English Culture and Literature

Instructor's Handbook of Lesson Notes

The Neighbourhood Voices Project Edition

A community is also a text: a place with a voice, a history, and lessons still being read.

Advanced Literary Studies | College-Level English as a Second Language

Prerequisite: Language and Culture

Ministerial Competency 4SA3: Treat in English Literary Works and Subjects of Social or Cultural Scope

Fall 2026

Complete Edition: Front Matter, Units 1 to 15, and Appendices

Featuring the Neighbourhood Voices Project Research Focus, with a Literary Pathway for Literature-Inclined Students

Aligned with the New Ministère de l'Enseignement supérieur Framework (Devis ministériel)

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Preface

English Culture and Literature is the terminal course in this three-course College-level English as a Second Language sequence: a first Foundations course, a second Language and Culture course, and this course. Where the Language and Culture course built independent academic and social communication, including sustained written argumentation and structured oral presentation, this course asks students to turn those same skills toward literary interpretation and argument. Students arrive already able to write a coherent paragraph, plan a presentation, and evaluate a source. What they have not yet done, in most cases, is read a short story, a poem, or a play the way a literary reader does: noticing choices, asking why a writer made them, and building an argument about what those choices mean.

This handbook combines curriculum planning, close-reading pedagogy, and assessment into a single resource, in the same spirit as the previous Instructor's Handbooks that precede it. Every unit follows the same nine-part pattern, so that once instructors are familiar with the rhythm of one unit, they can navigate any unit in the semester without relearning the structure. Every literary concept is taught by showing before telling: a concrete moment from a text, a guided noticing question, a plain one-sentence definition, and a second, everyday comparison that has nothing to do with literature. This sequence is not decoration. At this module of the program, students are still English language learners first and literature students second, and an abstract definition offered before a concrete example is far more likely to be memorized than understood.

The course is built around a fifty-fifty split between Speaking and Writing, reflecting the ministerial competency's requirement that students treat literary works in English in both modes. Six graded tasks anchor the semester: a Play Video Response, a Close Reading Exam, a Midterm Writing task, a Midterm Speaking exam, a Final Literary Analysis, and a Final Speaking exam. Every unit that carries one of these tasks includes a complete Evaluation Guide, so that instructors can walk into that class with specifications, a student-facing strategy checklist, and a sample task with a model answer already in hand.

This complete edition covers the front matter and all fifteen units, carrying the handbook through Module 1, Foundations of Literary Analysis; Module 2, Apply and Construct; and Module 3, Integrate and Demonstrate. It anchors the course around four

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works chosen for their accessibility, teachability, and range: Chinua Achebe's short story "Marriage Is a Private Affair" for the short fiction unit, Robert Frost's poem "The Road Not Taken" for early close-reading practice, Susan Glaspell's one-act play Trifles as the course play, carried through the Video Response, the drama units, and the Midterm Speaking exam, and Chimamanda Ngozi Adichie's novel Purple Hibiscus as the anchor for Module 3 in Units 12 to 15. Units 13 and 14 frame the independent analysis and Final Writing task as a Neighbourhood Voices Project research focus, in which each student connects a literary text to a community they belong to in Quebec or elsewhere in Canada, with a Literary Pathway option for students who prefer to work from a self-selected text. These are suggestions, not requirements. The course outline deliberately leaves the literary selection open, and any instructor is free to substitute other titles of comparable length and difficulty; where a substitution is made, the show-don't-tell sequences, worked examples, and exercises in this handbook will need matching adjustments.

Two appendices close the handbook: a cumulative glossary of every literary and language term introduced across the fifteen units, and an MLA quick reference covering the in-text citation and Works Cited formats used throughout.

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How to Use This Handbook

Each unit follows the same nine-part pattern: Why This Unit Matters, Learning Objectives, Core Literary Content, Language and Grammar Focus, Classroom Activities, Pedagogical Callout Boxes, Practice Exercises and Answer Key, Homework, and Teacher Notes. Units with a graded evaluation insert a tenth part, Evaluation: Complete Guide, immediately after the Learning Objectives.

Shaded boxes throughout the handbook are pedagogical callouts of seven kinds: Teaching Tip, Common Error, Literary Spotlight, Close Reading Model, Video Resource, Diagram, and Differentiation Note. Every unit includes at least two. Every technical term is boxed with a one-sentence plain definition the first time it appears.

Every video link is a genuine, clickable hyperlink to a full https address, with its running time and classroom purpose stated beside it. Preview every video before class, since availability on video platforms changes over time. Every practice exercise is followed immediately by a complete answer key, so the material can be used directly in class without additional preparation.

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