ENG4U Course Map

English, Grade 12, University Preparation (ENG4U). 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 2 to 6 and the ISU seminar	Writing	Units 1 to 5, the ISU essay and the final
Reading and Literature Studies	Units 1 to 5, the ISU and the final	Media Studies	Units 2, 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	**The Essayist's Craft** — Essays that think, argue and play	3 weeks	14	A polished original essay (personal, reflective or satirical) with a writer's statement (Writing), plus a rhetorical analysis of a classic essay (Reading)
2	**Hamlet** — Revenge, doubt and the self	3.5 weeks	16	A recorded or live soliloquy performance with a director's commentary (Oral Communication), plus a literary essay that uses one critical source (Writing)
3	**Frankenstein** — Creators, creatures and responsibility	3 weeks	14	A researched literary essay using two critical sources (Reading and Writing), plus a tribunal role-play: The Creature v. Victor Frankenstein (Oral Communication)

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Unit	Title and focus	Length	Classes	Assessment of learning
4	**Doors That Slam** — Modern drama and the fight for a self	2 weeks	10	A staged reading of a key scene (Oral Communication), plus an original “missing scene” or epilogue script with a rationale (Writing)
5	**Voices of This Land** — Indigenous and Canadian literature	2.5 weeks	12	An inquiry presentation pairing Johnson with a contemporary Indigenous text (Oral Communication and Reading), plus a reflective learning journal (Writing)
6	**The Machine Stops** — Dystopia and the attention economy	2.5 weeks	12	A counter-campaign media text (a public service ad, an app redesign or a short video) with a written rationale (Media), plus a pitch to a panel (Oral Communication)
	Independent novel study, final exam, review and flex	2 weeks	10	Independent study (classroom work); final exam (25%)

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

Indigenous texts and perspectives

ENG4U asks students to read texts from diverse cultures and historical periods (R 1.1) and to analyse perspectives and questions of identity and power (R 1.8, M 1.5). Unit 5 is built around Indigenous and Canadian literature, centring E. Pauline Johnson (Tekahionwake) and contemporary First Nations, Métis and Inuit creators. 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 Unit 5 with your board's Indigenous education lead before teaching.

Units in detail

Unit 1: The Essayist's Craft — Essays that think, argue and play

Big question	*How does a writer turn one person's thinking into something that changes how readers see the world?*
Length	3 weeks (about 14 classes)
Texts	Public domain essays from four centuries: Jonathan Swift, “A Modest Proposal” (1729); Henry David Thoreau, “Civil Disobedience” (1849, excerpts); W. E. B. Du Bois, “Of Our Spiritual Strivings” (1903); G. K. Chesterton, “A Piece of Chalk” (1909); Ralph Waldo Emerson, “Self-Reliance” (1841, excerpts); Virginia Woolf, “The Modern Essay” (1925). Plus original model essays and teacher-chosen contemporary essays.
Expectations	R 1.4, R 1.6, R 1.7, R 2.1, R 2.3, W 1.2, W 2.1, W 2.2, W 2.3, W 2.6, W 2.7, OC 2.4

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Assessment of learning	A polished original essay (personal, reflective or satirical) with a writer's statement (Writing), plus a rhetorical analysis of a classic essay (Reading)
What makes it fresh	An essay tasting menu, a satire lab where students write their own modest proposal, a voice-swap workshop, an essay salon read-aloud

Unit 2: Hamlet — Revenge, doubt and the self

Big question	*What stops us from acting, and what does it cost us when we wait?*
Length	3.5 weeks (about 16 classes)
Texts	William Shakespeare, Hamlet (public domain), with a full Reading Edition, plain-language scene summaries, key passages and teacher-chosen film clips.
Expectations	R 1.4, R 1.5, R 1.6, R 1.8, R 2.3, OC 1.5, OC 2.3, OC 2.5, OC 2.6, W 1.3, W 2.1, M 2.1
Assessment of learning	A recorded or live soliloquy performance with a director's commentary (Oral Communication), plus a literary essay that uses one critical source (Writing)
What makes it fresh	A Denmark case file on who knew what and when, an “Is Hamlet mad?” evidence board, Ophelia's missing scenes, a soliloquy remix, four Hamlets on film

Unit 3: Frankenstein — Creators, creatures and responsibility

Big question	*What do creators owe the things and the people they create?*
Length	3 weeks (about 14 classes)
Texts	Mary Shelley, Frankenstein (1818 text, public domain), with a full Reading Edition and a Companion, plus original summaries of critical readings and short nonfiction on science and technology ethics.
Expectations	R 1.2, R 1.3, R 1.5, R 1.7, R 1.8, R 2.1, W 1.3, W 1.5, W 2.7, W 3.3, W 3.4, OC 2.1
Assessment of learning	A researched literary essay using two critical sources (Reading and Writing), plus a tribunal role-play: The Creature v. Victor Frankenstein (Oral Communication)
What makes it fresh	Nesting-doll narrators, a Romantic sublime gallery, “reading the critics” jigsaw, the Creature's tribunal, a creators' code of ethics for AI and gene editing

Unit 4: Doors That Slam — Modern drama and the fight for a self

Big question	*Who gets to decide how a life is lived?*
Length	2 weeks (about 10 classes)
Texts	Henrik Ibsen, A Doll's House (1879, public domain translation) and Susan Glaspell, Trifles (1916, public domain), both included in full.

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Expectations	R 1.4, R 1.6, R 1.8, R 2.1, R 2.2, OC 1.5, OC 2.2, OC 2.5, W 2.2, W 2.5
Assessment of learning	A staged reading of a key scene (Oral Communication), plus an original “missing scene” or epilogue script with a rationale (Writing)
What makes it fresh	A kitchen-table investigation for Trifles, Nora's budget and secrets ledger, a jury of her peers, rewriting the ending for three different decades

Unit 5: Voices of This Land — Indigenous and Canadian literature

Big question	*Who has the right to tell a story, and what changes when people tell their own?*
Length	2.5 weeks (about 12 classes)
Texts	E. Pauline Johnson (Tekahionwake): poems from Flint and Feather and the stories “A Red Girl's Reasoning” (1893) and “As It Was in the Beginning” (1899), from The Moccasin Maker; Duncan Campbell Scott, “The Onondaga Madonna” (1894), read critically. Plus teacher-chosen texts by contemporary First Nations, Métis and Inuit writers and filmmakers, and an original guide to the Truth and Reconciliation Commission's Calls to Action.
Expectations	R 1.1, R 1.5, R 1.8, R 2.3, R 4.1, OC 1.2, OC 1.6, OC 1.8, OC 3.1, W 4.1, M 1.5
Assessment of learning	An inquiry presentation pairing Johnson with a contemporary Indigenous text (Oral Communication and Reading), plus a reflective learning journal (Writing)
What makes it fresh	Two poems, one people: Johnson and Scott side by side, a sharing circle protocol, a “who holds the pen?” inquiry, community and land-based connections

Unit 6: The Machine Stops — Dystopia and the attention economy

Big question	*Are the machines we build serving us, or are we serving them?*
Length	2.5 weeks (about 12 classes)
Texts	E. M. Forster, “The Machine Stops” (1909, public domain, in full) and excerpts from Yevgeny Zamyatin, We (1924 English translation, public domain), plus original media texts: an app interface, a social feed, an algorithm diagram and AI-generated samples to evaluate.
Expectations	M 1.1–1.6, M 2.1, M 2.2, M 3.1–3.4, M 4.1, M 4.2, OC 1.9, OC 2.7, R 1.6
Assessment of learning	A counter-campaign media text (a public service ad, an app redesign or a short video) with a written rationale (Media), plus a pitch to a panel (Oral Communication)
What makes it fresh	A day without the Machine diary, a design-trick scavenger hunt in real apps, an algorithm game, spot-the-AI challenges, a dystopia pitch panel

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Culminating task and final exam

Part	What students do	Expectations	Timing
Culminating task (classroom work)	Independent study (ISU): students read a teacher-approved novel of their choice through the semester, then write a comparative literary essay that connects it to a course text and uses at least two critical sources, and lead a seminar	R 1.1, R 1.5, R 1.7, W 1.3, W 2.7, W 3.7, W 4.3, OC 2.1	5 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 a look forward to university and college		5 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 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.

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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
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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