OUTLINE OF COURSE OF STUDY

English, Grade 11, University Preparation (ENG3U)

Course title	English
Ministry course code	ENG3U
Grade	Grade 11
Course type	University Preparation
Credit value	1.0
Prerequisite	English, Grade 10, Academic (ENG2D)
Department	English
Curriculum policy document	The Ontario Curriculum, Grades 11 and 12: English, 2007 (revised)
Course development date	August 2026
Course revision	November 2026, Units (rebuilt with the course harness)
Teacher	Daniel Martinez (Principal)
Course delivery	Fully online; school year September 1, 2026 – August 31, 2027
Total hours	110

1. Course Description / Rationale

As stated in The Ontario Curriculum, Grades 11 and 12: English, 2007 (revised):

> This course emphasizes the development of literacy, communication, and critical and creative thinking skills necessary for success in academic and daily life. Students will analyse challenging literary texts from various periods, countries, and cultures, as well as a range of informational and graphic texts, and create oral, written, and media texts in a variety of forms. An important focus will be on using language with precision and clarity and incorporating stylistic devices appropriately and effectively. The course is intended to prepare students for the compulsory Grade 12 university or college preparation course.

Overall curriculum expectations

By the end of this course, students will:

A. Oral Communication

- **A1** listen in order to understand and respond appropriately in a variety of situations for a variety of purposes
- **A2** use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes
- **A3** reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations

B. Reading and Literature Studies

- **B1** read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning
- **B2** recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning
- **B3** use knowledge of words and cueing systems to read fluently
- **B4** reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading

C. Writing

- **C1** generate, gather, and organize ideas and information to write for an intended purpose and audience
- **C2** draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience
- **C3** use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively
- **C4** reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process

D. Media Studies

- **D1** demonstrate an understanding of a variety of media texts
- **D2** identify some media forms and explain how the conventions and techniques associated with them are used to create meaning
- **D3** create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques
- **D4** reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts

2. Outline of Course Content

Units are delivered in the sequence shown. Oral communication, reading and literature studies, writing and media studies are taught and evaluated across the units. Total scheduled time is 110 hours, including the final evaluation.

Unit	Title	Hours
1	Short Fiction and Narrative — the unreliable narrator, irony and voice, setting and theme, and whose perspective a story takes seriously, taught from "The Yellow Wallpaper" (Charlotte Perkins Gilman), "The Cask of Amontillado" (Edgar Allan Poe), "The Lottery" (Shirley Jackson), "A Red Girl's Reasoning" (E. Pauline Johnson) and "My Financial Career" (Stephen Leacock); scene, conflict and voice in personal writing; revising and proofreading; personal essay on learning with AI, written for an admissions, scholarship or employer reader	19
2	Poetry and Language — image, figure and sound in Emily Dickinson; the sonnet as an argument in Shakespeare and Claude McKay; listening to recorded readings; perspective in E. Pauline Johnson and Duncan Campbell Scott; a modern voice in T. S. Eliot's "The Love Song of J. Alfred Prufrock"; thematic video adaptation of one poem, set today, with a director's reflection	18
3	Media Literacy — purpose, audience and implied messages in a media text; news framing and bias; sponsorship, algorithms and the disclosure rules for ads; register and tone in a creator script; speaking on camera; master script for a chosen audience and a recorded performance	15
4	Persuasive and Analytical Writing — claim, evidence, reasoning and the objection; the rhetoric of speeches by Abraham Lincoln, John F. Kennedy and Frederick Douglass; five analytical lenses on soliloquies from Hamlet and Macbeth; shaping an argument beyond five paragraphs; checking quotations, facts and AI output; thesis and outline workshop; the Curator's Essay, an argued piece with an MLA Works Cited	20
5	Digital Portfolio — choosing work that shows growth; designing for a reader; MLA in-text citation and the Works Cited; public portfolio website of the student's best work for named programs, clients or employers, with a recorded guided tour	14
6	The Grade 11 Playbook — naming the reading, speaking and editing strategies that worked; explaining a skill to a beginner on camera; titles, cuts, audio and pacing; a video guide to Grade 11 English for next year's students, built from the student's own work	14
—	**Final Examination — written examination (an unseen short story passage and poem, three media texts about one event, a paragraph to fault and rewrite, a short speech to judge and answer, and one essay); includes exam review**	10
	Total	**110**

This outline reflects 110 hours of scheduled instructional time as required for credit. Units' mastery-based platform lets students progress at their own pace; scheduled hours represent the planned program, and course completion requires demonstrating all expectations regardless of pace.

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3. Teaching and Learning Strategies

Instruction is delivered through the school's online learning platform and is designed for a range of learners preparing for university-level study. Strategies include:

- **Interactive online lessons** — that require active student response at each step (close reading of short passages, guided questioning, immediate feedback, and worked examples followed at once by a question on the same idea) rather than passive reading or video watching.
- **Close and critical reading instruction** — guided study of short fiction, poems, speeches and Shakespeare's soliloquies from a range of periods and cultures, and of media texts written for the lessons, with explicit instruction in reading strategies, analytical lenses and the use of evidence from the text.
- **Modelled, guided, and independent practice** — each concept is introduced with a modelled example, practised with hints that move the student forward without giving the answer, and consolidated in unit practice sets with feedback.
- **Project-based application** — each unit culminates in an authentic artifact (personal essay, video adaptation, scripted performance, argued essay, portfolio website, video guide) connected to real audiences and purposes.
- **Teacher conferencing** — scheduled one-on-one conferences (video call or written conference) at draft and revision stages of major work, in which students explain and defend their choices.
- **Process writing** — planning, drafting, revising, editing, proofreading, and publishing, with explicit instruction in each stage, in sentence variety and precise word choice, and in MLA citation.
- **Oral communication practice** — listening to recorded readings of poems, recorded performances and screencasts, a guided tour of the portfolio, a video guide for next year's students, and oral defence of written work.
- **Differentiated instruction** — choice of texts, topics, audiences and lenses within teacher-set parameters, flexible pacing within unit deadlines, and multiple entry points to accommodate the range of learner needs, readiness, and interests in an online setting.

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4. Strategies for Assessment and Evaluation of Student Performance

Assessment and evaluation follow Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools, 2010, and the ministry's 2026–27 assessment and evaluation policy (memo of June 29, 2026; Growing Success update of October 14, 2026). Term work is 65% of the final grade: the six unit projects

(8%, 10%, 10%, 12%, 12% and 13%), including the Grade 11 Playbook. The final evaluation is 25%: a written examination with no culminating activity. Attendance and participation is 10%.

Component	Weight
Term work (assessment of learning across all units)	65%
Final evaluation — Written final examination of 2 hours in one sitting, 100 marks in five sections: (A) reading and literature studies, close reading of a short story passage and a poem the student has not seen before (25 marks); (B) media studies, three media texts about one event, including writing a fairer version of one (20 marks); (C) writing, a paragraph to fault, rewrite and defend (15 marks); (D) oral communication, a short speech printed as a transcript, to judge and answer in speaking notes (10 marks); (E) one essay from a choice of questions, arguing a position against the strongest objection (30 marks). Every passage is printed on the paper. It is proctored online or in person, without notes, texts or AI tools, and marked by the teacher against the marking scheme. In Grade 11 English the final evaluation is the written examination alone; there is no culminating activity, and the Grade 11 Playbook and all recorded oral tasks are evaluated as term work.	25%
Attendance and participation — Determined by the ministry's level rubric: Level 4 (80–100%) for 0–2.5% of classes missed without excuse and consistent participation; Level 3 (70–79%) for 2.5–5%; Level 2 (60–69%) for 5–7.5%; Level 1 (50–59%) for 7.5–10%; below 50% for more than 10% missed. Excused absences never count against the student.	10%

Term projects follow a Create → Defend → Critique structure. Students make something for a real audience outside the course: a personal essay, a video adaptation, a scripted performance, an argued essay, a portfolio website or a video guide (Create). They explain and justify their choices, including how they used AI, in an oral or written conference with the teacher (Defend). They then find and fix the weaknesses in a flawed piece of machine-written work of the same kind (Critique). This gives triangulated evidence from products, observations and conversations, as described in Growing Success.

Reflection on the student's own listening, speaking, reading, writing and media strategies is evaluated inside the projects: the director's reflection in Unit 2, the guided tour in Unit 5 and the Grade 11 Playbook in Unit 6.

Late and missed assignments, resubmission opportunities, and determination of the report card grade follow the school's assessment policy, with the grade reflecting the student's most consistent level of achievement, with special consideration given to more recent evidence.

Achievement chart categories

Category	Approximate weight
Knowledge and Understanding	25%

Category	Approximate weight
Thinking	25%
Communication	25%
Application	25%

Learning skills and work habits are assessed and reported separately from achievement of curriculum expectations.

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5. Considerations for Program Planning

- **Students with special education needs** — Accommodations in a student's Individual Education Plan are applied to lessons, term projects and the final examination without changing the curriculum expectations: adjusted pacing, tasks broken into smaller steps, text-to-speech and speech-to-text, extended time and breaks, and extra one-to-one conferences. The same accommodations are used in instruction and in evaluation (course calendar, sections 3.12 and 5.1). A student who cannot perform or record on camera agrees an equivalent oral task with the teacher.
- **English language learners** — English proficiency is assessed at enrolment. Lessons use plain words and short sentences, define key terms in context and pair older texts with glossaries. The teacher adjusts pacing, pre-teaches vocabulary, and allows bilingual dictionaries and extra time, including on the final examination (course calendar, section 4.4).
- **Environmental education** — No unit is built on environmental content. Students choose their own topics for the argued essay and media work and may choose environmental issues; when they do, the teacher holds the work to the same standard of evidence and source-checking as any other topic.
- **Equity and inclusive education** — Texts come from a range of periods, countries and cultures, and students choose among them for their projects. Lessons in Units 1 and 2 ask whose perspective a text takes seriously, and the media unit teaches students to notice who is represented, who is left out and whose interests a text serves. The school's code of conduct applies to every discussion, conference and published piece (course calendar, section 1.6).
- **Financial literacy** — Unit 3 teaches students to read advertising, sponsored posts and persuasion techniques as consumers: who paid, what the disclosure rules require, what is claimed and what cannot be checked. Stephen Leacock's "My Financial Career" in Unit 1 is read for its comedy about a first visit to a bank. In Unit 5 students build their portfolio for real businesses, creators or programs in a field they want to work in.
- **First Nations, Métis, and Inuit education** — Units 1 and 2 include a story and poems by E. Pauline Johnson (Tekahionwake), a Mohawk writer and performer, read as literature and for her own perspective, not as one voice for all nations. Unit 2 reads her beside Duncan Campbell Scott, a poet who was also a senior official of the federal Department of Indian Affairs, and asks how

knowing a poet's life and role changes the reading of a poem. Students may choose First Nations, Métis or Inuit texts and topics for their projects.

- **Information and communications technology** — The course is delivered online. Students draft in Google Docs, produce video and screencasts in Canva, and publish a portfolio website. AI tools are allowed in term work under stated conditions: students declare their use, keep at least half of each written piece as their own writing, mark the sentences they kept from AI, and defend their choices in conference. Students are taught to check quotations, facts and sources before they rely on them. The final examination is written in a proctored sitting without notes, texts or AI tools.
- **Career education** — Each project is made for an audience outside the school: an admissions or scholarship reader, a poetry channel's viewers, a creator's audience, a school paper or blog, and the programs, clients or employers named for the portfolio. Students keep an Individual Pathways Plan, reviewed at least twice a year with a teacher or the Principal (course calendar, section 4.1).
- **Cooperative education and experiential learning** — Units does not offer cooperative education credits in 2026–27. Experiential learning in this course is the project work itself: writing, video and a portfolio made for real audiences (course calendar, section 3.7).
- **Health and safety** — Students work at their own computers. The teacher advises regular breaks from the screen and a quiet place to work. Students tell a parent or guardian before they film other people, get their permission before publishing their voice or image, and keep home addresses, phone numbers and daily schedules out of anything they publish or record. The code of conduct covers online behaviour (course calendar, section 1.6).

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6. Resources

- Units online learning platform (units.school) — interactive lessons, practice sets with feedback, and submission and feedback workflows for all four strands.
- Core literary texts (public domain unless noted; each is readable in full inside Units or linked from the course reading list):
  - Short fiction: "The Yellow Wallpaper" (Charlotte Perkins Gilman), "The Cask of Amontillado" (Edgar Allan Poe), "A Red Girl's Reasoning" (E. Pauline Johnson, Tekahionwake), "My Financial Career" (Stephen Leacock), and "The Lottery" (Shirley Jackson, under copyright, linked to its full text online)
  - Poems by Emily Dickinson, Shakespeare (Sonnets 18, 73 and 130), Claude McKay, E. Pauline Johnson, Duncan Campbell Scott, T. S. Eliot, Archibald Lampman and Charles G. D. Roberts
  - Speeches by Abraham Lincoln, John F. Kennedy and Frederick Douglass; soliloquies from Shakespeare's Hamlet and Macbeth
- Media texts written for the lessons: advertisements, sponsored posts, paired news reports, creator scripts and transcripts. Real outlets and platforms may be named but are not quoted.
- Production tools: Google Docs (drafting, MLA citation), Canva (video, presentation, and screencast production), student-selected website builders for the digital portfolio.

- Curriculum and policy documents: The Ontario Curriculum, Grades 11 and 12: English, 2007 (revised); Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools, 2010.
- Public library access: students are directed to Ontario public library digital collections for extended reading and research.

Prepared by the Units curriculum team under the direction of the Principal, August 2026.