in this work
- embed three quotations within the body of paragraph
- include page references/line numbers for the quotations.

Ring #5: choose a prominent or significant device or technique that is used by the author to develop and enhance understanding of the theme (e.g., symbol, metaphor, irony, satire, hyperbole).
- explain the use of the technique/device using a web/cluster/mind map

Ring #6: respond to the chosen theme in a personal way
- create a dialogue between the author of the work and you
- write three questions relating to the theme that the author could ask you
- write three answers that demonstrate your understanding of the theme.

Option: enhance the Mandala with colour and visual images.

4. DEFINING THE CRITERIA

The teacher and students work together to develop criteria based on the learning outcomes. The following is an example of such criteria:

Mandala

To what extent did the students

- identify and interpret themes
- create original responses in their mandala
- show respect for the ideas and values in the works.
- provide evidence from text
- utilize literary terms, forms and techniques in analyzing the works
- recognize the effectiveness of symbols and images in literary works?
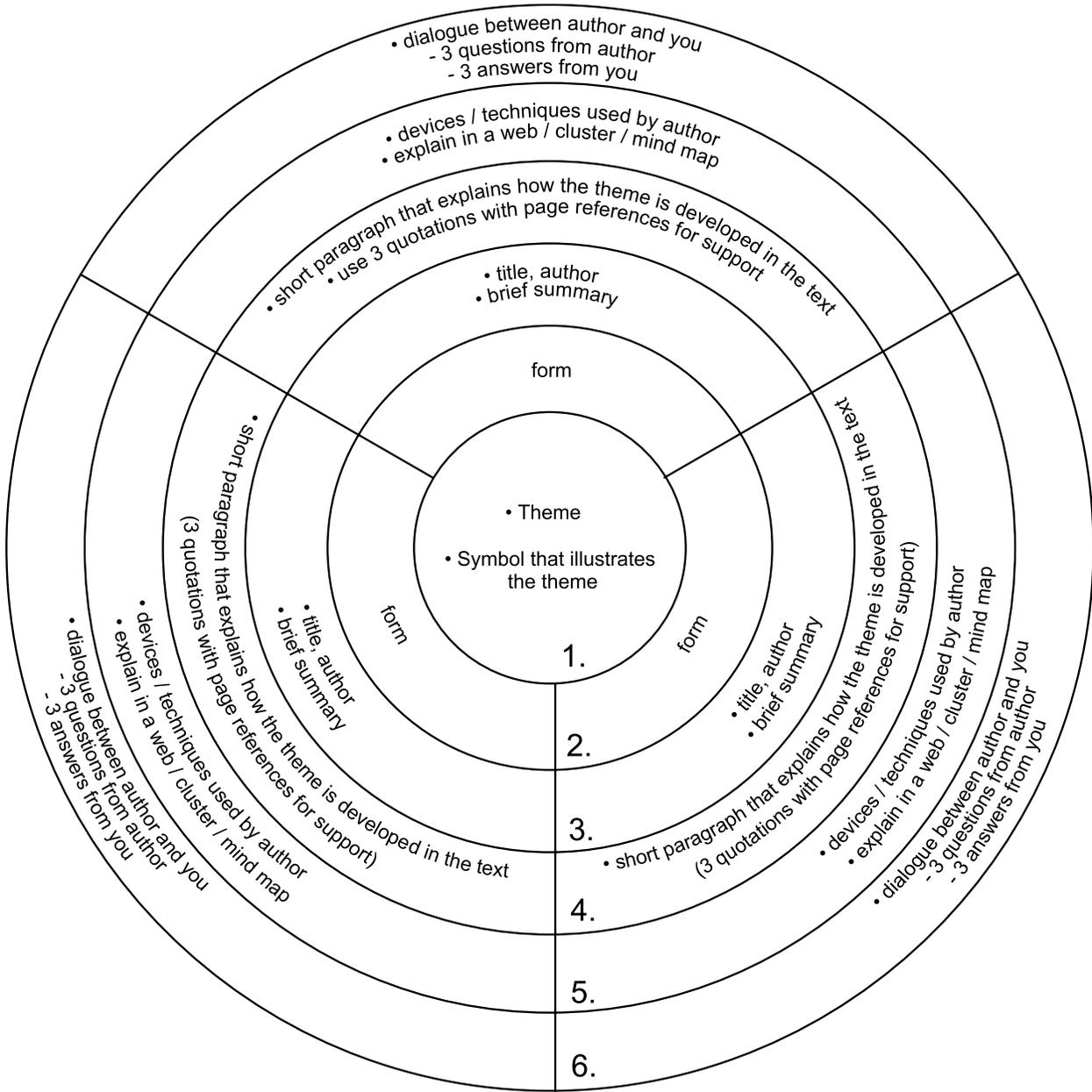
Presentation

Note the extent to which students

- express respect for the value of the work
- appreciate the ideas expressed in the works
- offer new insights that others (including the teacher) may not have noticed.

Mandala Template Graphic

(Students' completed Mandalas are typically poster-size)

- dialogue between author and you
  - 3 questions from author
  - 3 answers from you

- devices / techniques used by author
- explain in a web / cluster / mind map

- short paragraph that explains how the theme is developed in the text
  - use 3 quotations with page references for support

- title, author
- brief summary

form

- Theme

- Symbol that illustrates the theme

form

form

1.

2.

3.

4.

5.

6.

- short paragraph that explains how the theme is developed in the text (3 quotations with page references for support)

- devices / techniques used by author
- explain in a web / cluster / mind map

- dialogue between author and you
  - 3 questions from author
  - 3 answers from you

- title, author
- brief summary

- short paragraph that explains how the theme is developed in the text (3 quotations with page references for support)

- devices / techniques used by author
- explain in a web / cluster / mind map

- dialogue between author and you
  - 3 questions from author
  - 3 answers from you

- title, author
- brief summary

Thanks to School District No. 36 (Surrey) for the Mandala concept

Evaluation of Mandala

Criteria	Rating
The selection of works to support the theme is appropriate in subtle rather than obvious ways. The reasons for choice of device or technique by the author are insightful and well supported. The dialogue between the author and student is unique and enlightening. The mandala is attractive. A mature understanding of the works is evident.	**Outstanding**
The selection to support the theme is clearly appropriate. The reasons for choice of device or technique by the author are clearly expressed and supported. The dialogue between the author and student is thoughtful and shows understanding. The mandala is pleasing. An understanding of the works is evident.	**Very Good**
The choice of works is appropriate. The student describes the more obvious rather than the subtle literary techniques of the author. The dialogue between the author and student may be more personal than critical. The mandala is colourful.	**Good**
The selection shows evidence of having read the works but may lack a deeper understanding of aspects of theme. Simplistically stated. Supporting evidence may be predictable. May show lack of depth in understanding. The mandala is complete.	**Satisfactory**
Incomplete. Presents little evidence of reading the works. May be extremely brief. Makes little or no attempt to make personal connections with the works. Provides few, if any, contextual references.	**In Progress**

Presentation of Mandala

Criteria	Rating	Comments
focusses on key aspects of the pieces in relation to the theme		
uses detail from the text to add depth, interest, or humour		
offers new insights or interpretations; may draw on details or subtleties that others may not have noticed		
is consistent with the theme or themes and details from the text		
is effectively and dynamically presented		

Key
5—Criterion fully demonstrated at an outstanding level.
4—Criterion demonstrated at a good level.
3—Criterion demonstrated at a satisfactory level.
2—Minimal evidence of criterion.
1—Not evident.

▼ SAMPLE 4

Topic: *Extension—World Literature*

1. PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Critical and Personal Response to Literature

- demonstrate an awareness of why literature is valued
- demonstrate an awareness of the influences of gender, ethnicity, and class on literature
- demonstrate respect for ideas and values expressed in literary works
- demonstrate an appreciation of oral and visual performance of literary works
- create original personal responses to literature through writing, speech, or visual representation

Literary Tradition

- demonstrate a knowledge of works within the literary tradition of the English language, beyond the specified readings
- demonstrate an awareness of both male and female voices within the literary tradition of the English language
- compare the treatments of themes or literary forms within the literary tradition of the English language

Literary Analysis

- evaluate the purpose and effectiveness of literary devices, forms, and techniques in literary works.
- identify the distinguishing characteristics of a writer's style such as diction, syntax, rhythm, and imagery
- apply critical criteria to unfamiliar works

2. OVERVIEW

Students explore works by authors from outside the specified readings in a variety of genres such as the epic, romance, prose poem, drama, or short story. Students, either as individuals or with partners, develop a seminar presentation for the class.

Topics are chosen in collaboration with the teacher to facilitate the course timeline. When the class studies Chaucer, the seminar presentation of that week could be on one of Chaucer's Tales that is not prescribed (e.g., "The Wife of Bath's Tale" or "The Knight's Tale").

3. PLANNING FOR ASSESSMENT AND EVALUATION

Students are given the course outline and encouraged to choose a day for their seminar presentation. In the early stages of the planning students select a genre and research to find a selection that they would be interested in presenting. With the teacher's help and the librarian's guidance, students choose their intended genre and possible author and time period. This assignment provides opportunities for students to select female authors.

The content of the presentations follows criteria that the students and teacher devise. Each presentation group covers the following information:

- setting the time context of the work
- information on the author's life
- putting the piece studied into a historical perspective to illustrate how the work reflects the attitudes and values of the era in which it was written
- sharing a literary element on which the piece clearly depends for its effectiveness
- giving an impromptu creative activity for the class members to do either singly or in selected groups (possibilities include a short mime of the action of the piece, a puppet show with puppets the students make, a crossword puzzle, a discussion about lines from the selection chosen by the presenter, a debate on an issue addressed in the piece, a painting capturing a symbol of the work, an enactment of particular events in the work

in different styles such as rap, improv, western.)

- a take-home writing activity to be evaluated by the teacher. The student sets the assignment (e.g., writing a sonnet, a letter about what will threaten a citizen of the future, a description of a virtue of today's society through a modern hero's eyes, a satirical speech, a different ending to a selection, a Renaissance woman's perspective on Utopia).

4. DEFINING THE CRITERIA

Students along with the teacher create criteria upon which they are to be judged. The criteria for assessing a presenter, for example, might include the following:

- has done the research and is knowledgeable about the topic
- shows pride in having done a thorough job
- presents in a clear, easy-to-understand voice with good eye contact
- shows enthusiasm for the material
- has included all the elements expected in the content of the presentation.

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

Self-Assessment

Students submit an analysis of their presentation in terms of each of the criteria agreed upon. They assign a letter grade following the evaluation of the overall quality of the work in light of the effort put into the work.

Quality of Self-Assessment and Analysis

The teacher uses a rating scale to evaluate how effectively each student has analyzed and assessed his or her own work. The teacher meets with each student to discuss self-assessment and analysis, and to determine a final grade that reflects both the students' self-assessment and the teacher's judgment.

Quality of Self-Evaluation and Analysis

Rating	Criteria
Outstanding	**Insightful and thorough:** Criteria are clearly specified and related to learning outcomes. Each criterion is discussed with reasons and examples. The student deals with all important aspects of the activity.
Good	**Complete and logical:** Criteria are specified, but in some cases the connection to learning outcomes may be somewhat vague. The student includes reasons and examples to support assessment of each criterion.
Satisfactory	**Appropriate:** Criteria are identified, but may be somewhat vague. The student includes some reasons and examples to support assessment, although the connection may be somewhat general or unclear. Assessment is generally logical but may focus on product without considering process.
Marginal	**Limited analysis:** Criteria tend to be vague, and some may be inappropriate. The student tends to focus on one aspect, often at a vague or surface level. Assessment may offer little supporting evidence or explanation or may be somewhat illogical.
Not Demonstrated	**Incomplete, inappropriate, unsupported, or illogical**

▼ SAMPLE 5

Topic: *Creative Middle Ages*

1. PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Critical and Personal Response to Literature

- demonstrate an awareness of the influences of gender, ethnicity, class, and economics on literature
- demonstrate respect for ideas and values expressed in literary works
- demonstrate an appreciation of oral and visual performance of literary works
- create personal responses to literature through writing, speech, or visual representation
- demonstrate confidence in oral reading

The Literary Tradition of the English Language (Classical to Present)

- demonstrate a knowledge of works within the literary tradition of the English language, beyond the specified readings

Anglo-Saxon and Medieval Literature

- demonstrate an understanding of the following literary works and an awareness of how they reflect the attitudes, values, and issues of the Middle Ages:
  - from *Beowulf*,
    "The Coming of Grendel,"
    "The Coming of Beowulf,"
    "The Battle with Grendel,
    "The Burning of Beowulf's Body"
  - from *The Canterbury Tales*, "The Prologue"
  - "Bonnie Barbara Allan" (ballad)
  - from *Sir Gawain and the Green Knight*, ("At the Green Chapel" section)

Literary Analysis

- support a position by providing evidence from literary works
- recognize the use of key literary terms, devices, and techniques in context
- demonstrate an understanding of recurring images, motifs, and symbols by evaluating their purpose and effectiveness
- identify distinguishing characteristics of a writer's style, such as diction, syntax, rhythm, and imagery

2. OVERVIEW

During the study of the Middle Ages and following extended readings of Chaucer, students choose one "non-essay" assignment in which they are to show in-depth understanding of Chaucer's "Prologue," *Canterbury Tales*. Assignment possibilities include

- creating a modern pilgrim
- narrating a modern pilgrimage
- students' own suggestions.

3. PLANNING FOR ASSESSMENT AND EVALUATION

Students will have already completed an in-depth study of Anglo-Saxon selections and Chaucer's "Prologue."

4. DEFINING THE CRITERIA

The teacher and students work together to develop criteria such as the following, based on the learning outcomes.

Creating a "modern pilgrim" in Chaucerian style

Note the extent to which students

- employ proper meter: rhymed iambic pentameter
- mimic the naiveté of Chaucer's narrator

- describe the pilgrim with concrete details, notably clothing and physical features, that reflect the both the pilgrim's social status and personality
- apply the writing techniques of understatement and irony
- choose an original but suitable modern pilgrim occupation
- reveal respect for the pilgrim
- synthesize ideas with writing skill to produce an insightful and enjoyable piece
- avoid cliché phrases and images
- complete the assigned number of lines
- present material clearly, neatly, and effectively.

Narrate a "Modern Pilgrimage"

Note the extent to which students

- choose an original and suitable modern destination for a pilgrimage
- create pilgrims appropriate to the destination and varied both in personality and occupation
- describe the pilgrims with regard to physical appearance and personality

- provide believable explanations as to why each pilgrim is on the journey
- provide believable relationships between pilgrims
- provide and explain spatial relationships between characters (e.g., which pilgrim sits directly behind the bus driver, which pilgrim chooses to sit farthest from the others)
- maintain a "gentle" tone towards the pilgrims
- avoid cliché phrases, ideas, and images
- synthesize ideas with writing skill to produce an insightful and enjoyable piece
- employ (regular modern prose) proper grammar and mechanics
- complete the assigned length of work
- present material clearly, neatly, and effectively.

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher uses rating scales to evaluate students' assignments. Students have copies of the scales to refer to as they prepare their work.

Modern Pilgrim

Criteria	Rating
The iambic pentameter is excellent. Rhyme is natural, not forced, and lines are frequently run-on. If syntax is inverted, meaning remains clear. The tone toward the pilgrim is gentle, employing skillful use of irony and understatement.	**Outstanding**
The description begins with clear concrete details of appearance, continues with explanation of occupation, and concludes with summary comment . Description and occupation of pilgrim are original and appropriate. Details of clothing and physical features are consistent with each other, and they reflect both an accurate understanding of character and a naive evaluation by the narrator. Vocabulary is lively and precise. Written presentation is typed, and visually effective.	
Oral presentation is well performed and fully engages the listener. Eye contact is excellent.	
Overall, the student clearly demonstrates an ability to write with gentle irony and wit, while revealing insight into the humanity of a "modern pilgrim."	
"Very Good" differs from "Outstanding" largely in the area of style, rather than content. Rhythm may lack fluidity; syntax may be awkward. Tone may be less consistently gentle, and while irony and understatement are included, they are presented with less skill.	**Very Good**
Descriptive details remain accurate and original. Vocabulary is strong. Written presentation is typed and visually effective.	
Oral presentation is clear, and well-paced. The listener is engaged. Eye contact is strong.	
The student renders the iambic pentameter adequately, albeit with some errors. Rhyme is frequently end-stopped. Use of irony and understatement is present, but the resulting tone is weak or inconsistent.	**Good**
Descriptive details may be superficial or lack originality, but support characterization. Organization of content is competent, but details may not be given in proper order. Vocabulary is conventional and general. Written presentation is clear and neat.	
Oral presentation is clear and well-paced, but there may be insufficient eye-contact or engagement.	
The work contains numerous errors in iambic pentameter rhythm. Rhyme may be forced and is generally end-stopped. To "ensure a rhyme," syntax may be confusing or content may be vague or lacking relevance. There is some attempt at irony or understatement, but tone is undeveloped. Descriptive details are predictable—and may not consistently reflect character. Details lack a sense of logical organization. The character chosen is a simple "update" of existing pilgrim (e.g., physician). The material may be brief. Vocabulary is standard, and may be repetitive. Written presentation is acceptable. Oral presentation may be unclear or poorly paced. Eye contact may be weak.	**Satisfactory**
The work is incomplete. It presents little evidence of iambic pentameter or of rhyme. It may be excessively brief and contain little or no irony or understatement. Description, if present, is cliché, or has scant relation to character or occupation. The chosen occupation itself may be inadequate to represent a social position, or may be a specific celebrity. There may be no summary comment. Written presentation is inappropriate for a finished product.	**Not Satisfactory**
The student clearly lacks preparation for an oral presentation.	

Modern Pilgrimage

Criteria	Rating
The destination is original and thoughtful. There is an excellent match of pilgrims and destination. The student establishes great variety of social status and personality among pilgrims, while still retaining a sense of representative "type." Apparel and physical appearance fully reinforce personalities. Connections and relationships between pilgrims are apt and insightful, as are pilgrims' reasons for the journey. Specific details of spatial relations reinforce relationships and character. Tone is consistently gentle. There is a strong sense of unity and coherence in the writing. Vocabulary is lively and precise. There are virtually no mechanical errors. Written presentation is typed, and visually effective. The oral presentation is well performed and fully engages the listener. Eye contact is excellent. Overall, the student clearly demonstrates an ability to understand the varied desires of human nature, both social and personal, and their interplay.	**Outstanding**
"Very Good" differs from "Outstanding" largely by degree: destination is original, but the match with pilgrims may lack depth. The social status and personalities of pilgrims are less varied; connections among pilgrims are not as insightful or sophisticated, nor are their reasons for journeying. Spatial organization of pilgrims is somewhat predictable. Tone is gentle, but may not be consistent. Transitions between pilgrims are good. Vocabulary is strong. There is a general absence of mechanical errors. Written presentation is typed, visually effective. The oral presentation is clear, and well-paced. Listener is engaged. Eye contact is strong.	**Very Good**
The destination is conventional. Pilgrims, while varied in status and personality, do not represent a "type." Apparel and physical appearance may be predictable or vague and may not consistently reflect character. Connections, relationships, and spatial organization of pilgrims may be superficial. Tone is neutral. Transitions are competent. Vocabulary is conventional and general. Some mechanical errors may impede effectiveness of writing. Written presentation is clear and neat. The oral presentation is clear and well-paced, but there may be insufficient eye-contact or engagement.	**Good**
Destination may be cliché, or not provided—a journey only (e.g., a bus ride) Pilgrims may be common stereotypes, or specific celebrities. There may be little variety among them. Apparel and physical appearance cliché and vague, but often reflect character reasonably. Superficial treatment of spatial and personal relationships. Tone may be inconsistent, at times judgmental. Transitions flawed. Vocabulary is standard, may be repetitive. Some mechanical errors impair the force and clarity of expression. May be brief. Written presentation is acceptable. Oral presentation may be unclear or poorly paced. Eye contact may be weak.	**Satisfactory**
The student's work is incomplete. There is little evidence that pilgrims are connected to a destination, or to each other. The material provided may be excessively brief. Reasoning may be superficial and generalizations may be inadequately supported with evidence. Description, if present, lacks variety, or has scant relation to character or occupation. Observations are vague or unclear. Tone may be inappropriate. Transitions are weak or non-existent. Vocabulary is awkward or inappropriate. Mechanical errors are frequent. Written presentation is inappropriate for a finished product. The student clearly lacks preparation for an oral presentation.	**Not Satisfactory**

APPENDIX D

Key Literary Terms

The literary terms listed in this appendix are required for study in English Literature 12. Students should be encouraged to study these terms not in isolation but within the context of their reading of the literary works.

A

allegory
alliteration
allusion
analogy
antagonist
anti-Petrarchan
aphorism
apostrophe
aside
assonance
atmosphere

B

ballad
ballad stanza
blank verse

C

caesura
caricature
chorus
climax
comedy
conceit
conflict
connotation
consonance
couplet

D

denotation
dialect
diary
diction
dissonance
dramatic monologue

E

elegy
English sonnet
epic
epigram
epigraph
essay

F

figurative language
foil
foreshadowing
form
free verse

G

genre

H

heroic couplet
hyperbole

I

iambic pentameter
image
imagery
in media res
internal rhyme
inversion
invocation
irony
Italian sonnet

K

kenning

L

lyric

M

metaphor
metaphysical
meter
metonymy
mock epic
mood
motif

N

narrative
narrator

O

octave
ode
onomatopoeia
oxymoron

P

paradox
parallelism
parody
pastoral
pentameter
persona
personification
Petrarchan (Italian) sonnet
point of view
protagonist
pun

Q

quatrain

R

refrain
rhyme
rhyme scheme
rhythm
Romanticism

S

satire
sestet
setting
Shakespearean (Elizabethan) sonnet
simile
soliloquy
sonnet
speaker
Spenserian stanza
stanza
style
symbol
synecdoche
syntax

T

tercet
terza rima
tetrameter
theme
tone
tragedy
trimeter

V

villanelle
voice
volta

W

wit