

Curriculum Correlation Chart

Viewpoints 12 and Reference Points

Manitoba Edition

English Language Arts Grade 12 Outcomes

General Outcome 1 – Explore thoughts, ideas, feelings, and experiences

1.1 Discover and Explore

1.1.1 Express Ideas

• weigh and assess the validity of a range of ideas, observations, opinions, and emotions to reconsider and/or affirm positions

The Rocking-Horse Winner, p. 34, #1; Ka-Ching! p. 208, #2; Guy Lafleur, p. 250, #1; Buying Your Next Synthesizer, p. 348, #3; A Chat with Al Purdy, p. 353, #1; Look What I Found, p. 364, #1; The Poetry of Earth and Sky, p. 370, #1; Media on Media: Activities, p. 451, #1; Argument and Persuasion: Activities, p. 475, #3, #4; Afternoons & Coffeespoons, p. 541, #1; Dover Beach, p. 607, #2; Because I Could Not Stop for Death—, p. 610, #1; Poetry Wrap-Up, p. 611, #2; Dead Parrot, p. 654, #3; Drama Wrap-Up, p. 655, #3; Shakespeare: Activities, p. 700, #3

Write Me Sometime, #1; Calgary from Sunnyside, #1; Outside Edges, #1; Twisted Roots, #4; The Winner, #1; *From* No Great Mischief, #1; Araby *from* Dubliners, #1; Ka-Ching! #1; A Place to Stand On, #1; Guy Lafleur, #1; Migrant Mother, #2; The Not-So-Deadly Sin, #1; Call of the Weird, #1; Get Beyond Babel, #1; The Death of History Is Bunk, #4; Peace, Technology, and the Role of Ordinary People, #1; Slide to Entropy, #1, #2; The Sixth Flight, #2; A Chat with Al Purdy, #4; Landscape with the Fall of Icarus, #1; Shower at Ohashi Bridge, #1; The Poetry of Earth and Sky, #1; The Monkey's Paw, #2; Learning Without Lectures, #1, #2; Let's Stop Being Hysterical, #1; Poetry, #3; Engineers' Corner, #1; Is the Pathetic Fallacy True? #1; Birch Bark, #1; vancouver–courtenay–calgary, #1; Fern Hill, #1; The Committee to Upgrade Celestial Signs, #1; People on the Bridge, #1; The Love Song of J. Alfred Prufrock, #5; grammar poem, #1; *From* Beowulf, #1; *From* The Canterbury Tales, #1; Sonnet 116, #2; A Poison Tree, #4; The Rime of the Ancient Mariner, #2; Dover Beach, #1; *Set Deign for* The Foreigner, #2; *From* Acoose, #5; Shakespeare in the Cinema, #3; Saloonio, #2

pp. 6–7; 25–26; 51–53; 230–231

1.1.2 Consider Others' Ideas

• invite diverse and challenging ideas and opinions through a variety of means [such as listening actively, reserving judgement, asking clarifying questions ...] to facilitate the re-examination of own ideas and positions

The Rocking-Horse Winner, p. 34, #1; My Mother's Blue Bowl, p. 255, #1; Get Beyond Babel, p. 299, #3; Peace, Technology, and the Role of Ordinary People, p. 321, #1; Ours by Design, p. 362, #1; The Monkey's Paw, p. 404, #1; Argument and Persuasion: Activities, p. 475, #3; The Heroes You Had as a Girl, p. 506, #1; Progress, p. 526, #1; The River, p. 544, #1; Dover Beach, p. 607, #2; Stop! p. 649, #1; Dead Parrot, p. 654, #1; Drama Wrap-Up, p. 655, #3, #4; Shakespeare: Activities, p. 700, #3

Write Me Sometime, #5; Outside Edges, #1; Twisted Roots, #2; The Shining Houses, #1; The Winner, #2; The Spirit of Haida Gwaii, #2; The Hero's Adventure, #1; Utopian Dreams, #1; Migrant Mother, #1; Of Youth and Age, #1, #5; Why I Write, #2; The Death of History Is Bunk, #5; Ours by Design, #2; Landscape with the Fall of Icarus, #2, #5; The Monkey's Paw, #1; Aphorisms, #2; Let's Stop Being Hysterical, #1; The Heroes You Had as a Girl, #1; to you who would wage war against me, #1; People on the Bridge, #1; Mu-lan, #1; Sonnet 116, #2; A Poison Tree, #4; Because I Could Not Stop for Death—, #5; *Set Deign for* The Foreigner, #2; *From* Acoose, #3, #5; *From* Hamlet, #2; Shakespeare in the Cinema, #3

pp. 4–15; 54–55; 104–105; 219–221

1.1.3 Experiment with Language and Forms

• vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication

The Rocking-Horse Winner, p. 35, #2; Short Fiction Wrap-Up, p. 163, #4; Universal Themes and Patterns: Activities, p. 193, #1; Elegy in Stone, p. 235, #4; My Mother's Blue Bowl, p. 255, #2; Of Youth and Age, p. 262, #2; Wanderers by Choice, p. 312, #2; Paradise, a Poet, and Promised Land, p. 330, #3; Progress, p. 526, #2; grammar poem, p. 547, #2; Mu-lan, p. 552, #2; The Rime of the Ancient Mariner, p. 600, #2; Dover Beach, p. 607, #2; A Marriage Proposal, p. 633, #2; Dead Parrot, p. 654, #2

Calgary from Sunnyside, #5; The Winner, #5; *From* No Great Mischief, #4; Ode to the West Wind, #3; Portrait of the Essay as a Warm Body, #3; Of Youth and Age, #3, #4; A Modest Proposal, #2; A Chat with Al Purdy, #1; Look What I Found, #4; Canada: A Virtual History, #4; Morty Mania, #5; Restoring Life on the Edge, #3; Engineers' Corner, #5; Evening, #5; Birch Bark, #3; vancouver–courtenay–calgary, #1; Amiri Baraka, #5; People on the Bridge, #2, #3, #4; The Love Song of J. Alfred Prufrock, #1; A Marriage Proposal, #3; *From* Acoose, #1

pp. 112; 129; 136–137; 166; 300–301; 303–307

	<i>Viewpoints 12</i>	Teacher Resource	<i>Reference Points</i>
English Language Arts Grade 12 Outcomes			
1.1.4 Express Preferences • explore how personal experiences influence the selection of particular texts and how texts influence perspectives	Universal Themes and Patterns: Activities, p. 193, #4; The Death of the Moth, p. 241, #1; Poetry Wrap-Up, p. 611, #1	Calgary from Sunnyside, #5; The Spirit of Haida Gwaii, #3; <i>From No Great Mischief</i> , #5; The Hero's Adventure, #2; My Mother's Blue Bowl, #4; Migrant Mother, #3, #5; Paradise, a Poet, and Promised Land, #1; Unzipped, #2; Morty Mania, #3; Engineers' Corner, #4; Evening, #4; Amiri Baraka, #4; I, Icarus, #5	pp. 15–18; 52; 73; 105; 114–115; 259–268
1.1.5 Set Goals • reflect on personal growth and successes in language learning and consider the role and importance of language learning when developing personal goals and plans	Mazes, p. 149, #1; Short Fiction Wrap-Up, p. 163, #4; The Monkey's Paw, #3; Media on Media: Activities, p. 451, #4	The Rocking-Horse Winner, #3; Twisted Roots, #4; The Spirit of Haida Gwaii, #3; Guy Lafleur, #1; Peace, Technology, and the Role of Ordinary People, #4; The Sixth Flight, #5; The Poetry of Earth and Sky, #5; Aphorisms, #3; foremother, #3; People on the Bridge, #1; Sonnet 116, #5; Shakespeare in the Cinema, #3	pp. 103–105; 163–168
1.2 Clarify and Extend			
1.2.1 Develop Understanding • explain how new knowledge, ideas, experiences, and perspectives reshape knowledge, ideas, and beliefs	Peace and War, p. 141, # 3; Of Youth and Age, p. 262, #3; Restoring Life on the Edge, p. 421, #1; Musée des Beaux Arts, p. 520, # 2; <i>Set Design for The Foreigner</i> , p. 634, #2	A Devoted Son, #1; Easter at My Aunt's, #2; Utopian Dreams, #1; Ode to the West Wind, #2; A Place to Stand On, #4; Chameleons and Codas, #1; The Death of the Moth, #1; Get Beyond Babel, #2; Peace, Technology, and the Role of Ordinary People, #1, #2, #5; Buying Your Next Synthesizer, #4; A Chat with Al Purdy, #3, #4; Canada: A Virtual History, #1; Unzipped, #2; The Monkey's Paw, #2; King Zog's Birthday, #1; The Committee to Upgrade Celestial Signs, #3; The Heroes You Had as a Girl, #2, #5; foremother, #3; <i>From Beowulf</i> , #2	pp. 6–7; 16–19; 51–53
1.2.2 Explain Opinions • explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts	Magpies, p. 95, #2; Peace and War, p. 141, # 3; Call of the Weird, p. 282, #2; The Death of History Is Bunk, p. 305, #1; Peace, Technology, and the Role of Ordinary People, p. 322, #3; Ours by Design, p. 362, #1, #2; Landscape with the Fall of Icarus, p. 366, #1; The Monkey's Paw, p. 404, #1; Essays, Articles, and Media Wrap-Up, p. 429, #1; Engineers' Corner, p. 480, #1, #2; Amiri Baraka, p. 498, #2; The Heroes You Had as a Girl, p. 506, #1; to you who would wage war against me, p. 514, #1; Essays, Articles, and Media Wrap-Up, p. 429, #1; Media on Media: Activities, p. 451, #1, #3; Argument and Persuasion: Activities, p. 475, #1, #2, #4; Poetry Wrap-Up, p. 611, #4; <i>Film Location for Random Passage</i> , p. 640, #1; Drama Wrap-Up, p. 655, #1	Easter at My Aunt's, #1; Was It a Dream? #2, #5; Utopian Dreams, #3; Chameleons and Codas, #3, #5; My Mother's Blue Bowl, #4, #5; Migrant Mother, #4; Of Youth and Age, #2; Call of the Weird, #3; A Modest Proposal, #3; The Death of History Is Bunk, #3, #4, #5; Paradise, a Poet, and Promised Land, #1, #2; The Sixth Flight, #2; Ours by Design, #2, #4, #5; Landscape with the Fall of Icarus, #3; Unzipped, #5; Morty Mania, #1, #2; Restoring Life on the Edge, #1; Aphorisms, #1, #2; The News, #2; Effective Persuasion <i>from</i> Rhetoric, #1, #3; Giant Database Is Ripe for Abuse, #3; Let's Stop Being Hysterical, #1; Our Water Sovereignty Is at Risk, #1; <i>From Water</i> , #1; Poetry, #1; Evening, #1; vancouver–courtenay–calgary, #1; Amiri Baraka, #3; The Committee to Upgrade Celestial Signs, #3; The Heroes You Had as a Girl, #4, #5; to you who would wage war against me, #2; I, Icarus, #5; Musée des Beaux Arts, #2; The Love Song of J. Alfred Prufrock, #5; A Poison Tree, #4; The Rime of the Ancient Mariner, #5; <i>From Acoose</i> , #5; <i>From Hamlet</i> , #2; Shakespeare in the Cinema, #3	pp. 4–48; 51–61; 65–68; 87–90; 104–105
1.2.3 Combine Ideas • consider ways in which interrelationships of ideas provide insight when generating and responding to texts	Outside Edges, p. 59, #3; The Shining Houses, p. 73, #3; The Winner, p. 108, #2; Windows, p. 117, #3; War, #3; Was It a Dream? p. 154, #3; Short Fiction Wrap-Up, p. 163, #4; Afternoon of an American Boy, p. 215, #3; The Not-So-Deadly Sin, p. 278, #3; Call of the Weird, p. 282, #3; Slide to Entropy, p. 326, #3; Buying Your Next Synthesizer, p. 348, #2; Look What I	Write Me Sometime, #3, #4; Outside Edges, #4; A Devoted Son, #4; The Winner, #4; Peace and War, #4; Mazes, #4; <i>From The Archetypes of Literature</i> , #3; Ka-Ching! #2, #5; Afternoon of an American Boy, #3, #4; My Mother's Blue Bowl, #3; The Not-So-Deadly Sin, #3, #4; Peace, Technology, and the Role of Ordinary People, #4; Look What I	pp. 33–36

	Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
	Found, p. 364, #2; foremother, p. 510, #1; A Marriage Proposal, p. 633, #1; <i>Film Location for Random Passage</i> , p. 640, #2; Drama Wrap-Up, p. 655, #2	Found, #3; The Poetry of Earth and Sky, #4; The Humpback of Notre Dame, #4; almost visible, #3; The Heroes You Had as a Girl, #3; to you who would wage war against me, #3; Progress, #3; Summer Night, #3, #4; The Love Song of J. Alfred Prufrock, #4; Afternoons & Coffeespoons, #5; The River, #2; <i>From Acoose</i> , #4; <i>Film Location for Random Passage</i> , #2, #4; Stop! #4, #5; Dead Parrot, #3	
1.2.4 Extend Understanding <ul style="list-style-type: none"> extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts 	Write Me Sometime, p. 45, #3; Easter at My Aunt's, p. 118, #2; Short Fiction Wrap-Up, p. 163, #1; Peace, Technology, and the Role of Ordinary People, p. 322, #3; Media on Media: Activities, p. 451, #1, #2; Argument and Persuasion: Activities, p. 475, #1; The Heroes You Had as a Girl, p. 506, #2	Outside Edges, #5; A Devoted Son, #1, #5; War, #2, #4; Was It a Dream? #1, #2; A Place to Stand On, #3, #4; Buying Your Next Synthesizer, #4; Landscape with the Fall of Icarus, #3; Canada: A Virtual History, #5; King Zog's Birthday, #1; Poetry, #3; Is the Pathetic Fallacy True? #3, #4; Musée des Beaux Arts, #1; Progress, #3; grammar poem, #2; Stop! #2	pp. 54–55; 104–105
General Outcome 2 – Comprehend and respond personally and critically to oral, print, and other media texts			
2.1 Use Strategies and Cues			
2.1.1 Prior Knowledge <ul style="list-style-type: none"> analyze connections between personal experiences and prior knowledge of language and texts to develop interpretations of a variety of texts 	Universal Themes and Patterns: Activities, p. 193, #2; Guy Lafleur, #3; Media on Media: Activities, p. 451, #2; Poetry Wrap-Up, p. 611, #1, #3; Drama Wrap-Up, p. 655, #4; Shakespeare: Activities, p. 700, #1, #2	Write Me Sometime, #2; Magpies, #1; Peace and War, #3; The Spirit of Haida Gwaii, #1; Mazes, #1; <i>From No Great Mischief</i> , #2; Utopian Dreams, #2; Portrait of the Essay as a Warm Body, #1; The Death of the Moth, #1; A Modest Proposal, #1; A Chat with Al Purdy, #4, #5; Canada: A Virtual History, #1; Unzipped, #2; The Humpback of Notre Dame, #1; Morty Mania, #1; Restoring Life on the Edge, #1; Birch Bark, #1; People on the Bridge, #1; Progress, #1; grammar poem, #3; <i>From The Canterbury Tales</i> , #5; A Poison Tree, #1; The Rime of the Ancient Mariner, #1; Because I Could Not Stop for Death—, #2; Stop! #2; Invisible Genius, #1; Shakespeare in the Cinema, #1	pp. 54–55; 104–105
2.1.2 Comprehension Strategies <ul style="list-style-type: none"> apply a broad repertoire of appropriate comprehension strategies to monitor understanding and extend interpretations of a variety of texts 	Outside Edges, p. 58, #1; The Shining Houses, p. 73, #1; War, p. 136, #1; Peace and War, p. 141, #3; The Spirit of Haida Gwaii, p. 142, #1; Mazes, p. 149, #2; Ka-Ching! p. 208, #1; A Place to Stand On, p. 223, #2; Chameleons and Codas, p. 228, #1; Elegy in Stone, p. 235, #1; The Death of the Moth, p. 241, #2; Why I Write, p. 271, #2; A Modest Proposal, p. 293, #1, #2; The Death of History Is Bunk, p. 305, #2; Slide to Entropy, p. 326, #2; Ours by Design, p. 362, #2; Restoring Life on the Edge, p. 421, #2; Engineers' Corner, p. 480, #2; Is the Pathetic Fallacy True? p. 483, #1; Birch Bark, p. 488, #1; The Committee to Upgrade Celestial Signs, p. 502, #1; to you who would wage war against me, p. 514, #1; People on the Bridge, p. 523, #1; The Love Song of J. Alfred Prufrock, p. 538, #1; grammar poem, p. 547, #1; <i>From Beowulf</i> , p. 559, #1; The Rime of the Ancient Mariner, p. 600, #1; O Can You Leave Your Native Land? p. 603, #1; Because I Could Not Stop for Death—, p. 610, #1; A Marriage Proposal, p. 633, #2; <i>Set Design for The Foreigner</i> , p. 634, #1	The Rocking-Horse Winner, #1; Twisted Roots, #2; The Shining Houses, #2, #3; The Winner, #3; Windows, #1, #2, #3; Easter at My Aunt's, #2; War, #2; Peace and War, #1, #2; Mazes, #2; Was It a Dream? #4; <i>From The Archetypes of Literature</i> , #1, #2, #3; The Hero's Adventure, #3; Ode to the West Wind, #1; Portrait of the Essay as a Warm Body, #2, #4; A Place to Stand On, #2; Chameleons and Codas, #2, #3; Guy Lafleur, #2; The Death of History Is Bunk, #3; Wanderers by Choice, #1, #2; Hockey Night in Port Hawkesbury, #1; The Sixth Flight, #1; Buying Your Next Synthesizer, #5; Unzipped, #5; The Humpback of Notre Dame, #1; The Monkey's Paw, #1, #2, #3; Restoring Life on the Edge, #2, #4; Giant Database Is Ripe for Abuse, #1; Poetry, #1; Evening, #2; Birch Bark, #2; vancouver–courtenay–calgary, #2; Prairie Flight, #2; Fern Hill, #2, #3; The Committee to Upgrade Celestial Signs, #1; The Heroes You Had as a Girl, #2; foremother, #2; to you who would wage war against me, #3; Musée des Beaux	pp. 16–19; 21–29; 143–147

Viewpoints 12		Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
		Arts, #2; People on the Bridge, #1; The Love Song of J. Alfred Prufrock, #2; <i>From</i> Beowulf, #2, #4; <i>From</i> The Canterbury Tales, #2, #3; O Can You Leave Your Native Land? #2; Dover Beach, #2; Because I Could Not Stop for Death—, #3; <i>From</i> Acoose, #3; <i>From</i> Hamlet, #1; Shakespeare in the Cinema, #1, #2	
2.1.3 Textual Cues • use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts	Write Me Sometime, p. 45, #1; Calgary from Sunnyside, p. 46, #2; War, #3; A Place to Stand On, p. 223, #2; The Death of the Moth, p. 241, #2; Guy Lafleur, p. 250, #2; Peace, Technology, and the Role of Ordinary People, p. 322, #2; Sonnet 116, p. 571, #1; <i>From</i> Acoose, p. 639, #2; Drama Wrap-Up, p. 655, #3; Shakespeare: Activities, p. 700, #1	Twisted Roots, #3; The Shining Houses, #3, #4; Windows, #2; Peace and War, #3; <i>From</i> The Archetypes of Literature, #1, #2; Elegy in Stone, #3; My Mother's Blue Bowl, #2; Peace, Technology, and the Role of Ordinary People, #3; Paradise, a Poet, and Promised Land, #3; The Humpback of Notre Dame, #1; Poetry, #2; grammar poem, #4; Shakespeare in the Cinema, #1	pp. 21–25; 33–35; 60–61; 68–72; 81–87; 93–94; 113–128; 183; 202; 213–218; 221–239; 286–296; 299–318; 335–338
2.1.4 Cueing Systems • use syntactic, semantic, graphophonetic, and pragmatic cueing systems to construct and confirm meaning and interpret texts	Write Me Sometime, p. 45, #1; Windows, p. 117, #2; Portrait of the Essay as a Warm Body, p. 204, #1; Of Youth and Age, p. 262, #3; Call of the Weird, p. 282, #1; A Chat with Al Purdy, p. 353, #2; Birch Bark, p. 488, #1, #2; Prairie Flight, p. 493, #1; I, Icarus, p. 517, #2; Musée des Beaux Arts, p. 520, #2; Essays, Articles, and Media: Wrap-Up, p. 429, #2; Summer Night, p. 529, #2; Afternoons & Coffeespoons, p. 541, #1, #2; <i>From</i> The Canterbury Tales, p. 569, #1; A Poison Tree, p. 572, #1; Poetry Wrap-Up, p. 611, #2	The Rocking-Horse Winner, #5; A Devoted Son, #2; War, #3; Mazes, #2, #3; Was It a Dream? #3; Araby <i>from</i> Dubliners, #2; The Death of the Moth, #3; The Not-So-Deadly Sin, #2; Wanderers by Choice, #1; Slide to Entropy, #3; Our Water Sovereignty Is at Risk, #2; The Committee to Upgrade Celestial Signs, #1; foremother, #1; The Love Song of J. Alfred Prufrock, #3; The River, #2, #4; Sonnet 116, #3; Because I Could Not Stop for Death—, #1; Invisible Genius, #2	pp. 57; 75–81; 139–142; 170; 230–231; 235–238; 342–372; 379–380
2.2 Respond to Texts			
2.2.1 Experience Various Texts • experience texts from a variety of genres and cultural traditions; examine and analyze various interpretations of texts to revise or extend understanding	Twisted Roots, p. 60, #1; The Winner, p. 108, #1; Was It a Dream? p. 153, #2; Universal Themes and Patterns: Activities, p. 193, #1, #3, #4; Chameleons and Codas, p. 228, #1; Migrant Mother, p. 256, #1; A Modest Proposal, p. 293, #1; Wanderers by Choice, p. 312, #1; Peace, Technology, and the Role of Ordinary People, p. 321, #1; Slide to Entropy, p. 326, #1; Media on Media: Activities, p. 451, #2; Evening, p. 484, #1; Afternoons & Coffeespoons, p. 541, #1; The River, p. 544, #2; <i>From</i> Beowulf, p. 559, #1; Poetry Wrap-Up, p. 611, #1, #2, #3; A Marriage Proposal, p. 633, #3; Dead Parrot, #3; Drama Wrap-Up, p. 655, #1, #2; Shakespeare: Activities, p. 700, #1, #4	A Devoted Son, #1; Magpies, #1, #2, #3; Easter at My Aunt's, #4; The Spirit of Haida Gwaii, #1; Mazes, #1; Was It a Dream? #1, #5; <i>From</i> No Great Mischief, #5; <i>From</i> The Archetypes of Literature, #3; The Hero's Adventure, #2; Araby <i>from</i> Dubliners, #3; Portrait of the Essay as a Warm Body, #3; Afternoon of an American Boy, #5; Elegy in Stone, #1, #2, #5; Migrant Mother, #3, #4, #5; Of Youth and Age, #2; Get Beyond Babel, #4; Paradise, a Poet, and Promised Land, #2; The Sixth Flight, #3; A Chat with Al Purdy, #3; Canada: A Virtual History, #1; Unzipped, #5; Restoring Life on the Edge, #3; <i>From</i> Water, #1, #2; Engineers' Corner, #4; Is the Pathetic Fallacy True? #3, #4; Evening, #1; Prairie Flight, #1; The Heroes You Had as a Girl, #3; to you who would wage war against me, #2; Progress, #4; Afternoons & Coffeespoons, #2; The River, #2, #5; <i>From</i> The Canterbury Tales, #4; The Rime of the Ancient Mariner, #5; O Can You Leave Your Native Land? #2; Because I Could Not Stop for Death—, #3, #4, #5; The Shakespearean Tragic Hero, #2; <i>From</i> Strong Women Prevail, #3; Saloonio, #1	pp. 129–136
2.2.2 Connect Self, Texts, and Culture • respond personally and critically to perspectives and styles of a variety of Canadian and international texts	The Rocking-Horse Winner, p. 34, #1; Calgary from Sunnyside, p. 46, #1; The Shining Houses, p. 73, #2; A Devoted Son, p. 86, #1; The Winner, p. 108, #1; Peace and War, p. 141, #1, #3; <i>From</i> No Great Mischief, p. 161, #1; Short Fiction Wrap-Up, p. 163, #1; Universal Themes and Patterns: Activities, p. 193, #3; A Place to Stand On, p. 222, #1, #3; Elegy in Stone,	The Rocking-Horse Winner, #4; Outside Edges, #4; The Shining Houses, #2; Magpies, #2; The Winner, #3; Easter at My Aunt's, #1, #4; War, #5; Was It a Dream? #2, #5; <i>From</i> No Great Mischief, #5; Araby <i>from</i> Dubliners, #1, #3; Utopian Dreams, #2; Portrait of the Essay as a Warm Body, #4; Afternoon of an American Boy, #1, #5; A Place to	pp. 11–13; 52; 68–72; 78–81; 80, 104; 139–142; 165–167; 205–212; 228–231; 235–238; 252–254;

	Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
	p. 235, #2; The Death of the Moth, p. 241, #1; Guy Lafleur, p. 250, #1, #3; My Mother's Blue Bowl, p. 255, #1; The Death of History Is Bunk, p. 305, #2; Of Youth and Age, p. 261, #1; Why I Write, p. 271, #2; The Not-So-Deadly Sin, p. 278, #2; Call of the Weird, p. 282, #2; Hockey Night in Port Hawkesbury, p. 335, #1; Ours by Design, p. 362, #2; Landscape with the Fall of Icarus, p. 366, #1, #2; Media on Media: Activities, p. 451, #2; Evening, p. 484, #1; Birch Bark, p. 488, #1, #2; Fern Hill, p. 497, #1; Amiri Baraka, p. 498, #1; People on the Bridge, p. 523, #1; <i>From</i> The Canterbury Tales, p. 569, #1; Dover Beach, p. 607, #1; Poetry Wrap-Up, p. 611, #1, #3; A Marriage Proposal, p. 633, #3; <i>From</i> Acoose, p. 639, #1; Dead Parrot, p. 654, #1, #3; Drama Wrap-Up, p. 655, #1	Stand On, #3; Elegy in Stone, #1; The Death of the Moth, #2, #4; My Mother's Blue Bowl, #3; Migrant Mother, #2, #3, #4, #5; Call of the Weird, #2; Wanderers by Choice, #2, #3; Peace, Technology, and the Role of Ordinary People, #2; Slide to Entropy, #5; Hockey Night in Port Hawkesbury, #2; Buying Your Next Synthesizer, #1; Ours by Design, #4; The Poetry of Earth and Sky, #2; Canada: A Virtual History, #1, #2; Unzipped, #5; Restoring Life on the Edge, #4; almost visible, #1; Engineers' Corner, #1; Evening, #1; Birch Bark, #2; vancouver-courtenay-calgary, #5; The Heroes You Had as a Girl, #4; to you who would wage war against me, #2; I, Icarus, #3, #5; Musée des Beaux Arts, #1; Afternoons & Coffeespoons, #1; The River, #5; Mu-lan, #2; <i>From</i> The Canterbury Tales, #3, #5; Sonnet 116, #1; A Poison Tree, #1; The Rime of the Ancient Mariner, #2; O Can You Leave Your Native Land? #5; Because I Could Not Stop for Death—, #2; Invisible Genius, #1; The Shakespearean Tragic Hero, #1; <i>From</i> Strong Women Prevail, #3; Saloonio, #1	279–280
2.2.3 Appreciate the Artistry of Texts <ul style="list-style-type: none"> analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect 	The Rocking-Horse Winner, p. 35, #2; A Devoted Son, #3; The Spirit of Haida Gwaii, p. 142, #2; Short Fiction Wrap-Up, p. 163, #2; Universal Themes and Patterns: Activities, p. 193, #2; Portrait of the Essay as a Warm Body, p. 204, #2; Afternoon of an American Boy, p. 215, #2; Chameleons and Codas, p. 228, #2; The Death of the Moth, p. 241, #4; Wanderers by Choice, p. 312, #2; The Sixth Flight, p. 344, #2; A Chat with Al Purdy, p. 353, #2; The Poetry of Earth and Sky, p. 370, #2; The Humpback of Notre Dame, p. 392, #2; Morty Mania, p. 394, #2; Argument and Persuasion: Activities, p. 475, #2; Evening, p. 484, #2; Birch Bark, p. 488, #1, #2; vancouver-courtenay-calgary, p. 491, #1; Prairie Flight, p. 493, #1, #2; Fern Hill, p. 497, #2; Summer Night, p. 529, #1; The Love Song of J. Alfred Prufrock, p. 538, #2; The River, p. 544, #1; grammar poem, p. 547, #2; The Rime of the Ancient Mariner, p. 600, #2; Because I Could Not Stop for Death—, p. 610, #2; Poetry Wrap-Up, p. 611, #1, #2; Drama Wrap-Up, p. 655, #1, #3	The Rocking-Horse Winner, #1; Calgary from Sunnyside, #2; Magpies, #4; Windows, #3; Easter at My Aunt's, #3; Peace and War, #2; <i>From</i> No Great Mischief, #3, #4; Portrait of the Essay as a Warm Body, #3; Ka-Ching! #3; Elegy in Stone, #1; My Mother's Blue Bowl, #2; Migrant Mother, #3, #4; Why I Write, #3; The Not-So-Deadly Sin, #2; Wanderers by Choice, #4; A Chat with Al Purdy, #2; Ours by Design, #4; Look What I Found, #2; Shower at Ohashi Bridge, #4, #5; The Humpback of Notre Dame, #2, #3; Morty Mania, #1; Restoring Life on the Edge, #3; Giant Database Is Ripe for Abuse, #2; Let's Stop Being Hysterical, #2; Is the Pathetic Fallacy True? #2; Evening, #3; vancouver-courtenay-calgary, #5; Prairie Flight, #3, #4; Fern Hill, #3, #5; The Heroes You Had as a Girl, #4; I, Icarus, #5; Progress, #4; Summer Night, #2; The River, #3; Mu-lan, #4; The Rime of the Ancient Mariner, #5; O Can You Leave Your Native Land? #3; Dover Beach, #3; <i>Film Location for</i> Random Passage, #1, #5	pp. 150; 159; 239–241; 245; 249; 356–357
2.3 Understand Forms and Techniques			
2.3.1 Forms and Genres <ul style="list-style-type: none"> evaluate the effect of forms and genres on content and purpose 	The Winner, p. 108, #3; The Death of the Moth, p. 241, #3; The Not-So-Deadly Sin, p. 278, #1; Get Beyond Babel, p. 299, #2; Wanderers by Choice, p. 312, #2; Canada: A Virtual History, p. 380, #2; The Heroes You Had as a Girl, p. 506, #2; foremother, p. 510, #2; People on the Bridge, p. 523, #2; <i>From</i> Beowulf, p. 559, #2; Dover Beach, p. 607, #2; Poetry Wrap-Up, p. 611, #3; Drama Wrap-Up, p. 655, #4; Shakespeare: Activities, p. 700, #4	Easter at My Aunt's, #3; Mazes, #1; Was It a Dream? #5; Ode to the West Wind, #3; My Mother's Blue Bowl, #2; The Sixth Flight, #3; Buying Your Next Synthesizer, #4; A Chat with Al Purdy, #4, #5; Unzipped, #2; Morty Mania, #3; The News, #1; Poetry, #2; People on the Bridge, #3; Mu-lan, #5; <i>From</i> The Canterbury Tales, #5; Sonnet 116, #2; A Poison Tree, #2; O Can You Leave Your Native Land? #4; Shakespeare in the Cinema, #1	pp. 163–168; 243; 259; 262–263
2.3.2 Techniques and Elements <ul style="list-style-type: none"> analyze how various techniques and elements are used in oral, print, and other 	The Rocking-Horse Winner, p. 35, #2; Write Me Sometime, p. 45, #2; Twisted Roots, p. 60, #2; A Devoted Son, p. 86, #2; Magpies, p. 95, #2; The Winner, p. 108, #2;	Write Me Sometime, #2; Calgary from Sunnyside, #2; Outside Edges, #2, #3; Twisted Roots, #3; A Devoted Son, #2; War, #3; Peace and War, #3; Was It a	pp. 68–72; 81–87; 113–128; 190–212;

	Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
media texts to accomplish particular purposes	Windows, p. 117, #3; War, p. 136, #1; Mazes, p. 149, #2; <i>From No Great Mischief</i> , p. 161, #1, #2; Short Fiction Wrap-Up, p. 163, #2; Universal Themes and Patterns: Activities, p. 193, #2, #3; Portrait of the Essay as a Warm Body, p. 204, #2; Ka-Ching! p. 208, #2; The Death of the Moth, p. 241, #3; Guy Lafleur, p. 250, #3; Migrant Mother, p. 256, #2; Call of the Weird, p. 282, #2; Wanderers by Choice, p. 312, #2; Peace, Technology, and the Role of Ordinary People, p. 322, #2; Landscape with the Fall of Icarus, p. 366, #2; Shower at Ohashi Bridge, p. 368, #1; The Poetry of Earth and Sky, p. 370, #2; Canada: A Virtual History, p. 380, #1; Morty Mania, p. 394, #2; Media on Media: Activities, p. 451, #2; Argument and Persuasion: Activities, p. 475, #2; Engineers' Corner, p. 480, #2; Is the Pathetic Fallacy True? p. 483, #2; Evening, p. 484, #2; Prairie Flight, p. 493, #1, #2; Amiri Baraka, p. 498, #2; The Committee to Upgrade Celestial Signs, p. 502, #2; foremother, p. 510, #2; I, Icarus, p. 517, #1; People on the Bridge, p. 523, #2; Summer Night, p. 529, #1; The Love Song of J. Alfred Prufrock, p. 538, #2; Mu-lan, p. 552, #1; <i>From Beowulf</i> , p. 559, #2; A Poison Tree, p. 572, #2; Poetry Wrap-Up, p. 611, #1, #2; <i>Film Location for Random Passage</i> , p. 640, #1; Stop! p. 649, #2; Drama Wrap-Up, p. 655, #1, #3	Dream? #3; <i>From No Great Mischief</i> , #3, #4; Araby <i>from</i> Dubliners, #2; Ka-Ching! #3, #5; Chameleons and Codas, #4; The Death of the Moth, #3, #4; Guy Lafleur, #3, #4; Migrant Mother, #3, #4; Call of the Weird, #2; A Modest Proposal, #2; Hockey Night in Port Hawkesbury, #1; Buying Your Next Synthesizer, #4; A Chat with Al Purdy, #2; Ours by Design, #4; Look What I Found, #1, #2; Landscape with the Fall of Icarus, #4; Shower at Ohashi Bridge, #1, #4, #5; Canada: A Virtual History, #4, #5; Unzipped, #3; Morty Mania, #5; The Monkey's Paw, #4; Learning Without Lectures, #2; Giant Database Is Ripe for Abuse, #2; Let's Stop Being Hysterical, #2, #3; Is the Pathetic Fallacy True? #3; Evening, #3; vancouver-courtenay-calgary, #3, #4; Prairie Flight, #3, #4; Fern Hill, #3, #4, #5; Amiri Baraka, #1, #2; The Committee to Upgrade Celestial Signs, #2; The Heroes You Had as a Girl, #4; I, Icarus, #2, #3; Progress, #2; Afternoons & Coffeespoons, #3; <i>From Beowulf</i> , #3; Sonnet 116, #2; The Rime of the Ancient Mariner, #3; Because I Could Not Stop for Death—, #3; <i>Set Design for The Foreigner</i> , #3; <i>From Acoose</i> , #3; <i>Film Location for Random Passage</i> , #5; Saloonio, #3	216–218; 221–239; 286–296; 299–318
2.3.3 Vocabulary • analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities	The Rocking-Horse Winner, p. 35, #2; Outside Edges, p. 59, #2; A Devoted Son, p. 86, #3; War, p. 137, #2; <i>From No Great Mischief</i> , p. 161, #2; Short Fiction Wrap-Up, p. 163, #2; Universal Themes and Patterns: Activities, p. 193, #2; Portrait of the Essay as a Warm Body, p. 204, #1; Afternoon of an American Boy, p. 215, #1; Slide to Entropy, p. 326, #1; Paradise, a Poet, and Promised Land, p. 330, #1, #2; Hockey Night in Port Hawkesbury, p. 335, #2; Essays, Articles, and Media: Wrap-Up, p. 429, #2; Argument and Persuasion: Activities, p. 475, #2; vancouver-courtenay-calgary, p. 491, #1, #2; The Committee to Upgrade Celestial Signs, p. 502, #2; foremother, p. 510, #2; to you who would wage war against me, p. 514, #2; I, Icarus, p. 517, #1; Sonnet 116, p. 571, #2; O Can You Leave Your Native Land? p. 603, #2; Because I Could Not Stop for Death—, p. 610, #2; Poetry Wrap-Up, p. 611, #1; Stop! p. 649, #2	The Rocking-Horse Winner, #5; Calgary from Sunnyside, #3; The Shining Houses, #4; A Devoted Son, #3; Windows, #3; Utopian Dreams, #2; Ka-Ching! #3, #4; Chameleons and Codas, #4; The Death of the Moth, #2, #4; Guy Lafleur, #4; The Not-So-Deadly Sin, #2; Call of the Weird, #3; A Modest Proposal, #1; Get Beyond Babel, #3; The Death of History Is Bunk, #2; Wanderers by Choice, #4; The Sixth Flight, #4; Buying Your Next Synthesizer, #3, #5; A Chat with Al Purdy, #2; Unzipped, #3; Morty Mania, #2; The Monkey's Paw, #3; Restoring Life on the Edge, #3; <i>From Water</i> , #3; Engineers' Corner, #3; vancouver-courtenay-calgary, #3; Fern Hill, #4, #5; to you who would wage war against me, #2; I, Icarus, #4; Musée des Beaux Arts, #3; Progress, #2; Summer Night, #2; Afternoons & Coffeespoons, #1, #3; The River, #3, #4; <i>From Beowulf</i> , #3, #4; Sonnet 116, #3; A Poison Tree, #3; Because I Could Not Stop for Death—, #1; A Marriage Proposal, #2; <i>From Acoose</i> , #3; <i>Film Location for Random Passage</i> , #3; Stop! #3; Dead Parrot, #2; Invisible Genius, #2; Saloonio, #2, #3	pp. 50–51; 52; 54–55; 62; 75; 111–112; 116–119; 150–151; 349–351; 356–357; 371; 373–386
2.3.4 Experiment with Language • experiment with and use language, visuals, and sounds to influence thought, emotions, and behaviour	The Rocking-Horse Winner, p. 35, #2; Easter at My Aunt's, p. 118, #1; <i>From No Great Mischief</i> , p. 162, #3; My Mother's Blue Bowl, p. 255, #2; A Modest Proposal, p. 293, #3; Slide to Entropy, p. 326, #3; Essays, Articles, and Media Wrap-Up, p. 429, #3; The Heroes You Had as a Girl, p. 506, #2; Progress, p. 526, #2; grammar poem, p. 547, #2; <i>Set Design for The Foreigner</i> , p. 634, #2	The Shining Houses, #4; War, #1; Mazes, #5; <i>From No Great Mischief</i> , #4; Afternoon of an American Boy, #3; The Death of the Moth, #5; Of Youth and Age, #3, #4; A Modest Proposal, #2; Buying Your Next Synthesizer, #2; A Chat with Al Purdy, #1; Look What I Found, #4; Canada: A Virtual History, #4; Morty Mania, #5; almost visible, #3; Engineers' Corner, #5; Is the Pathetic	pp. 213–272; 249; 262–264; 335–338

Viewpoints 12		Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
		Fallacy True? #5; Evening, #4; Birch Bark, #3, #4; vancouver–courtenay–calgary, #4; Amiri Baraka, #5; The Committee to Upgrade Celestial Signs, #4; to you who would wage war against me, #3, #4; People on the Bridge, #2, #4; Progress, #5; Summer Night, #1; Saloonio, #2	
2.3.5 Create Original Texts • create original texts to communicate ideas and enhance understanding of forms and techniques	Portrait of the Essay as a Warm Body, p. 204, #3; My Mother’s Blue Bowl, p. 255, #3; Why I Write, p. 271, # 3; A Modest Proposal, p. 293, #3; Wanderers by Choice, p. 312, #1; Hockey Night in Port Hawkesbury, p. 335, #3; Buying Your Next Synthesizer, p. 348, #2, #3; Ours by Design, p. 363, #3; Landscape with the Fall of Icarus, p. 366, #2; Shower at Ohashi Bridge, p. 368, #2; The Poetry of Earth and Sky, p. 370, #2; Restoring Life on the Edge, p. 421, #2; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #2, #3; Media on Media: Activities, p. 451, #2; grammar poem, p. 547, #2; The Rime of the Ancient Mariner, p. 600, #2; <i>Set Design for The Foreigner</i> , p. 634, #2; <i>From Acoose</i> , p. 639, #3; Stop! p. 649, #3; Drama Wrap-Up, p. 655, #3, #4	The Winner, #5; Ode to the West Wind, #3; Afternoon of an American Boy, #2; Elegy in Stone, #4; Guy Lafleur, #5; Why I Write, #4; Landscape with the Fall of Icarus, #5; Shower at Ohashi Bridge, #3; Canada: A Virtual History, #4; Morty Mania, #5; Learning Without Lectures, #3; Engineers’ Corner, #5; Is the Pathetic Fallacy True, #5; vancouver–courtenay–calgary, #4; The Committee to Upgrade Celestial Signs, #4; to you who would wage war against me, #4; I, Icarus, #2; Musée des Beaux Arts, #5; Summer Night, #3; The Love Song of J. Alfred Prufrock, #4; Afternoons & Coffeespoons, #4; The River, #1; A Marriage Proposal, #5; Dead Parrot, #4; Invisible Genius, #3; <i>From Hamlet</i> , #3; Saloonio, #3	pp. 163–168; 192–195; 225–230; 241; 244; 248–250; 270; 335–338
General Outcome 3 – Manage ideas and information			
3.1 Plan and Focus			
3.1.1 Use Personal Knowledge • consider own and others’ expertise to explore breadth and depth of knowledge, and focus inquiry or research based on parameters of task	Portrait of the Essay as a Warm Body, p. 204, #3; Buying Your Next Synthesizer, p. 348, #1; A Chat with Al Purdy, p. 353, #3; Morty Mania, p. 394, #1; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3; Media on Media: Activities, p. 451, #1	Calgary from Sunnyside, #4; Peace and War, #5; Guy Lafleur, #5; Hockey Night in Port Hawkesbury, #4; Ours by Design, #5; Aphorisms, #2; Giant Database Is Ripe for Abuse, #2; Let’s Stop Being Hysterical, #1; The Heroes You Had as a Girl, #5	pp. 68–72; 88; 104–106; 125
3.1.2 Ask Questions • formulate focused inquiry or research questions and refine them through reflection and discussion of topic, purpose, and context	Write Me Sometime, p. 45, #3; Magpies, p. 95, #2; Short Fiction Wrap-Up, p. 163, #3; The Not-So-Deadly Sin, p. 278, #1; A Modest Proposal, p. 293, #1; A Chat with Al Purdy, p. 353, #3; Argument and Persuasion: Activities, p. 475, #4; Poetry Wrap-Up, p. 611, #3, #4; Shakespeare: Activities, p. 700, #4	Calgary from Sunnyside, #4; Easter at My Aunt’s, #5; Peace and War, #3, #5; <i>From No Great Mischief</i> , #5; Guy Lafleur, #5; Get Beyond Babel, #5; Wanderers by Choice, #5; Unzipped, #5; The Monkey’s Paw, #1; King Zog’s Birthday, #1; vancouver–courtenay–calgary, #5; Prairie Flight, #5; Fern Hill, #2; <i>Set Deign for The Foreigner</i> , #4	pp. 4–48; 87–90; 309–310
3.1.3 Participate in Group Inquiry • collaborate with and support group members in adapting procedures to achieve inquiry or research goals	Get Beyond Babel, p. 299, #3; Peace, Technology, and the Role of Ordinary People, p. 322, #3; Media on Media: Activities, p. 451, #4; Argument and Persuasion: Activities, p. 475, #4; Poetry Wrap-Up, p. 611, #2, #4	Write Me Sometime, #5; A Devoted Son, #5; My Mother’s Blue Bowl, #4; Buying Your Next Synthesizer, #4; Ours by Design, #5; Unzipped, #4, #5; Restoring Life on the Edge, #5; Summer Night, #5; <i>Set Deign for The Foreigner</i> , #5; Dead Parrot, #5; The Shakespearean Tragic Hero, #3	pp. 6; 14; 54–60; 285; 319–320
3.1.4 Create and Follow a Plan • develop and select from a repertoire of inquiry and research strategies [such as posing, refining, and eliminating questions; clarifying thesis statement or core message...], and adjust plan according to changes in audience, purpose, and context	Short Fiction Wrap-Up, p. 163, #3; Get Beyond Babel, p. 299, #3; Buying Your Next Synthesizer, p. 348, #3; Restoring Life on the Edge, p. 421, #2; Essays, Articles, and Media Wrap-Up, p. 429, #3; Media on Media: Activities, p. 451, #2; Argument and Persuasion: Activities, p. 475, #4; Poetry Wrap-Up, p. 611, #4; Drama Wrap-Up, p. 655, #1	The Shining Houses, #5; War, #4; Was It a Dream? #5; Chameleons and Codas, #5; Get Beyond Babel, #5; Peace, Technology, and the Role of Ordinary People, #1; The Sixth Flight, #1; Buying Your Next Synthesizer, #1, #5; Ours by Design, #4, #5; Look What I Found, #5; Canada: A Virtual History, #5; The Heroes You Had as a Girl, #5; <i>Set Deign for The Foreigner</i> , #4, #5; Dead Parrot, #5	pp. 65–67; 88–90; 104–106; 309–312
3.2 Select and Process			
3.2.1 Identify Personal and Peer Knowledge • evaluate and select ideas and information	Short Fiction Wrap-Up, p. 163, #3; Universal Themes and Patterns: Activities, p. 193, #1; The Death of the Moth, p. 241, #1; Guy Lafleur, p. 250, #1; Call of the	Peace and War, #3; The Spirit of Haida Gwaii, #4; Guy Lafleur, #5; Get Beyond Babel, #1; The Death of History Is Bunk, #4; Buying Your Next Synthesizer, #1;	pp. 88–89; 104–106; 309–311

	Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus	Weird, p. 282, #1; Peace, Technology, and the Role of Ordinary People, p. 321, #1; Paradise, a Poet, and Promised Land, p. 330, #3; The Sixth Flight, p. 344, #1; The Monkey’s Paw, p. 404, #2; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3; Argument and Persuasion: Activities, p. 475, #1, #4; The Committee to Upgrade Celestial Signs, p. 502, #1; Poetry Wrap-Up, p. 611, #4	Look What I Found, #5; The Poetry of Earth and Sky, #3; Canada: A Virtual History, #5; Unzipped, #4; The Humpback of Notre Dame, #4; Morty Mania, #3, #4; Restoring Life on the Edge, #1; Aphorisms, #2, #3; King Zog’s Birthday, #1; Giant Database Is Ripe for Abuse, #3; Our Water Sovereignty Is at Risk, #3; vancouver–courtenay–calgary, #5; Prairie Flight, #5; Fern Hill, #1; The Heroes You Had as a Girl, #1; Stop! #1; Dead Parrot, #5; The Shakespearean Tragic Hero, #3; <i>From Strong Women Prevail</i> , #2	
3.2.2 Identify Sources • identify and discuss diverse information sources relevant to particular inquiry or research needs	Ka-Ching! p. 208, #3; Essays, Articles, and Media Wrap-Up, p. 429, #3; Argument and Persuasion: Activities, p. 475, #4; Poetry Wrap-Up, p. 611, #2, #3	Windows, #5; Get Beyond Babel, #5; Paradise, a Poet, and Promised Land, #5; Hockey Night in Port Hawkesbury, #4; Look What I Found, #5; Unzipped, #1; Restoring Life on the Edge, #1; Evening, #5; The Heroes You Had as a Girl, #5; foremother, #5; to you who would wage war against me, #5; The Shakespearean Tragic Hero, #3	pp. 46–47; 88–90; 137; 138; 239; 245; 309–311
3.2.3 Evaluate Sources • evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources for inquiry or research	Essays, Articles, and Media Wrap-Up, p. 429, #3; Poetry Wrap-Up, p. 611, #3	Chameleons and Codas, #5; My Mother’s Blue Bowl, #4; Peace, Technology, and the Role of Ordinary People, #5; Ours by Design, #5; Look What I Found, #5; Unzipped, #5; The Monkey’s Paw, #5; to you who would wage war against me, #5	pp. 9–10; 46–47; 212–218; 222; 227; 244–245; 262; 271–272
3.2.4 Access Information • access information to accomplish a particular purpose within the topic parameters and time available	Write Me Sometime, p. 45, #3; Ka-Ching! p. 208, #3; Afternoon of an American Boy, p. 215, #3; Chameleons and Codas, p. 228, #3; Elegy in Stone, p. 235, #3; Of Youth and Age, p. 262, #3; Buying Your Next Synthesizer, p. 348, #1; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3; Media on Media: Activities, p. 451, #1, #2; Argument and Persuasion: Activities, p. 475, #4; Poetry Wrap-Up, p. 611, #2, #3, #4; Shakespeare: Activities, p. 700, #4	Calgary from Sunnyside, #4; Windows, #5; Easter at My Aunt’s, #5; War, #4; The Spirit of Haida Gwaii, #5; Utopian Dreams, #3; Portrait of the Essay as a Warm Body, #5; Elegy in Stone, #5; Guy Lafleur, #5; Of Youth and Age, #5; The Not-So-Deadly Sin, #5; Call of the Weird, #4; Get Beyond Babel, #5; Wanderers by Choice, #5; Peace, Technology, and the Role of Ordinary People, #5; Paradise, a Poet, and Promised Land, #5; Hockey Night in Port Hawkesbury, #4; The Sixth Flight, #5; Buying Your Next Synthesizer, #4; Ours by Design, #5; Landscape with the Fall of Icarus, #1; Shower at Ohashi Bridge, #2; The Poetry of Earth and Sky, #2; Unzipped, #1; Restoring Life on the Edge, #5; Evening, #5; Birch Bark, #5; The Heroes You Had as a Girl, #5; foremother, #5; to you who would wage war against me, #5; People on the Bridge, #5; <i>Set Deign for the Foreigner</i> , #5; Stop! #1, #5; Dead Parrot, #5; Invisible Genius, #3; The Shakespearean Tragic Hero, #3	pp. 5–6; 10–11; 88–91; 309–310
3.2.5 Make Sense of Information • use knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, organize, and integrate ideas from extended texts; adjust reading and viewing rates according to purpose, content, and context	Universal Themes and Patterns: Activities, p. 193, #3; A Place to Stand On, p. 223, #3; The Death of the Moth, p. 241, #3; Essays, Articles, and Media Wrap-Up, p. 429, #3; Poetry Wrap-Up, p. 611, #3; Dead Parrot, #3; Drama Wrap-Up, p. 655, #1; Shakespeare: Activities, p. 700, #4	War, #5; Why I Write, #5; A Modest Proposal, #3; The Poetry of Earth and Sky, #2; Unzipped, #5; to you who would wage war against me, #5; The River, #5; <i>From The Canterbury Tales</i> , #5; O Can You Leave Your Native Land? #5; <i>Set Deign for the Foreigner</i> , #2; <i>From Strong Women Prevail</i> , #3	pp. 5–6; 10–11; 25–27; 56–57; 91–92
3.3 Organize, Record, and Evaluate			
3.3.1 Organize Information • organize and reorganize information and ideas to clarify thinking and to achieve desired effect	Universal Themes and Patterns: Activities, p. 193, #1, #4; Chameleons and Codas, p. 228, #3; Why I Write, p. 271, #2, #3; Call of the Weird, p. 282, #2; Get Beyond Babel, p. 299, #3; Ours by Design, p. 363, #3; Essays, Articles, and Media: Wrap-Up,	Was It a Dream? #2; The Spirit of Haida Gwaii, #4; Portrait of the Essay as a Warm Body, #5; Chameleons and Codas, #5; Guy Lafleur, #5; The Not-So-Deadly Sin, #5; A Modest Proposal, #4; Wanderers by Choice, #5; Hockey Night	pp. 52; 60–61; 89–90; 93–94; 309–311

	Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
	p. 429, #1, #3; Media on Media: Activities, p. 451, #1, #4; Argument and Persuasion: Activities, p. 475, #1, #4; Poetry Wrap-Up, p. 611, #2, #3, #4; Shakespeare: Activities, p. 700, #4	in Port Hawkesbury, #4; The Sixth Flight, #5; Look What I Found, #5; The Poetry of Earth and Sky, #3; Unzipped, #4; Morty Mania, #4; Restoring Life on the Edge, #4, #5; Aphorisms, #2; The News, #1; Our Water Sovereignty Is at Risk, #3; Evening, #5; Fern Hill, #5; The Heroes You Had as a Girl, #5; to you who would wage war against me, #5; I, Icarus, #5; People on the Bridge, #5; The Rime of the Ancient Mariner, #4; <i>Set Deign for The Foreigner</i> , #4, #5; Stop! #5	
3.3.2 Record Information <ul style="list-style-type: none"> synthesize information, ideas, and perspectives from a variety of sources; document sources accurately 	Magpies, p. 95, #2; Short Fiction Wrap-Up, p. 163, #1; Universal Themes and Patterns: Activities, p. 193, #1, #3, #4; A Place to Stand On, p. 222, #1, #2, #3; Chameleons and Codas, p. 228, #3; A Modest Proposal, p. 293, #1, #2; Get Beyond Babel, p. 299, #2; A Chat with Al Purdy, p. 353, #2, #3; Ours by Design, p. 263, #2; Unzipped, p. 389, #2; The Monkey's Paw, p. 404, #2; Essays, Articles, and Media Wrap-Up, p. 429, #1, #2, #3; Media on Media: Activities, p. 451, #1, #2, #4; Argument and Persuasion: Activities, p. 475, #1, #4; Summer Night, p. 529, #2; Poetry Wrap-Up, p. 611, #2, #3, #4; Dead Parrot, #3; Shakespeare: Activities, p. 700, #4	Calgary from Sunnyside, #4; Windows, #5; Easter at My Aunt's, #3, #5; War, #4; The Spirit of Haida Gwaii, #4; Was It a Dream? #2, #4, #5; <i>From No Great Mischief</i> , #5; Ode to the West Wind, #1; Portrait of the Essay as a Warm Body, #5; Afternoon of an American Boy, #5; A Place to Stand On, #5; Chameleons and Codas, #5; Elegy in Stone, #4; Guy Lafleur, #5; Of Youth and Age, #5; Why I Write, #5; Call of the Weird, #2, #4; A Modest Proposal, #3, #4; Get Beyond Babel, #5; Slide to Entropy, #5; Paradise, a Poet, and Promised Land, #5; Hockey Night in Port Hawkesbury, #4; The Sixth Flight, #5; Buying Your Next Synthesizer, #4; Ours by Design, #4; Look What I Found, #5; Canada: A Virtual History, #5; Morty Mania, #4; The Monkey's Paw, #5; Restoring Life on the Edge, #4, #5; King Zog's Birthday, #1, #3; Giant Database Is Ripe for Abuse, #3; Our Water Sovereignty Is at Risk, #3; vancouver-courtenay-calgary, #5; Prairie Flight, #5; Fern Hill, #5; The Committee to Upgrade Celestial Signs, #3; The Heroes You Had as a Girl, #5; foremother, #5; to you who would wage war against me, #2, #5; People on the Bridge, #5; Progress, #4; grammar poem, #5; The Rime of the Ancient Mariner, #4; O Can You Leave Your Native Land? #5; Dover Beach, #5; Because I Could Not Stop for Death—, #5; <i>Set Deign for The Foreigner</i> , #4, #5; Stop! #5; Invisible Genius, #3; Shakespeare in the Cinema, #2; The Shakespearean Tragic Hero, #3; <i>From Strong Women Prevail</i> , #3	pp. 93–95; 311; 316; 331–334
3.3.3 Evaluate Information <ul style="list-style-type: none"> evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias 	Ours by Design, p. 363, #3; The Monkey's Paw, #3; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #2; Media on Media: Activities, p. 451, #1; Argument and Persuasion: Activities, p. 475, #1, #4; Poetry Wrap-Up, p. 611, #3, #4; Shakespeare: Activities, p. 700, #4	A Devoted Son, #5; Chameleons and Codas, #5; My Mother's Blue Bowl, #4; Of Youth and Age, #5; The Not-So-Deadly Sin, #5; Get Beyond Babel, #5; The Death of History Is Bunk, #3; Slide to Entropy, #5; The Sixth Flight, #5; Buying Your Next Synthesizer, #4; Ours by Design, #5; The Poetry of Earth and Sky, #3; Unzipped, #4; The Monkey's Paw, #5; Restoring Life on the Edge, #1, #5; foremother, #5; to you who would wage war against me, #5; The Rime of the Ancient Mariner, #4; Dead Parrot, #5	pp. 9–10; 47; 93; 215–218; 222; 227; 271–272
3.3.4 Develop New Understanding <ul style="list-style-type: none"> assess the effect of new understanding on self and others; evaluate the effect of inquiry or research plans and procedures on conclusions 	Short Fiction Wrap-Up, p. 163, #4; Paradise, a Poet, and Promised Land, p. 330, #3; Unzipped, p. 389, #1; Essays, Articles, and Media: Wrap-Up, p. 429, #3; Media on Media: Activities, p. 451, #2; Argument and Persuasion: Activities, p. 475, #4	<i>From No Great Mischief</i> , #5; Get Beyond Babel, #5; The Sixth Flight, #5; Canada: A Virtual History, #5; Unzipped, #4; Our Water Sovereignty Is at Risk, #3; The Heroes You Had as a Girl, #5; foremother, #5	pp. 47; 61; 91; 94; 259–263

Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes		
General Outcome 4 – Enhance the clarity and artistry of communication		
4.1 Generate and Focus		
<p>4.1.1 Generate Ideas</p> <ul style="list-style-type: none"> generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context 	<p>Windows, p. 117, #2; Universal Themes and Patterns: Activities, p. 193, #1, #4; Portrait of the Essay as a Warm Body, p. 204, #3; The Death of the Moth, p. 241, #3; Wanderers by Choice, p. 312, #3; A Chat with Al Purdy, p. 353, #3; Ours by Design, p. 363, #3; Look What I Found, p. 364, #1; The Monkey’s Paw, p. 404, #2; Restoring Life on the Edge, #3; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3, #4; Media on Media: Activities, p. 451, #1, #3; Argument and Persuasion: Activities, p. 475, #1, #3; Engineers’ Corner, p. 480, #2; Poetry Wrap-Up, p. 611, #4; A Marriage Proposal, p. 633, #3; <i>From Acoose</i>, p. 639, #3; <i>Film Location for Random Passage</i>, p. 640, #2; Dead Parrot, #3; Drama Wrap-Up, p. 655, #2, #3; Shakespeare: Activities, p. 700, #1, #2, #4</p>	<p>The Rocking-Horse Winner, #2; Write Me Sometime, #5; Outside Edges, #5; Twisted Roots, #5; The Shining Houses, #5; The Winner, #1; Easter at My Aunt’s, #3; War, #1; Peace and War, #5; The Spirit of Haida Gwaii, #2; Araby <i>from</i> Dubliners, #1; Ka-Ching! #3, #5; A Place to Stand On, #5; The Death of the Moth, #5; Migrant Mother, #4; The Not-So-Deadly Sin, #4; Paradise, a Poet, and Promised Land, #5; Hockey Night in Port Hawkesbury, #5; Shower at Ohashi Bridge, #5; The Poetry of Earth and Sky, #3; The Humpback of Notre Dame, #2; Morty Mania, #3; The Monkey’s Paw, #4; Restoring Life on the Edge, #5; Aphorisms, #2, #3; The News, #3; almost visible, #2; Effective Persuasion <i>from</i> Rhetoric, #2; Let’s Stop Being Hysterical, #3; Our Water Sovereignty Is at Risk, #1; Engineers’ Corner, #5; Is the Pathetic Fallacy True? #5; vancouver–courtenay–calgary, #1; Prairie Flight, #3; Amiri Baraka, #4, #5; The Committee to Upgrade Celestial Signs, #5; foremother, #4; to you who would wage war against me, #4; I, Icarus, #5; People on the Bridge, #4; Summer Night, #1; The Love Song of J. Alfred Prufrock, #1; The River, #1; A Poison Tree, #5; A Marriage Proposal, #5; <i>Set Deign for The Foreigner</i>, #2; Dead Parrot, #3, #4; Invisible Genius, #3</p>
<p>4.1.2 Choose Forms</p> <ul style="list-style-type: none"> adapt and use forms appropriate for audience, purpose, and context 	<p>The Winner, p. 108, #3; Mazes, p. 149, #3; Short Fiction Wrap-Up, p. 163, #3, #4; My Mother’s Blue Bowl, p. 255, #3; The Sixth Flight, p. 344, #2; Restoring Life on the Edge, p. 421, #3; Essays, Articles, and Media Wrap-Up, p. 429, #3, #4; Media on Media: Activities, p. 451, #1, #3, #4; Argument and Persuasion: Activities, p. 475, #4; Poetry Wrap-Up, p. 611, #4; Drama Wrap-Up, p. 655, #4; Shakespeare: Activities, #3, #4</p>	<p>The Shining Houses, #5; Afternoon of an American Boy, #5; Peace, Technology, and the Role of Ordinary People, #1; A Chat with Al Purdy, #5; Shower at Ohashi Bridge, #5; The Poetry of Earth and Sky, #5; The Humpback of Notre Dame, #4, #5; The Monkey’s Paw, #5; Aphorisms, #3; Dead Parrot, #5</p>
<p>4.1.3 Organize Ideas</p> <ul style="list-style-type: none"> evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence 	<p>Magpies, p. 95, #2; Short Fiction Wrap-Up, p. 163, #1, #3, #4; Universal Themes and Patterns: Activities, p. 193, #2, #4; Afternoon of an American Boy, p. 215, #3; Chameleons and Codas, p. 228, #3; My Mother’s Blue Bowl, p. 255, #3; Call of the Weird, p. 282, #2; Wanderers by Choice, p. 312, #3; Buying Your Next Synthesizer, p. 348, #3; A Chat with Al Purdy, p. 353, #3; The Monkey’s Paw, p. 404, #2; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3, #4; Media on Media: Activities, p. 451, #1, #3, #4; Argument and Persuasion: Activities, p. 475, #1, #3; Engineers’ Corner, p. 480, #2; Poetry Wrap-Up, p. 611, #3, #4; A Marriage Proposal, p. 633, #3; Dead Parrot, #3; Drama Wrap-Up, p. 655, #1, #2, #4; Shakespeare: Activities, p. 700, #2, #4</p>	<p>The Rocking-Horse Winner, #2; Calgary from Sunnyside, #4; The Shining Houses, #5; Magpies, #4; Windows, #4; The Spirit of Haida Gwaii, #4; The Hero’s Adventure, #3; A Place to Stand On, #5; Chameleons and Codas, #5; The Death of the Moth, #5; Why I Write, #5; Get Beyond Babel, #5; Paradise, a Poet, and Promised Land, #3; Look What I Found, #5; The Poetry of Earth and Sky, #5; Restoring Life on the Edge, #5; Aphorisms, #3; Learning Without Lectures, #3; Effective Persuasion <i>from</i> Rhetoric, #2; Giant Database Is Ripe for Abuse, #3; Our Water Sovereignty Is at Risk, #3; Birch Bark, #3; vancouver–courtenay–calgary, #1; Prairie Flight, #3; The Heroes You Had as a Girl, #4; People on the Bridge, #4; A Poison Tree, #4; The Rime of the Ancient Mariner, #4; Dover Beach, #5; Invisible Genius, #3</p>

Viewpoints 12		Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
4.2 Enhance and Improve			
4.2.1 Appraise Own and Others' Work <ul style="list-style-type: none"> appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation 	Magpies, p. 95, #2; The Winner, p. 108, #3; Windows, p. 117, #2; Was It a Dream? p. 154, #3; Short Fiction Wrap-Up, p. 163, #1, #4; Universal Themes and Patterns: Activities, p. 193, #1, #3, #4; Elegy in Stone, p. 235, #3; Call of the Weird, p. 282, #3; A Modest Proposal, p. 293, #3; Paradise, a Poet, and Promised Land, p. 330, #3; Hockey Night in Port Hawkesbury, p. 335, #3; Shower at Ohashi Bridge, p. 368, #2; Canada: A Virtual History, p. 380, #2; Unzipped, p. 389, #2; The Humpback of Notre Dame, p. 392, #2; Restoring Life on the Edge, p. 421, #2; Essays, Articles, and Media Wrap-Up, p. 429, #1, #3, #4; Media on Media: Activities, p. 451, #1, #3, #4; Argument and Persuasion: Activities, p. 475, #1, #2, #3, #4; Engineers' Corner, p. 480, #2; Amiri Baraka, p. 498, #1; The Committee to Upgrade Celestial Signs, p. 502, #2; Poetry Wrap-Up, p. 611, #3, #4; A Marriage Proposal, p. 633, #2; <i>From</i> Acoose, p. 639, #3; <i>Film Location for</i> Random Passage, p. 640, #2; Drama Wrap-Up, p. 655, #2, #3, #4; Shakespeare: Activities, p. 700, #2, #3, #4	The Rocking-Horse Winner, #2, #4; Calgary from Sunnyside, #4; Outside Edges, #5; The Shining Houses, #5; Magpies, #4, #5; The Winner, #5; War, #5; Mazes, #5; Was It a Dream? #4; The Hero's Adventure, #3; <i>Araby from</i> Dubliners, #1, #3; Afternoon of an American Boy, #2, #5; Guy Lafleur, #5; Call of the Weird, #5; A Modest Proposal, #3; Peace, Technology, and the Role of Ordinary People, #3; Slide into Entropy, #4, #5; Paradise, a Poet, and Promised Land, #3; Hockey Night in Port Hawkesbury, #5; Buying Your Next Synthesizer, #1, #2; A Chat with Al Purdy, #5; Landscape with the Fall of Icarus, #5; Shower at Ohashi Bridge, #5; Canada: A Virtual History, #3; Unzipped, #4; The Humpback of Notre Dame, #4; Morty Mania, #4; Restoring Life on the Edge, #5; Aphorisms, #3; The News, #3; Learning Without Lectures, #2; almost visible, #2; Engineers' Corner, #5; Fern Hill, #5; Amiri Baraka, #4; The Committee to Upgrade Celestial Signs, #5; foremother, #4, #5; to you who would wage war against me, #2, #4; I, Icarus, #5; Musée des Beaux Arts, #5; People on the Bridge, #5; Progress, #5; Summer Night, #4; The River, #2; grammar poem, #5; Mu-lan, #5; Sonnet 116, #5; A Poison Tree, #5; The Rime of the Ancient Mariner, #4; O Can You Leave Your Native Land? #5; Dover Beach, #5; Because I Could Not Stop for Death—, #5; A Marriage Proposal, #5; Dead Parrot, #3	pp. 61–63; 95; 342–372
4.2.2 Revise Content <ul style="list-style-type: none"> evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence 	Windows, p. 117, #2; Short Fiction Wrap-Up, p. 163, #1; Universal Themes and Patterns: Activities, #3, #4; A Place to Stand On, #3; Slide into Entropy, #3; The Monkey's Paw, p. 404, #2; Essays, Articles, and Media Wrap-Up, p. 429, #1, #4; Media on Media: Activities, p. 451, #1, #3, #4; Argument and Persuasion: Activities, p. 475, #1; Poetry Wrap-Up, p. 611, #3; <i>From</i> Acoose, p. 639, #3; Drama Wrap-Up, p. 655, #2; Shakespeare: Activities, p. 700, #2, #4	Calgary from Sunnyside, #4; The Shining Houses, #5; Magpies, #4; Windows, #4; The Spirit of Haida Gwaii, #4; The Hero's Adventure, #3; Ka-Ching! #3; Afternoon of an American Boy, #2; A Place to Stand On, #5; Guy Lafleur, #5; The Not-So-Deadly Sin, #5; A Modest Proposal, #3; Hockey Night in Port Hawkesbury, #5; A Chat with Al Purdy, #5; Morty Mania, #4; Aphorisms, #2; Learning Without Lectures, #3; Is the Pathetic Fallacy True, #3; Fern Hill, #5; Summer Night, #4; grammar poem, #5; A Poison Tree, #4; The Rime of the Ancient Mariner, #4	pp. 61–62; 89; 95; 119; 121; 143; 225; 264; 326–330
4.2.3 Enhance Legibility <ul style="list-style-type: none"> select text features to enhance legibility and artistry for particular audiences, purposes, and contexts 	Windows, p. 117, #2; Short Fiction Wrap-Up, #3; The Sixth Flight, p. 344, #2; Buying Your Next Synthesizer, p. 348, #3; Essays, Articles, and Media: Wrap-Up, p. 429, #2, #3, #4; Media on Media: Activities, p. 451, #1; Argument and Persuasion: Activities, p. 475, #2; Poetry Wrap-Up, p. 611, #2, #4; Drama Wrap-Up, p. 655, #3, #4; Shakespeare: Activities, p. 700, #2, #4	The Winner, #4; The Hero's Adventure, #3; Afternoon of an American Boy, #4; A Modest Proposal, #4; Get Beyond Babel, #5; Paradise, a Poet, and Promised Land, #5; The Sixth Flight, #5; The Poetry of Earth and Sky, #4, #5; Unzipped, #4; Morty Mania, #5; The Monkey's Paw, #5; Restoring Life on the Edge, #5; Let's Stop Being Hysterical, #3; Engineers' Corner, #4; foremother, #5; Musée des Beaux Arts, #5; People on the Bridge, #4; Summer Night, #4	pp. 4; 5–8; 321–324
4.2.4 Enhance Artistry <ul style="list-style-type: none"> use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality 	Universal Themes and Patterns: Activities, p. 193, #1, #3; Portrait of the Essay as a Warm Body, #3; Elegy in Stone, p. 235, #3; Call of the Weird, p. 282, #2; A Modest Proposal, #3; Hockey Night in Port Hawkesbury, #3; Shower at Ohashi Bridge,	Twisted Roots, #5; The Shining Houses, #4; Magpies, #5; The Winner, #4; Peace and War, #5; The Spirit of Haida Gwaii, #5; Mazes, #4; Afternoon of an American Boy, #2, #3, #5; A Place to Stand On, #5; The Death of the Moth,	pp. 4; 5–8; 36; 110–113; 119; 150–151; 163–169; 179–183; 268–270;

	Viewpoints 12	Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
	p. 368, #2; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3, #4; Media on Media: Activities, p. 451, #1, #3, #4; Argument and Persuasion: Activities, p. 475, #1, #4; The Heroes You Had as a Girl, p. 506, #2; Poetry Wrap-Up, p. 611, #3, #4; Drama Wrap-Up, p. 655, #2; Shakespeare: Activities, p. 700, #3	#5; A Modest Proposal, #4; Peace, Technology, and the Role of Ordinary People, #4; Paradise, a Poet, and Promised Land, #5; Hockey Night in Port Hawkesbury, #5; The Sixth Flight, #5; Ours by Design, #3; Look What I Found, #3; Landscape with the Fall of Icarus, #5; The Poetry of Earth and Sky, #4, #5; The Humpback of Notre Dame, #5; Morty Mania, #5; The Monkey's Paw, #5; The News, #3; almost visible, #3; Let's Stop Being Hysterical, #3; Our Water Sovereignty Is at Risk, #1, #3; Engineers' Corner, #4, #5; vancouver-courtenay-calgary, #4; The Heroes You Had as a Girl, #3; foremother, #4; to you who would wage war against me, #4; Musée des Beaux Arts, #5; Progress, #5; Summer Night, #4; grammar poem, #5; A Poison Tree, #4; Dead Parrot, #3	321–324
4.2.5 Enhance Presentation • use appropriate strategies and devices to enhance the impact of presentations	Magpies, p. 95, #3; Mazes, #3; Was It a Dream? p. 154, #3; Short Fiction Wrap-Up, p. 163, #4; Universal Themes and Patterns: Activities, #2; Ka-Ching! #3; Ours by Design, p. 363, #3; Essays, Articles, and Media: Wrap-Up, p. 429, #4; Media on Media: Activities, p. 451, #1, #4; Argument and Persuasion: Activities, p. 475, #2; <i>Film Location for Random Passage</i> , p. 640, #2; Dead Parrot, p. 654, #2; Drama Wrap-Up, p. 655, #3; Shakespeare: Activities, p. 700, #2	A Devoted Son, #5; Magpies, #5; The Winner, #4; The Spirit of Haida Gwaii, #5; Mazes, #5; The Hero's Adventure, #2; Afternoon of an American Boy, #4; My Mother's Blue Bowl, #1; Call of the Weird, #5; A Modest Proposal, #4, #5; Get Beyond Babel, #4; Slide to Entropy, #4; Hockey Night in Port Hawkesbury, #3; A Chat with Al Purdy, #1; Ours by Design, #5; Unzipped, #5; The Humpback of Notre Dame, #5; Morty Mania, #5; The News, #3; King Zog's Birthday, #2; almost visible, #3; Our Water Sovereignty Is at Risk, #1; Evening, #4; People on the Bridge, #5; Summer Night, #5; <i>From Beowulf</i> , #5; <i>From The Canterbury Tales</i> , #3; Sonnet 116, #5; A Marriage Proposal, #4, #5; <i>Set Deign for The Foreigner</i> , #2; <i>From Acoose</i> , #4; <i>Film Location for Random Passage</i> , #4; Dead Parrot, #5; <i>From Hamlet</i> , #3	pp. 41–43; 63–64; 95–96; 321–325; 342–372
4.3 Attend to Conventions			
4.3.1 Grammar and Usage • analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness	Magpies, p. 95, #2; Short Fiction Wrap-Up, p. 163, #1, #3; Universal Themes and Patterns: Activities, #3, #4; Portrait of the Essay as a Warm Body, p. 204, #3; Chameleons and Codas, #3; Hockey Night in Port Hawkesbury, #3; Buying Your Next Synthesizer, p. 348, #3; A Chat with Al Purdy, p. 353, #2; Unzipped, p. 389, #2; Essays, Articles, and Media Wrap-Up, p. 429, #1, #3, #4; Media on Media: Activities, p. 451, #1, #3; Argument and Persuasion: Activities, p. 475, #1; Amiri Baraka, p. 498, #1; Poetry Wrap-Up, p. 611, #3, #4; Drama Wrap-Up, p. 655, #1, #2, #4; Shakespeare: Activities, p. 700, #4	Write Me Sometime, #5; Outside Edges, #5; The Shining Houses, #5; Magpies, #4; Windows, #4; Easter at My Aunt's, #3; War, #5; The Spirit of Haida Gwaii, #4; Mazes, #4; Was It a Dream? #4; Araby <i>from</i> Dubliners, #1, #3; A Place to Stand On, #5; The Death of the Moth, #5; Why I Write, #5; A Modest Proposal, #3; Landscape with the Fall of Icarus, #5; Shower at Ohashi Bridge, #5; The Humpback of Notre Dame, #3; Learning Without Lectures, #3; Giant Database Is Ripe for Abuse, #3; vancouver-courtenay-calgary, #4; Prairie Flight, #4; Fern Hill, #5; Amiri Baraka, #4; The Committee to Upgrade Celestial Signs, #5; foremother, #5; to you who would wage war against me, #2; Dead Parrot, #3	pp. 50; 62; 111; 150–151; 153; 156–157; 344–372
4.3.2 Spelling • know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects	Short Fiction Wrap-Up, p. 163, #1, #3; Universal Themes and Patterns: Activities, p. 193, #3, #4; Buying Your Next Synthesizer, p. 348, #3; Wanderers by Choice, p. 312, #3; Buying Your Next Synthesizer, p. 348, #3; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #2, #3, #4; Media on Media: Activities, p. 451, #1; Argument and Persuasion: Activities, p. 475, #1; Poetry Wrap-Up, p. 611, #3, #4;	Outside Edges, #5; Magpies, #4; Windows, #5; Was It a Dream? #4; A Place to Stand On, #5; Paradise, a Poet, and Promised Land, #4; The Sixth Flight, #5; Amiri Baraka, #4	pp. 150–151; 367–368; 384

Viewpoints 12		Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
	Drama Wrap-Up, p. 655, #1, #4; Shakespeare: Activities, p. 700, #4		
4.3.3 Capitalization and Punctuation • know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources	Short Fiction Wrap-Up, p. 163, #1, #2; Universal Themes and Patterns: Activities, p. 193, #3, #4; Wanderers by Choice, p. 312, #3; Buying Your Next Synthesizer, p. 348, #3; Essays, Articles, and Media: Wrap-Up, p. 429, #1, #3, #4; Argument and Persuasion: Activities, p. 475, #1; Poetry Wrap-Up, p. 611, #3, #4; Drama Wrap-Up, p. 655, #1, #4; Shakespeare: Activities, p. 700, #4	Outside Edges, #5; Magpies, #4; Windows, #5; Was It a Dream? #4; A Place to Stand On, #5; Look What I Found, #5; Canada: A Virtual History, #3; vancouver–courtenay–calgary, #4; Amiri Baraka, #4; Progress, #5; <i>From The Canterbury Tales</i> , #5; Sonnet 116, #4; The Rime of the Ancient Mariner, #5; Dover Beach, #5; The Shakespearean Tragic Hero, #3	pp. 347–349; 352–353; 363–365
4.4 Present and Share			
4.4.1 Share Ideas and Information • demonstrate confidence and flexibility in meeting audience needs when presenting ideas and information; adjust presentation plan and pace according to purpose, topic, and audience feedback	<i>From No Great Mischief</i> , p. 162, #3; Ka-Ching! p. 208, #3; The Not-So-Deadly Sin, p. 278, #3; Get Beyond Babel, #3; Ours by Design, p. 363, #3; The Monkey’s Paw, #3; Media on Media: Activities, p. 451, #2, #4; Argument and Persuasion: Activities, #3; Is the Pathetic Fallacy True? p. 483, #2; Poetry Wrap-Up, p. 611, #1; A Marriage Proposal, p. 633, #2; <i>Film Location for Random Passage</i> , p. 640, #2; Stop! p. 649, #3; Dead Parrot, p. 654, #2; Drama Wrap-Up, p. 655, #1, #2; Shakespeare: Activities, p. 700, #2, #3	The Rocking-Horse Winner, #4; Write Me Sometime, #5; Outside Edges, #5; Twisted Roots, #4; Mazes, #5; Was It a Dream? #2; My Mother’s Blue Bowl, #4; A Modest Proposal, #5; Get Beyond Babel, #4; Slide to Entropy, #4; Hockey Night in Port Hawkesbury, #5; A Chat with Al Purdy, #1; Unzipped, #5; The Humpback of Notre Dame, #4, #5; Morty Mania, #5; The News, #3; King Zog’s Birthday, #2; almost visible, #3; Our Water Sovereignty Is at Risk, #1; Evening, #5; People on the Bridge, #5; Summer Night, #5; <i>From The Canterbury Tales</i> , #3; Sonnet 116, #5; Dead Parrot, #5; Shakespeare in the Cinema, #3	pp. 4–8; 119; 242–243; 321–325
4.4.2 Effective Oral and Visual Communication • select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response	The Shining Houses, p. 73, #3; Magpies, p. 95, #3; War, p. 137, #3; Peace and War, p. 141, #3; Mazes, p. 149, #3; Was It a Dream? p. 154, #3; <i>From No Great Mischief</i> , p. 162, #3; Short Fiction Wrap-Up, p. 163, #4; Universal Themes and Patterns: Activities, p. 193, #1; Ka-Ching! #3; Chameleons and Codas, p. 228, #3; Call of the Weird, p. 282, #3; Paradise, a Poet, and Promised Land, p. 330, #3; Ours by Design, p. 363, #3; The Monkey’s Paw, p. 404, #3; Essays, Articles, and Media Wrap-Up, p. 429, #3, #4; Media on Media: Activities, p. 451, #2, #3, #4; Argument and Persuasion: Activities, p. 475, #2, #3, #4; Is the Pathetic Fallacy True? p. 483, #2; The Heroes You Had as a Girl, p. 506, #2; Poetry Wrap-Up, p. 611, #1; A Marriage Proposal, p. 633, #2; <i>Set Design for The Foreigner</i> , p. 634, #2; <i>From Acoose</i> , p. 639, #3; <i>Film Location for Random Passage</i> , p. 640, #2; Stop! p. 649, #3; Dead Parrot, p. 654, #2; Drama Wrap-Up, p. 655, #2; Shakespeare: Activities, p. 700, #2, #3	The Rocking-Horse Winner, #3; Write Me Sometime, #5; Twisted Roots, #4; A Devoted Son, #5; Magpies, #5; The Winner, #4; Peace and War, #5; The Spirit of Haida Gwaii, #2, #5; Mazes, #5; The Hero’s Adventure, #2; My Mother’s Blue Bowl, #4; Call of the Weird, #5; A Modest Proposal, #4, #5; Get Beyond Babel, #4; Slide to Entropy, #4; Paradise, a Poet, and Promised Land, #5; Hockey Night in Port Hawkesbury, #3, #5; The Sixth Flight, #5; Ours by Design, #3; The Poetry of Earth and Sky, #5; Unzipped, #5; The Humpback of Notre Dame, #4, #5; Morty Mania, #5; Restoring Life on the Edge, #5; Aphorisms, #3; The News, #3; King Zog’s Birthday, #2; almost visible, #3; Our Water Sovereignty Is at Risk, #1; Evening, #4, #5; The Committee to Upgrade Celestial Signs, #5; foremother, #3; to you who would wage war against me, #5; People on the Bridge, #5; Summer Night, #5; Afternoons & Coffeespoons, #5; <i>From Beowulf</i> , #5; <i>From The Canterbury Tales</i> , #3; Sonnet 116, #5; A Poison Tree, #5; A Marriage Proposal, #4; <i>Set Design for The Foreigner</i> , #2, #4; <i>From Acoose</i> , #4; Dead Parrot, #5; <i>From Hamlet</i> , #3; Shakespeare in the Cinema, #3; <i>From Strong Women Prevail</i> , #2	pp. 4–8; 321–325; 335–338; 342–372
4.4.3 Attentive Listening and Viewing • demonstrate critical listening and viewing behaviours [such as analyzing cognitive and emotional appeals, identifying faulty reasoning, reflecting, summarizing...] to make inferences about presentations	Peace, Technology, and the Role of Ordinary People, p. 322, #3; Ours by Design, p. 363, #3; The Monkey’s Paw, #3; Media on Media: Activities, p. 451, #2, #3; Argument and Persuasion: Activities, #3, #4; A Marriage Proposal, p. 633, #2; Drama Wrap-Up, p. 655, #2; Shakespeare: Activities, p. 700, #3	The Rocking-Horse Winner, #3, #4; Write Me Sometime, #5; Twisted Roots, #4; Magpies, #5; The Spirit of Haida Gwaii, #2; Elegy in Stone, #1; My Mother’s Blue Bowl, #4; Migrant Mother, #2, #5; Why I Write, #1; A Modest Proposal, #5; Get Beyond Babel, #2, #4; Peace, Technology, and the Role of Ordinary People, #2; Buying Your Next Synthesizer, #5; The Poetry of Earth and Sky, #5; Canada: A Virtual	pp. 4–6; 14–15; 24–25; 216–221; 321–325

Viewpoints 12		Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
		History, #1, #2, #5; Unzipped, #5; Morty Mania, #2; The News, #2, #3; King Zog's Birthday, #3; Let's Stop Being Hysterical, #1; Our Water Sovereignty Is at Risk, #1; Evening, #5; The Committee to Upgrade Celestial Signs, #5; People on the Bridge, #5; A Poison Tree, #5; Dead Parrot, #5	
General Outcome 5 – Celebrate and build community			
5.1 Encourage, Support, and Work with Others			
5.1.1 Cooperate with Others • use language to demonstrate flexibility in working with others; encourage differing viewpoints to extend breadth and depth of individual and group thought	The Shining Houses, p. 73, #1; Mazes, p. 149, #1; Was It a Dream? p. 153, #1; Short Fiction Wrap-Up, p. 163, #2, #4; Universal Themes and Patterns: Activities, p. 193, #1; Elegy in Stone, p. 235, #3; Of Youth and Age, p. 262, #2; Get Beyond Babel, p. 299, #2, #3; The Death of History Is Bunk, #3; Peace, Technology, and the Role of Ordinary People, p. 322, #3; A Chat with Al Purdy, p. 353, #1; Ours by Design, p. 362, #1; Essays, Articles, and Media: Wrap-Up, p. 429, #4; Media on Media: Activities, #3, #4; Argument and Persuasion: Activities, #3, #4; Birch Bark, p. 488, #2; Prairie Flight, p. 493, #1; The Heroes You Had as a Girl, p. 506, #2; Progress, p. 526, #1; The Love Song of J. Alfred Prufrock, p. 538, #2; grammar poem, p. 547, #1; <i>From The Canterbury Tales</i> , p. 569, #1; The Rime of the Ancient Mariner, p. 600, #1; Dover Beach, p. 607, #2; Poetry Wrap-Up, p. 611, #2, #4; A Marriage Proposal, p. 633, #2; Drama Wrap-Up, p. 655, #2, #3, #4; Shakespeare: Activities, p. 700, #3	Twisted Roots, #3; Easter at My Aunt's, #4; War, #4; Was It a Dream? #5; <i>From No Great Mischief</i> , #5; My Mother's Blue Bowl, #2; The Not-So-Deadly Sin, #3; A Modest Proposal, #5; The Death of History Is Bunk, #1; Peace, Technology, and the Role of Ordinary People, #2, #5; Paradise, a Poet, and Promised Land, #2; Hockey Night in Port Hawkesbury, #5; A Chat with Al Purdy, #1, #4; Ours by Design, #2; Landscape with the Fall of Icarus, #2; Unzipped, #4; Restoring Life on the Edge, #5; Learning Without Lectures, #1, #2; King Zog's Birthday, #2; almost visible, #3; Poetry, #3; Engineers' Corner, #4; Evening, #1, #3; vancouver-courtenay-calgary, #2; Fern Hill, #2, #3, #4; The Committee to Upgrade Celestial Signs, #1, #4, #5; The Heroes You Had as a Girl, #1, #2; foremother, #3, #4; Musée des Beaux Arts, #4; People on the Bridge, #1; Summer Night, #3; <i>From The Canterbury Tales</i> , #1; Sonnet 116, #2; A Poison Tree, #4, #5; The Rime of the Ancient Mariner, #2; O Can You Leave Your Native Land? #1, #4; A Marriage Proposal, #1, #5; <i>Set Deign for The Foreigner</i> , #1, #2; <i>From Acoose</i> , #2, #5; Dead Parrot, #1; <i>From Hamlet</i> , #1, #2; Shakespeare in the Cinema, #1, #3; The Shakespearean Tragic Hero, #1; <i>From Strong Women Prevail</i> , #1; Saloonio, #3	pp. 14–15; 54–55; 174; 216
5.1.2 Work in Groups • demonstrate commitment and flexibility in a group, monitor own and others' contributions, and build on others' strengths to achieve group goals	The Shining Houses, #3; Magpies, #3; Short Fiction Wrap-Up, p. 163, #4; Universal Themes and Patterns: Activities, p. 193, #1; Elegy in Stone, p. 235, #3; The Death of History Is Bunk, p. 305, #3; Peace, Technology, and the Role of Ordinary People, p. 322, #3; Ours by Design, p. 362, #2; Look What I Found, p. 364, #2; Media on Media: Activities, #3, #4; Argument and Persuasion: Activities, #3, #4; Poetry Wrap-Up, p. 611, #2, #4; Drama Wrap-Up, p. 655, #3; Shakespeare: Activities, p. 700, #3	Calgary from Sunnyside, #5; The Winner, #4; Afternoon of an American Boy, #4; My Mother's Blue Bowl, #4; Migrant Mother, #1; The Not-So-Deadly Sin, #3; A Modest Proposal, #5; The Death of History Is Bunk, #1, #5; Hockey Night in Port Hawkesbury, #5; The Sixth Flight, #5; Buying Your Next Synthesizer, #4; A Chat with Al Purdy, #1; Unzipped, #4, #5; The Humpback of Notre Dame, #4; Morty Mania, #3; Restoring Life on the Edge, #5; Learning Without Lectures, #1, #2; King Zog's Birthday, #2; almost visible, #3; Engineers' Corner, #4; The Committee to Upgrade Celestial Signs, #5; Summer Night, #5; A Poison Tree, #5; <i>Set Deign for The Foreigner</i> , #5; <i>From Acoose</i> , #4; <i>Film Location for Random Passage</i> , #1, #2; Dead Parrot, #4, #5; Saloonio, #3	pp. 4–15; 54–55; 219–221; 285; 318–321
5.1.3 Use Language to Show Respect • recognize how language choice and use, tone, and register may sustain or counter exploitative or discriminatory situations	Peace, Technology, and the Role of Ordinary People, p. 322, #3; Media on Media: Activities, #3; Argument and Persuasion: Activities, p. 475, #1, #3; Poetry Wrap-Up, p. 611, #4	The Rocking-Horse Winner, #3; Write Me Sometime, #5; Outside Edges, #3; A Devoted Son, #5; Of Youth and Age, #1; A Modest Proposal, #2; Ours by Design, #2; Unzipped, #5; Giant Database Is Ripe for Abuse, #2; Engineers' Corner, #3, #5; The Committee to Upgrade	pp. 157; 174; 216–218

Viewpoints 12		Teacher Resource	Reference Points
English Language Arts Grade 12 Outcomes			
		Celestial Signs, #5; to you who would wage war against me, #1; A Poison Tree, #4; A Marriage Proposal, #5; Stop! #4	
5.1.4 Evaluate Group Process • evaluate the usefulness of group process to achieve particular goals or tasks	The Shining Houses, p. 73, #3; Magpies, p. 95, #3; Elegy in Stone, p. 235, #3; Media on Media: Activities, #3, #4; Argument and Persuasion: Activities, #3, #4; Poetry Wrap-Up, p. 611, #4; Drama Wrap-Up, p. 655, #3	Easter at My Aunt's, #4; <i>From No Great Mischief</i> , #5; Afternoon of an American Boy, #4; A Modest Proposal, #5; The Death of History Is Bunk, #1; Hockey Night in Port Hawkesbury, #5; The Sixth Flight, #5; Buying Your Next Synthesizer, #4; Unzipped, #4; Restoring Life on the Edge, #5; almost visible, #3; Engineers' Corner, #4; Fern Hill, #2; People on the Bridge, #1; Summer Night, #5; A Poison Tree, #5	pp. 283–284; 310; 321–325
5.2 Develop and Celebrate Community			
5.2.1 Share and Compare Responses • demonstrate the value of diverse ideas and viewpoints to deepen understanding of texts, others, and self	Peace and War, p. 141, # 2; Was It a Dream? p. 153, #1; Short Fiction Wrap-Up, p. 163, #2; Of Youth and Age, p. 261, #1; Shower at Ohashi Bridge, p. 368, #2; The Humpback of Notre Dame, p. 392, #1; The Monkey's Paw, p. 404, #1; Argument and Persuasion: Activities, p. 475, #2, #3; Progress, p. 526, #1; Poetry Wrap-Up, p. 611, #1, #2; Stop! p. 649, #1; Dead Parrot, p. 654, #1	Write Me Sometime, #5; Calgary from Sunnyside, #5; Twisted Roots, #4; The Shining Houses, #1; The Winner, #2, #3; Easter at My Aunt's, #2, #4; Was It a Dream? #5; <i>From No Great Mischief</i> , #5; <i>From The Archetypes of Literature</i> , #3; The Hero's Adventure, #3; Ode to the West Wind, #2; My Mother's Blue Bowl, #1; Of Youth and Age, #5; Slide to Entropy, #2; The Sixth Flight, #3; Landscape with the Fall of Icarus, #2; The Heroes You Had as a Girl, #1, #2; foremother, #3; Summer Night, #3; The Love Song of J. Alfred Prufrock, #5; Dover Beach, #2, #4; <i>From Hamlet</i> , #2; <i>From Strong Women Prevail</i> , #1; Saloonio, #1	pp. 14–15; 51–57; 110–111; 188–189; 205
5.2.2 Relate Texts to Culture • identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others	The Rocking-Horse Winner, p. 35, #3; Magpies, p. 95, #1; Windows, p. 117, #1; Universal Themes and Patterns: Activities, p. 193, #4; Migrant Mother, p. 256, #1; Why I Write, p. 271, # 1; Get Beyond Babel, p. 299, #1; Hockey Night in Port Hawkesbury, p. 335, #1; The Sixth Flight, p. 344, #3; Ours by Design, p. 362, #1, #3; Media on Media: Activities, p. 451, #2; Argument and Persuasion: Activities, p. 475, #2; Prairie Flight, p. 493, #2; The Committee to Upgrade Celestial Signs, p. 502, #1; The Heroes You Had as a Girl, p. 506, #2; Musée des Beaux Arts, p. 520, # 1; The River, p. 544, #2; <i>From The Canterbury Tales</i> , p. 569, #1, #2; A Marriage Proposal, p. 633, #3; Dead Parrot, p. 654, #1, #3	Magpies, #3; The Spirit of Haida Gwaii, #2, #5; Was It a Dream? #1; The Hero's Adventure, #2; Elegy in Stone, #4; Migrant Mother, #5; Why I Write, #1; Get Beyond Babel, #4; Wanderers by Choice, #3; Peace, Technology, and the Role of Ordinary People, #5; Paradise, a Poet, and Promised Land, #1; Ours by Design, #1, #3, #5; Landscape with the Fall of Icarus, #3; Effective Persuasion <i>from Rhetoric</i> , #3; Engineers' Corner, #2; Evening, #1, #5; The Committee to Upgrade Celestial Signs, #3, #4; The Heroes You Had as a Girl, #5; foremother, #5; to you who would wage war against me, #1; I, Icarus, #1; Musée des Beaux Arts, #4; People on the Bridge, #5; Summer Night, #3, #5; The River, #5; grammar poem, #5; Mu-lan, #2, #3; <i>From Beowulf</i> , #5; <i>From The Canterbury Tales</i> , #5; O Can You Leave Your Native Land? #4; Dover Beach, #4, #5; Stop! #5; <i>From Strong Women Prevail</i> , #2	pp. 36–38; 46–47; 205–212; 233–235; 271–272
5.2.3 Appreciate Diversity • analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities	The Rocking-Horse Winner, #3; Magpies, p. 95, #1; Windows, p. 117, #1; Universal Themes and Patterns: Activities, p. 193, #4; Get Beyond Babel, p. 299, #3; Ours by Design, p. 362, #1, #3; Look What I Found, p. 364, #2; The Heroes You Had as a Girl, p. 506, #2; Dead Parrot, p. 654, #1, #3; Drama Wrap-Up, p. 655, #1	Calgary from Sunnyside, #5; A Devoted Son, #5; Magpies, #3; The Spirit of Haida Gwaii, #2, #5; The Hero's Adventure, #2; My Mother's Blue Bowl, #4, #5; Migrant Mother, #2, #5; Get Beyond Babel, #4; Wanderers by Choice, #3; Paradise, a Poet, and Promised Land, #1; Hockey Night in Port Hawkesbury, #2; Ours by Design, #1, #3, #5; Engineers' Corner, #4; Evening, #5; Amiri Baraka, #3; foremother, #3, #5; to you who would wage war against me, #1, #5; People on the Bridge, #5; Summer Night, #5; grammar poem, #5; Mu-lan, #3; <i>From Acoose</i> , #5; Stop! #4	pp. 57; 75–76; 130–131; 139–142; 170; 230–231; 235–238; 327–330

<i>Viewpoints 12</i>		Teacher Resource	<i>Reference Points</i>
English Language Arts Grade 12 Outcomes			
5.2.4 Celebrate Special Occasions • use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community	Elegy in Stone, p. 235, #3	Calgary from Sunnyside, #5; Elegy in Stone, #4	pp. 115–118; 252–254; 306