ENG3U Course Map

English, Grade 11, University Preparation (ENG3U). Built on The Ontario Curriculum, Grades 11 and 12: English (2007, revised), with its four strands: Oral Communication, Reading and Literature Studies, Writing, and Media Studies.

A full semester plan for a standard Ontario schedule: 110 hours, about 88 classes of 75 minutes. Every unit covers more than one strand, mixes reading, writing, talk and media, and ends with an assessment of learning. Core texts are public domain or original, so teachers can copy them freely. Use it as-is or move units to suit your school.

At a glance

Strand	Where it's assessed	Strand	Where it's assessed
Oral Communication	Units 1, 3, 5, 6 and the ISU seminar	Writing	Units 1, 2, 3, 4, the ISU essay and the final
Reading and Literature Studies	Units 1 to 5 and the final	Media Studies	Units 4, 5 and 6

Evaluation: 65% classroom work, 25% final exam (written, in the exam period) and 10% attendance and participation, following Ontario's requirements for Grades 11 and 12 from September 2026. Term marks can be reported by strand or by achievement chart category, depending on your board.

Semester at a glance

Unit	Title and focus	Length	Classes	Assessment of learning
1	**Through the Lens** — Short fiction and critical lenses	3 weeks	14	Literary analysis essay applying a critical lens to one story (Reading and Writing), plus a lens seminar (Oral Communication)
2	**The Art of Argument** — Rhetoric, research and the argumentative essay	3 weeks	14	Researched argumentative essay with MLA citations (Writing), plus a rhetorical analysis of a speech (Reading)
3	**Othello** — Shakespeare, power and manipulation	3.5 weeks	16	Performance of a key scene with a director's rationale (Oral Communication), plus a timed in-class essay on character or theme (Writing)

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Unit	Title and focus	Length	Classes	Assessment of learning
4	**Poetry Across the Ages** — From the Romantics to the present	2.5 weeks	12	Poetry anthology: an analysis of two poems from different eras plus an original poem in the style of a movement, with a creator's statement
5	**The Great Gatsby** — Dreams, wealth and disillusion	3 weeks	14	Seminar on the novel's central question (Oral Communication), plus a media text: a Gatsby-era magazine spread or a book trailer with a written rationale (Media)
6	**Truth on Screen** — Documentary and podcast	2 weeks	10	A short podcast episode or mini-documentary on a local issue, with a production log and reflection (Media and Oral Communication)
	Independent novel study, final exam, review and flex	1.5 weeks	8	Independent novel study (classroom work); final exam (25%)

Total: 88 classes, including four review and flex days.

Indigenous texts and perspectives

ENG3U asks students to read texts from diverse cultures and historical periods (R 1.1). Unit 4 includes a lesson on Indigenous poetry in Canada, pairing E. Pauline Johnson (Tekahionwake) with a contemporary Indigenous poet, and Unit 6 includes guidance on Indigenous filmmakers and on working with communities. Texts by living creators are chosen by the teacher from board-approved resources, and many free films are available in the NFB's Indigenous Cinema collection. We recommend reviewing these lessons with your board's Indigenous education lead.

Units in detail

Unit 1: Through the Lens — Short fiction and critical lenses

Big question	*How do the lenses we read through change what a story means?*
Length	3 weeks (about 14 classes)
Texts	Public domain short stories from different periods and cultures: Kate Chopin, “Désirée's Baby” (1893); Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892); Katherine Mansfield, “The Garden Party” (1922); Sui Sin Far, “In the Land of the Free” (1909); Stephen Leacock, “My Financial Career” (1910). Plus an original contemporary story and teacher-chosen contemporary fiction.
Expectations	R 1.4–1.8, R 2.1, R 2.3, W 1.4, W 2.1, W 2.4, OC 2.2, M 1.5
Assessment of learning	Literary analysis essay applying a critical lens to one story (Reading and Writing), plus a lens seminar (Oral Communication)

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What makes it fresh	Lens swap stations, “one story, five readings,” a mock literary trial of a narrator, an essay workshop with weak and strong models

Unit 2: The Art of Argument — Rhetoric, research and the argumentative essay

Big question	*What makes an argument powerful, and what makes it fair?*
Length	3 weeks (about 14 classes)
Texts	Public domain speeches and essays: Abraham Lincoln, the Gettysburg Address (1863); Frederick Douglass, “What to the Slave Is the Fourth of July?” (1852); Sojourner Truth at Akron (1851), in two versions; Nellie McClung, “Hardy Perennials” (1915). Plus an original model op-ed and student-found research sources.
Expectations	R 1.7, R 1.8, R 2.3, W 1.2–1.5, W 2.2, W 2.6, W 3.3, W 3.4, OC 1.8, OC 2.4
Assessment of learning	Researched argumentative essay with MLA citations (Writing), plus a rhetorical analysis of a speech (Reading)
What makes it fresh	Whose words? (two records of one speech), Fallacy Court, a SIFT research sprint, a Toulmin stress test, soapbox circles

Unit 3: Othello — Shakespeare, power and manipulation

Big question	*How do jealousy, manipulation and prejudice destroy trust?*
Length	3.5 weeks (about 16 classes)
Texts	William Shakespeare, Othello (public domain), with a modernized summary of each scene, key-scene close readings and teacher-chosen film clips.
Expectations	R 1.4, R 1.6, R 1.8, R 2.1, R 2.3, OC 1.5, OC 2.3, OC 2.5, OC 2.6, W 2.1, M 2.1
Assessment of learning	Performance of a key scene with a director's rationale (Oral Communication), plus a timed in-class essay on character or theme (Writing)
What makes it fresh	Iago's manipulation tracker, “whose side are you on” lines, a cast-the-film pitch, a social-media feed of Act 3, a race and power discussion with care

Unit 4: Poetry Across the Ages — From the Romantics to the present

Big question	*How has poetry changed over time, and what has stayed the same?*
Length	2.5 weeks (about 12 classes)
Texts	Public domain poems by William Wordsworth, John Keats, Percy Bysshe Shelley, Elizabeth Barrett Browning, Robert Browning, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Paul Laurence Dunbar, Wilfred Owen, John McCrae, Claude McKay and Langston Hughes (pre-1929 poems), plus contemporary poems chosen by the teacher, including at least one by a First Nations, Métis or Inuit poet.

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Expectations	R 1.6, R 2.1, R 2.3, R 3.3, W 2.3, W 2.5, OC 2.5, M 3.4
Assessment of learning	Poetry anthology: an analysis of two poems from different eras plus an original poem in the style of a movement, with a creator's statement
What makes it fresh	A poetry timeline gallery walk, a “sonnet surgery,” a war poetry then-and-now pairing, a recorded poetry reading with soundscape

Unit 5: The Great Gatsby — Dreams, wealth and disillusion

Big question	*Is the American Dream a promise or an illusion?*
Length	3 weeks (about 14 classes)
Texts	F. Scott Fitzgerald, The Great Gatsby (1925, public domain in Canada and the U.S.), plus original infographics and short nonfiction on wealth and opportunity.
Expectations	R 1.3–1.8, R 2.3, R 3.3, W 1.4, W 2.1, W 2.7, OC 2.1, M 1.2, M 3.4
Assessment of learning	Seminar on the novel's central question (Oral Communication), plus a media text: a Gatsby-era magazine spread or a book trailer with a written rationale (Media)
What makes it fresh	Symbol tracking across chapters, an unreliable-narrator trial for Nick, a 1920s/2020s wealth comparison, a party-planning character simulation

Unit 6: Truth on Screen — Documentary and podcast

Big question	*How do documentaries and podcasts shape what we believe is true?*
Length	2 weeks (about 10 classes)
Texts	Teacher-chosen documentary clips and podcast episodes (for example, free NFB documentaries), plus original scripts and storyboards.
Expectations	M 1.1–1.6, M 2.1, M 2.2, M 3.1–3.4, M 4.1, OC 1.7, OC 1.9
Assessment of learning	A short podcast episode or mini-documentary on a local issue, with a production log and reflection (Media and Oral Communication)
What makes it fresh	Editing-room experiments (same footage, different story), an ethics of interviewing workshop, a listening party with peer review

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Culminating task and final exam

Part	What students do	Expectations	Timing
Culminating task (classroom work)	Independent novel study (ISU): students read a teacher-approved novel of their choice through the semester, then write a comparative literary essay connecting it to a course text and lead a short seminar	R 1.1, R 1.5, R 1.6, W 2.7, W 4.3, OC 2.1	4 classes (plus check-ins during the semester)
Final exam (25%)	Written exam in the exam period (about 2 hours): in-class reading of an original sight text with analysis questions, plus an essay on a course text	R 1.4, R 1.6, R 2.3, W 2.4, W 3.3–3.5	Exam period
Review and flex	Exam preparation, ISU conferences and catch-up		4 classes

Evaluation plan (Ontario, 2026)

Component	What it includes	Weight
Classroom work: unit summatives	The assessment of learning at the end of each unit (see Units in detail)	50% (suggested)
Classroom work: culminating task	Independent novel study (ISU)	15% (suggested)
Classroom work total	Most consistent, more recent evidence; split by strand or category as your board requires	**65%**
Final exam	Written exam in the exam period	**25%**
Attendance and participation	Whole course, on the Ministry's scale below	**10%**

This plan follows Ontario's mandatory assessment and evaluation requirements for Grades 11 and 12, in effect from September 2026: 65% classroom work, 25% final evaluation and 10% attendance and participation. In English, the 25% final evaluation is a written exam held in the school's designated exam period. Classroom work is based on the most consistent, more recent evidence of achievement; assessment for and as learning (exit tickets, quick checks, conferences and self-checks) gives feedback but is not counted in the grade.

Attendance and participation (10%)

Level	Unexcused absences	About (per semester)	Participation
Level 4 (80–100%)	0 to 2.5% of classes	2 or fewer	Consistently participates: comes prepared, asks relevant questions, respects others and contributes to a positive classroom

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Level	Unexcused absences	About (per semester)	Participation
Level 3 (70–79%)	2.5 to 5%	2.5 to 4.5	Generally meets these criteria
Level 2 (60–69%)	5 to 7.5%	5 to 7	Occasionally meets these criteria
Level 1 (50–59%)	7.5 to 10%	7.5 to 9	Infrequently meets these criteria
Below Level 1 (under 50%)	More than 10%	More than 9	Does not meet these criteria

A summary of the Ministry's scale. Excused absences (illness, unavoidable circumstances such as bad weather, and approved absences such as cultural and holy days) do not lower the mark. Record attendance and participation the way your board requires.

Source: Ontario Ministry of Education, Growing Success, mandatory assessment and evaluation requirements for Grades 9 to 12 (September 2026). Check ontario.ca and your board's procedures before the semester starts.

Strand codes used in this map

OC = Oral Communication, R = Reading and Literature Studies, W = Writing, M = Media Studies. Codes refer to specific expectations; for example, R 1.4 is Reading, expectation 1.4 (making inferences).

Assessment for and as learning (exit tickets, conferences, self-checks) happens in every lesson and is built into each lesson plan.

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