

# Examples of the Standards for Students' Writing

English Language  
Arts 30–1

From the January 2008 Diploma Examination

- Personal Response to Texts Assignment
- Critical / Analytical Response to Literary Texts Assignment

This document was written primarily for:

Students	✓
Teachers	✓
Administrators	✓
Parents	✓
General Public	✓
Others	

Copyright 2008, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, Learner Assessment, 44 Capital Boulevard, 10044 108 Street NW, Edmonton, Alberta T5J 5E6, and its licensors. All rights reserved.

**Special permission** is granted to **Alberta educators only** to reproduce, for educational purposes and on a non-profit basis, parts of this document that do **not** contain excerpted material.

Excerpted material in this document **shall not** be reproduced without the written permission of the original publisher (see credits, where applicable).

## *Contents*

<b>Acknowledgements</b>	ii
<b>Introduction</b>	1
<b>English Language Arts 30–1 January 2008 Writing Assignments</b>	3
Personal Response to Texts Assignment	4
Critical / Analytical Response to Literary Texts Assignment	10
<b>English Language Arts 30–1 Part A: Written Response Standards Confirmation</b>	11
<b>Background</b>	11
<b>Impressions from Standards Confirmation January 2008</b>	12
<b>Examples of Students’ Writing with Teachers’ Commentaries</b>	14
English Language Arts 30–1 Personal Response to Texts Assignment, January 2008	14
English Language Arts 30–1 Critical / Analytical Response to Literary Texts Assignment, January 2008	57
<b>Scoring Categories and Criteria</b>	89

## *Acknowledgements*

Publication of this document would not have been possible without the permission of the students whose writing is presented. The co-operation of these students has allowed us to continue illustrating the standards of writing performance expected in the context of diploma examinations and demonstrate the variety of approaches taken by students in their writing.

This document includes the valuable contributions of many educators. Sincere thanks and appreciation are extended to the following Standards Confirmers: Sandra Babik, Savio Barros, Pam Davies, Scott Gibson Dodd, Kim Hoar, Ric Noble, Cam Tully, Cat Turner.

We gratefully acknowledge the contributions made by members of the Humanities Unit and the Document Design and Desktop Publishing Unit of Learner Assessment, Alberta Education.

You can reach us with your comments and questions by e-mail to [Barbara.Proctor-Hartley@gov.ab.ca](mailto:Barbara.Proctor-Hartley@gov.ab.ca), [John.Finnie@gov.ab.ca](mailto:John.Finnie@gov.ab.ca), or [Tim.Coates@gov.ab.ca](mailto:Tim.Coates@gov.ab.ca),

or by regular mail at  
Alberta Education  
Box 43  
44 Capital Boulevard  
10044 108 Street NW  
Edmonton, Alberta T5J 5E6

We would be pleased to hear from you.

## ***Introduction***

The written responses in this document are examples of English Language Arts 30–1 Diploma Examination writing that received scores of Satisfactory (S), Proficient (Pf), or Excellent (E). These sample responses are taken from the January 2008 administration. Along with the commentaries that accompany them, they should help you and your students to understand the standards for English Language Arts 30–1 Diploma Examination writing in relation to the scoring criteria.

The purpose of the sample responses is to illustrate the standards that governed the January 2008 marking session and that anchor the selection of similar sample responses for subsequent marking sessions in 2008. The sample papers and the commentaries were used to train markers to apply the scoring criteria consistently and to justify their decisions about scores in terms of each student’s work and the criteria.

The sample responses included in this document represent a very small sample of successful approaches to the assignments.

## ***Selection and Use of Sample Papers***

The teachers on the Standards Confirmation Committee for the January 2008 marking session selected the examples of student responses included here. They also wrote the commentaries that discuss the students’ writing in terms of the scoring criteria used for marking.

During their preparation for the January 2008 marking session, markers reviewed and validated the standards represented by these sample responses. Markers then used these sample responses as guidelines for marking the written-response sections of the January 2008 English Language Arts 30–1 Diploma Examination.

## ***Cautions***

### **1. The commentaries are brief.**

The commentaries were written for groups of markers to discuss and apply during the marking session. Although brief, they provide a model for relating specific examples from student work to the details in a specific scoring criterion.

### **2. Neither the scoring guide nor the assignments are meant to limit students to a single organizational or rhetorical approach in completing any diploma examination assignment.**

Students must be free to select and organize their materials in a manner that they feel will enable them to best present their ideas. In fact, part of what is being assessed is the final effectiveness of the content, the form and structure, and the rhetorical choices that students make.

The student writing in this document illustrates *just a few of the many* successful organizational and rhetorical strategies used in January 2008.

We strongly recommend that you caution your students that there is *no preferred approach* to an assignment except the approach that best accomplishes the student writer's goal of effectively communicating his or her own ideas about the topic.

We advise you not to draw any conclusions about common patterns of approach taken by students.

**3. The sample papers presented in this document must not be used as models for instructional purposes.**

Because these papers are illustrations only, and because they are sample responses to a set topic, students must be cautioned not to memorize the content of any of these assignments or to use them when completing classroom assignments or when writing future diploma examinations.

The *approaches* taken by students at the *standard of excellence*, not their words or ideas, are what students being examined in the future should consider emulating. In fact, it is hoped that the variety of approaches presented here will inspire students to experiment with diction, syntax, and form and structure as a way of developing an individual voice and engaging the reader in ideas and forms that the student has considered.

Examination markers and staff at Alberta Education take any possibility of plagiarism or cheating seriously. The consequences for students are grave.

**4. It is essential that you consider each of these examples of student writing in light of the constraints of the examination situation.**

Under examination conditions, students produce *first-draft writing*. Given more time, students would be expected to produce papers of considerably improved quality, particularly in the dimensions of Presentation, Matters of Correctness, and Writing Skills.

**5. For further information regarding student performance on the Part A: Written Response, access the **English Language Arts 30–1 Assessment Highlights** for January and June 2007.**

# *English Language Arts 30–1 January 2008 Writing Assignments*

*January 2008*

## *English Language Arts 30–1*

### *Part A: Written Response*

*Grade 12 Diploma Examination*

#### *Description*

**Time: 2½ hours.** This examination was developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete the examination.

Plan your time carefully.

**Part A: Written Response** contributes 50% of the total English Language Arts 30–1 Diploma Examination mark and consists of two assignments.

- **Personal Response to Texts Assignment**  
*Value* 20% of total examination mark
- **Critical /Analytical Response to Literary Texts Assignment**  
*Value* 30% of total examination mark

**Recommendation:** Read and reflect upon the whole examination before you begin to write. Time spent in planning may result in better writing.

*Do not write your name anywhere in this booklet. Feel free to make corrections and revisions directly on your written work.*

#### *Instructions*

- Complete the Personal Response to Texts Assignment first. The Personal Response to Texts Assignment is designed to allow you time to think and reflect upon the ideas that you may also explore in the Critical /Analytical Response to Literary Texts Assignment.
- Complete **both** assignments.
- You may use the following print references:
  - an English and/or bilingual dictionary
  - a thesaurus
  - an authorized writing handbook
- Space is provided in this booklet for planning and for your written work.
- Use blue or black ink for your written work.

#### *Additional Instructions for Students Using Word Processors*

- Format your work using an easy-to-read 12-point or larger font such as Times.
- Double-space your final copy.
- Staple your final printed work to the pages indicated for word-processed work for each assignment. Hand in all work.
- Indicate in the space provided on the back cover that you have attached word-processed pages.

## PERSONAL RESPONSE TO TEXTS ASSIGNMENT

**Suggested time: approximately 45 to 60 minutes**

Carefully read and consider the texts on pages 1 to 4, and then complete the assignment that follows.

### **To a Pessimist**

It's true, the chances  
that good luck won't stop dropping in your lap  
are as they are of most things: mostly against;  
that whether looked at from this or the far side of fences,  
the grass is basically ashes,  
and that half-full or -empty, the best-laid glass  
invariably smashes.

But before you bury  
your head in a dune of Zoloft,  
remember, speaking of odds, the sheer oddness  
of being brought into this sunlit, sublunary  
existence's bosom  
out of the black, like some ancient ironwood's  
improbable blossom.

To be born, to have hollowed  
this singular passage, the exact  
outline of yourself, through the rock of ages,  
argues, does it not, that one might be allowed  
if not to aspire  
to outright happiness, then at least to resist  
abject despair?

Your house will fall down, for sure,  
followed – who knows? – by the sky itself,  
but not today, and probably not tomorrow,  
and bear in mind also, that despite the law  
that returns must diminish,  
the gods, when they act at all, have been known to bless  
as well as to punish.

*James Lasdun*  
(1958– )

Lasdun, James. "To a Pessimist." In *The TLS*, June 4, 2004. Reproduced with permission from James Lasdun.

## from THE TIN FLUTE

God, how tired she was of this job! Waiting on rough men who made insulting advances, or else others, like Jean Lévesque, who made sport of her. Waiting on people, always waiting on people! And forever smiling, when her feet felt as if she were walking on a bed of hot coals! Smiling when her aching legs were about to give way with exhaustion! Smiling no matter how enraged and miserable she might be!

In repose her face took on a look of stupefaction. For the moment, despite her heavy make-up, the image of the old woman she would become was superimposed on her childish features. By the set of her lips one could foresee the wrinkles into which the fine modeling of her cheeks would dissolve. All youth, confidence, vivacity seemed to have fled from her listless, shrunken eyes, leaving a vacuum. But it was not only the mature woman that appeared portentously in Florentine's face; even more shocking were the marks of inherited debility and deep poverty that she bore. These seemed to rise from the depths of her somber pupils and spread like a veil over the naked, unmasked face.

All this passed in less than a minute. Abruptly Florentine straightened up, and the smile returned of itself to her rouged lips, as if it responded not to her will, but to some powerful reflex, the natural ally of her challenge to life. Of all the confused thoughts that had run through her mind, she retained only one, a conviction as clear and sharp as her congealed smile, that she must immediately stake everything she still had to offer, all her physical charm, on one wild chance of happiness. As she leaned over the counter to pick up some dirty dishes, she caught a glimpse of Jean Lévesque's profile, and it came to her with the force of a staggering blow, that whether she wished it or not, she could no longer be indifferent to him. . . .

She glanced down the length of the counter. Out of the corner of her eye she could see a row of faces bent over plates, mouths open, jaws chewing, greasy lips—a sight that usually infuriated her—and then, at the end of the table, the square shoulders of her young man in his well-cut brown suit. One of his hands cupped his face; his brown skin was drawn tight over his cheeks; his teeth were clenched. Fine lines spread fanwise from his chin to his temples. Young as he appeared, light furrows were already drawn on his stubborn brow. And his eyes, whether skimming over nearby objects or studying his book, were hard and brilliant.

Florentine stole up on him and observed him minutely through half-closed lids. His suit was made of English cloth, unlike the stuff to be found in the neighborhood stores. It seemed to her that his clothing indicated a special character, an almost privileged kind of existence. Not that the youth dressed with studied elegance; on the contrary, he affected a certain carelessness. His tie was knotted loosely, his hands still bore slight traces of grease, he wore no hat in any weather, and his hair was thick and unmanageable from exposure to sun, and the rain and heavy frost. But it was just this negligence in small details that lent importance to the expensive things he wore: the wrist watch whose dial flashed with every gesture, the heavy silk scarf draped about his neck, the fine leather gloves sticking out of his pocket. . . . He might be nothing but a machinist at this moment, but she was confident that he would be prosperous in the future, a future with which a strong instinct urged her to ally herself.

She came to, from far away, and asked him in the tough accent she assumed for the customers:

“Well, do you want dessert?”

Jean raised his head, squared his broad shoulders and gave her a glance of mingled impatience and mischief.

“No. But you . . . you haven’t told me yet if I’m to be the lucky guy tonight. You’ve had ten minutes to think it over; what have you decided? Are you coming to the movies with me, yes or no?”

He saw Florentine’s green pupils light up with impotent rage, but quickly she lowered her eyes. When she replied, her voice was both angry and mournful, yet with a conciliatory undertone.

“Why should I go to the movies with you? I don’t know you! How should I know who you are?”

He chuckled. It was obvious that she was fishing for information about him.

“Come now,” he said. “You’ll find that out gradually, if you’ve a mind to.”

Dismayed less by his evasion than by his detachment, Florentine thought to herself in some shame: He wants me to do all the talking. Maybe he only wants to make fun of me. And she herself broke into a forced laugh.

But his attention had turned from her. He seemed to be listening to sounds out in the street. A moment later Florentine heard the distant beating of drums. A crowd was gathering in front of the store windows. Salesgirls who were unoccupied hurried to the street side of their counters. Although Canada had declared war against Germany six months before, military parades were still a novelty in the Saint-Henri quarter.

A platoon filed past the five-and-ten. Florentine leaned forward to see with breathless, almost childish interest, as the soldiers swung by, lusty fellows, stalwart in their heavy khaki coats, their arms stiff under a light powdering of snow. She whirled around to look at Jean, as if to have him witness the girlish delight in her face, but his expression was so hostile, so scornful, that she shrugged her shoulders and left him, eager not to miss anything of the show going on in the street. The latest recruits were moving into her line of vision; they were in civilian clothes, some in light suits, others wearing shabby fall coats, torn and patched, pierced by the bitter wind. She knew by sight some of these young men marching behind the soldiers. Like her own brother, like her father, they had long been on relief. And suddenly, mingled with her consciousness of the exciting and inscrutable elements of the military pageant, she had a vague intuition that desperate poverty had found its final solution in war. . . .

“It’s crazy, don’t you think?”

Far from smiling at her sally, as she had hoped, he eyed her with such animosity that she felt a flicker of joy, almost of vengeance, as she thought: “Why he’s a crazy fool too!” And it gave her a spark of satisfaction to have judged him so severely in her mind.

He meanwhile was rubbing his hand over his face as if to wipe out unpleasant thoughts, or perhaps simply to hide a sardonic smile, and then, catching the girl’s eye, he pressed her once more:

“What’s your name? Tell me your name.”

*Gabrielle Roy*

## Ballet Class



© *Shayne Robinson* 2005

A young girl takes part in a ballet class for underprivileged children at the community hall in Alexandra Township in Johannesburg, South Africa. After studying ballet in London, England, and dancing professionally, prima ballerina Penelope Thlooe returned to Alexandra because she believes many of the children have talent but need access to proper training in order to succeed.

Picture: Shayne Robinson, Photowire Africa - <http://photojournobl.at.co.za>

## **PERSONAL RESPONSE TO TEXTS ASSIGNMENT**

**Suggested time: approximately 45 to 60 minutes**

You have been provided with three texts on pages 1 to 4. In the poem “To a Pessimist,” the speaker asks pessimists to overcome their fear and reconsider their vision of the future. In the excerpt from *The Tin Flute*, Florentine recognizes an opportunity she is afraid to ignore. In the photograph, Shayne Robinson captures the optimism of youthful ambition in a ballet class in post-apartheid South Africa.

### **The Assignment**

**What do these texts suggest about the interplay between fear and foresight when individuals make life-altering choices? Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience.**

#### **In your writing, you must**

- use a prose form
- connect one or more of the texts provided in this examination to your own ideas and impressions

**CRITICAL / ANALYTICAL RESPONSE TO LITERARY TEXTS ASSIGNMENT**  
**Suggested time: approximately 1½ to 2 hours**

Do *not* use the texts provided in this booklet for the Critical / Analytical Response to Literary Texts Assignment. Choose from short stories, novels, plays, screenplays, poetry, films, or other literary texts that you have studied in English Language Arts 30–1. When considering the works that you have studied, choose a literary text (or texts) that is meaningful to you and relevant to the following assignment.

**The Assignment**

**Discuss the idea(s) developed by the text creator in your chosen text about the interplay between fear and foresight when individuals make life altering choices.**

*In your planning and writing, consider the following instructions.*

- Carefully consider your *controlling idea* or how you will create a strong *unifying effect* in your response.
- As you develop your ideas, support them with appropriate, relevant, and meaningful examples from your choice of literary text(s).

## Critical / Analytical Response to Literary Texts Assignment

### *Initial Planning*

You may use this space for your initial planning. This information assists markers in identifying the text you have chosen to support your ideas. The markers who read your composition will be very familiar with the literary text you have chosen.

Literary Text and  
Text Creator

---

---

---

---

### *Personal Reflection on Choice of Literary Text*

**Suggested time: 10 to 15 minutes**

Briefly explore your reasons for selecting the literary text as support for your response. Markers will consider the information you provide here when considering the effectiveness of your supporting evidence.

---

---

---

---

---

---

---

---

---

---

## ***English Language Arts 30–1 Part A: Written Response Standards Confirmation***

### ***Background***

For all diploma examination scoring sessions, Learner Assessment staff use a process of standards confirmation to establish and illustrate expectations for students' work in relation to the scoring criteria and to ensure scoring consistency within and between marking sessions. Because there are several diploma examination administrations and scoring sessions each school year, the standards must remain consistent for each scoring session in the school year and, similarly, from year to year.

Standards for student achievement start with both the demands of the Program of Studies for Senior High School English Language Arts and the interpretation of those demands through learning resources and classroom instruction. These agreed-upon standards are also exemplified in the kinds of tasks and the degree of independence expected of students. All these complex applications of standards precede the design, development, and scoring of each diploma examination.

The Standards Confirmation Committee is composed of experienced teachers from representative regions of the province. These teachers work with the Learner Assessment staff responsible for the development, scoring, and results-reporting for each diploma examination. Teacher-members participate over a two-year period and are required to serve as group leaders or markers during at least one of the subsequent marking sessions.

There are two essential parts to applying standards at the point of examination scoring: the expectations embedded in the scoring criteria and the examples of students' work that illustrate the scoring criteria within each scoring category. The scoring categories and scoring criteria are available to teachers and students via the 2007/2008 English Language Arts 30–1 Information Bulletin. During each of the January and June marking sessions, example papers selected by members of the Standards Confirmation Committee are used to train markers. Subsequent to each marking session, the example papers that received scores of Satisfactory (S), Proficient (Pf), and Excellent (E) are posted on the Alberta Education web site at [www.education.alberta.ca](http://www.education.alberta.ca) in the documents entitled *Examples of the Standards for Students' Writing*.

During the standards confirmation process,

- the appropriateness of the standards set by the examination in relation to students' work is confirmed
- student responses that clearly illustrate the standards in the scoring categories and the scoring criteria are selected and are used when training markers
- rationales that explain and support the selection of sample papers in terms of the scoring categories, scoring criteria, and students' work are written

## *Impressions from Standards Confirmation January 2008*

### *Personal Response to Texts Assignment*

#### *Preparing to Mark*

- When marking a response, markers consciously return to the **Focus** section of the scoring criteria to reorient themselves to the distinction between the two scoring categories. Markers take care to read the students' comments in the *Initial Planning* section, wherein students might indicate their reasoning and intention in choosing a particular prose form.
- Markers review the texts provided in the assignment and reread the prompt and assignment at the start of each marking day. Markers expect that the students' ideas and impressions are informed by the details within the text(s) and the contextual information presented in the preamble. Standards Confirmers found that many students employed greater specificity when using details from the text(s) or, alternatively, when "fleshing out" the text(s) with their own imaginative details.

#### *Choice of Prose Form*

- Standards Confirmers observed that many students have developed more confidence in dealing with the strengths and constraints of different prose forms and have often opted to use explicit reference to a text or texts within a creative response. When the markers considered the student's creation of **voice**, the focus was on "the context created by the student in the chosen prose form." Markers also carefully considered the effectiveness of "the student's development of a **unifying effect**." These distinctions are especially significant when assessing creative responses.

#### *Explicit Reference to Text*

- Standards Confirmers found that students making explicit references to the texts did so with varying degrees of plausibility relative to the historical context established in the response, and that imaginative details that may not have accurately reflected historical fact were understandable. Frequently, markers recognized that, with varying degrees of originality, the fiction created by the student paralleled one or more of the texts provided. Similarity between the premise for the narrative or the student's personal experience and the other texts was understandable given classroom practice and the nature of the assignment.

#### *Implicit Reference to Text*

- As in the past, some students did not explicitly support their ideas "with reference to one or more of the texts presented." In some responses, an obvious parallel to the text(s) was apparent, whereas in others, an implicit understanding of and connection to the text(s) were evident in the presentation of ideas. The student's exploration of ideas and impressions, however, must address the question in the assignment, and

markers must be able to identify the student's inferences and the implicit relationship between the topic, the texts, and the student's ideas and support. Standards Confirmers observed that, with varying degrees of success, students have found creative ways of *explicitly* representing the relationship linking topic, text reference, and ideas regardless of the chosen prose form. Standards Confirmers suggested that markers might occasionally need to read a student's work more than once to appreciate what a student has attempted and, in fact, accomplished.

### ***Critical / Analytical Response to Literary Texts Assignment***

- In the Critical / Analytical Response to Literary Texts Assignment, students employed a number of approaches to fulfill the assignment. The assignment demanded that students choose their literature judiciously to address the ideas that the text creators develop regarding “the interplay between fear and foresight when individuals make life-altering choices.” Students chose from a wide variety of literary texts, including film, to support their ideas. Where students elected to use more than one text, Standards Confirmers noted that students did so with varying degrees of familiarity and specificity. In these, as in all cases, markers considered the student's treatment of the texts, the selection and quality of evidence, and how well that evidence was integrated and developed to support the student's ideas.
- Standards Confirmers observed that most students considered the implications of the full assignment and demonstrated an understanding of the significance of the interplay between fear and foresight when individuals make life-altering choices. Some students appropriately used a creative approach to organize and express their ideas in a critical and/or analytical manner.

### ***Reminders for Markers***

- Check for the literary text(s) selection in the Critical / Analytical Response to Literary Texts Assignment *before* beginning to mark the paper, especially given the increasing number of new texts appearing in student responses in the examination. Students assume that markers have recently taught the literary text(s).
- Markers must consider the student's comments presented in the Personal Reflection on Choice of Literary Text(s) when assessing the scoring category of Supporting Evidence. Some students reveal thoughtful awareness of their purpose in choosing a particular text.

## *Examples of Students' Writing with Teachers' Commentaries*

English Language Arts 30–1

Personal Response to Texts Assignment, January 2008

Example 1 Scored Satisfactory (S)

### *Initial Planning*

Your initial planning will assist markers in identifying the text or texts to which you are responding.

For each text you will reference, briefly identify the central idea that is most relevant to what you intend to explore.

Ballet Class by Shaqne Robinson, can't give  
up hope,

Briefly identify what idea you intend to explore.

Mather trying to decide if she wants  
to change careers fear that she won't  
succeed holds her back, she doesn't see  
the possibilities

State your choice of prose form. You may respond using a personal, creative, or analytical perspective. Do not use a poetic form.

(Page 1 of 5)

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example Scored Satisfactory (S)

Planning

- Fear is a funny thing, it can help us get through difficult situations, can also hold back

Text: - My man works in the payroll department of BJ Services

- Been doing it for 20 years
- tired!
- wants to do something else, won't try cause afraid

P#1 :- Her fear that she won't succeed, that she is ~~held~~ too old stops her from charging

- tell her all the time that she would do fine

business

succeed  
succeed

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example Scored Satisfactory (S)

*If you are using a word processor, staple your Personal Response here.  
You may make corrections directly on your printed page(s).*

Personal Response to Texts Assignment

A Used Bookstore  
Written Work

For over twenty years, my mother has been working as a payroll advisor. Currently, she is an employee of B.J. Services, an oil company with offices worldwide. She is payed well and money is not an issue. My mother is growing tired of her job. She is constantly talking about quitting and either going to work for another company, or starting up a buisness of her own. One of her dreams is to own a used bookstore. However she is too afraid that she won't succeed.

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example Scored Satisfactory (S)

In life, we can't be constantly afraid of failure or we would never accomplish anything. The photograph "Ballet Class" by Shayne Robinson is a great example. My mother needs to take a cue from the young girl in the photo and overcome her fear so she can reach her goal. Often, when a person is afraid, he can never see anything but a negative outcome. This is very true for my mother, who doesn't see herself owning and running a successful business. When asked, she always gives excuses as to why she

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example Scored Satisfactory (S)

won't quit. Usually they center around her  
psychique, how much they need her at work, and  
of course, "I'm too old to start over," is  
always on the tip of her tongue.

Sometimes it is very hard to leave  
what is familiar to you. Risks can be  
scary things, but without them, life would  
be boring. In order to overcome our fears,  
we need to be prepared. Having a plan and  
knowledge of what you're trying to do can  
allow you to see the possibility of a  
positive result.

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

SCORING CRITERIA	RATIONALE
<p><b>Ideas and Impressions (S)</b></p> <ul style="list-style-type: none"> <li>• The student’s exploration of the topic is generalized.</li> <li>• Perceptions and/or ideas are straightforward and relevant.</li> <li>• Support is adequate and clarifies the student’s ideas and impressions.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p>The student explores the <b>generalized</b> idea that “In life, we can’t be constantly afraid of failure or we would never accomplish anything” and concludes with the <b>straightforward idea</b> about foresight that “Having a plan and knowledge of what you’re trying to do can allow you to see the possibility of a positive result”.</p> <p>This idea is developed through the student’s <b>relevant</b> exploration of the mother’s desire to leave her current job to “work for another company, or starting up a business of her own” such as a used bookstore. The <b>perceptions</b> that the mother “is growing tired of her job” and that “money is not an issue”, but that “she is too afraid that she won’t succeed” are <b>straightforward</b> in showing how the fear of failure is stopping her. The student also includes the <b>relevant idea</b> that “when a person is afraid, he can never see anything but a negative outcome”.</p> <p><b>Adequate</b> examples of <b>support</b> about the mother’s fears as in “When asked, she always gives excuses as to why she won’t quit” and “Usually they center around her paycheque, how much they need her at work, and of course, ‘I’m too old to start over’” <b>clarify the student’s ideas and impressions</b>.</p>

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

SCORING CRITERIA	RATIONALE
<p><b>Presentation (S)</b></p> <ul style="list-style-type: none"> <li>• The voice created by the student is apparent.</li> <li>• Stylistic choices are adequate and the student’s creation of tone is conventional.</li> <li>• The unifying effect is appropriately developed.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p>The voice created by the student is <b>apparent</b> and consistent in statements such as “This is very true for my mother, who doesn’t see herself owning and running a successful buisness” and “Risks can be scary things, but without them, life would be boring”.</p> <p><b>Stylistic choices</b> such as “My mother needs to take a cue from the young girl” and “always on the tip of her tongue” <b>are adequate</b>. The statement “In order to overcome our fears, we need to be prepared” creates a <b>conventional tone</b>.</p> <p><b>The unifying effect</b> established in the comparison of the mother’s inability to overcome her fear “that she won’t succeed” to the photograph’s “young girl” who does overcome her fear draws to the <b>appropriate</b> and generalized conclusion that “Sometimes it is very hard to leave what is familiar to you”.</p>

English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008

Example 2 Scored Satisfactory (S)

*Initial Planning*

Your initial planning will assist markers in identifying the text or texts to which you are responding.

For each text you will reference, briefly identify the central idea that is most relevant to what you intend to explore.

To a Pessimist → There is a possibility of good events in the future, despite how bleak it may appear

Briefly identify what idea you intend to explore.

Fear can limit perception of the positive possibilities of the future.

State your choice of prose form. You may respond using a personal, creative, or analytical perspective. Do not use a poetic form.

Letter

Fear can prevent <sup>one</sup> from seeing the <sup>possible</sup> positive outcomes in the future. Fear can limit perception of <sup>positive possibilities</sup> ~~possible positive~~ of the future.

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example 2 Scored Satisfactory (S)

*Planning*  
begin w/ how afraid people are, how fear has clouded foresight  
of the future with negative thoughts, but remind how  
good things may yet come

- Cold War
- date examples
- excerpts.
- exam

• conclude on how positive the future may become.

(Page 2 of 5)

English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008

Example 2 Scored Satisfactory (S)

*If you are using a word processor, staple your Personal Response here.  
You may make corrections directly on your printed page(s).*

Personal Response to Texts Assignment

Written Work

Dear Francesco:

I recently heard about how you had been thinking about making a deal with Softrack Ltd. and I believe that you should go for it. I know how long ~~if~~ you have spent trying to get your own record store off the ground and the risks involved in associating with Softrack, but there are many potential benefits. Fear can limit our perception of positive possibilities in the future. You're afraid that this deal may ruin your business or diminish your reputation, but you cannot let fear cloud

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example 2 Scored Satisfactory (S)

your foresight. Do you remember when we wrote our diplomas and all you could think about was everything that could go wrong? You worried that you could fail and not ~~be~~ graduate or that you might have written too messy and not have been able to have been marked. Fear was removing your foresight just as it is now. You ended up doing really well on those exams and made it into college because of that. Think of what could happen if your deal turns out to be good for your business. Sometimes caution can have horrible consequences simply because it prevents you from acting. Don't

(Page 4 of 5)

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example 2 Scored Satisfactory (S)

let your fear cloud your foresight. In the  
words of James Lasdun, "the gods... have been  
known to bless/as well as punish." Sometimes  
good things do come our way, so don't let your  
fear of the bad things get the better of you.

Your friend,

Carlos

(Page 5 of 5)

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY–2**

SCORING CRITERIA	RATIONALE
<p><b>Ideas and Impressions (S)</b></p> <ul style="list-style-type: none"> <li>• The student’s exploration of the topic is generalized.</li> <li>• Perceptions and/or ideas are straightforward and relevant.</li> <li>• Support is adequate and clarifies the student’s ideas and impressions.</li> </ul> <p style="text-align: center;"><b>S</b></p>	<p>In the form of a letter to Francesco, the student explores the <b>generalized</b> idea that “Fear can limit our perception of positive possibilities in the future” and concludes with the <b>straightforward</b> idea that “Sometimes good things do come our way, so dont let your fear of the bad things get the better of you”. The description of Francesco’s record store, his hard work in its development, and the proposed association with Softrack leads to the <b>relevant</b> consideration of “what could happen if your deal turns out to be good for your business”.</p> <p><b>Adequate support</b> is provided with the comparison of the business venture to writing diploma exams, as in “Do you remember when we wrote our diplomas and all you could think about was everything that could go wrong?”. This example is extended to the fear that “you could fail and not graduate or that you might have written too messy and not have been able to have been marked”. The last example of support is provided by the quotation from the poem, “the gods ... have been known to bless/ as well as punish”, which <b>clarifies the student’s ideas and impressions</b>.</p>

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY–2**

SCORING CRITERIA	RATIONALE
<p><b>Presentation (S)</b></p> <ul style="list-style-type: none"> <li>• The voice created by the student is apparent.</li> <li>• Stylistic choices are adequate and the student’s creation of tone is conventional.</li> <li>• The unifying effect is appropriately developed.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p><b>Voice</b> is <b>apparent</b> in Carlos’ expression of concern for his friend such as “I know how long you have spent trying to get your own record store off the ground” and “You’re afraid that this deal may ruin your business or diminish your reputation”. Colloquial expressions such as “you should go for it” and “get the better of you” help to sustain the voice of friendship.</p> <p>Shifts in the point of view from first person to second person as in “I recently heard about how you had been thinking about making a deal with Softrack Ltd.” and “You ended up doing really well on those exams” create a <b>conventional tone</b>. <b>Adequate stylistic choices</b> are evident in imperative sentences such as “Think of what could happen” and “Don’t let your fear cloud your foresight.” and in the alliteration in the sentence “Sometimes caution can have horrible consequences, simply because it prevents you from acting”.</p> <p>The <b>unifying effect</b> regarding the interplay between fear and foresight at times of crucial choice <b>is appropriately developed</b> by such sentences as “Fear can limit our perception of positive possibilities in the future” and “Fear was removing your foresight just as it is now”. The student concludes with the appropriate comment “Sometimes good things do come our way, so don’t let your fear of bad things get the better of you”.</p>

English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008

Example 1 Scored Proficient (Pf)

*Initial Planning*

Your initial planning will assist markers in identifying the text or texts to which you are responding.

For each text you will reference, briefly identify the central idea that is most relevant to what you intend to explore.

The Tin Flute - Florentine thinking about her future,  
being afraid of what could happen, but also  
seeing that Jean could be her future

Briefly identify what idea you intend to explore.

The idea that the future is important, but one  
still has doubts, and sometimes fear might even  
stop you. But foresight might push you to make  
a choice. Like when I moved from my home  
here.

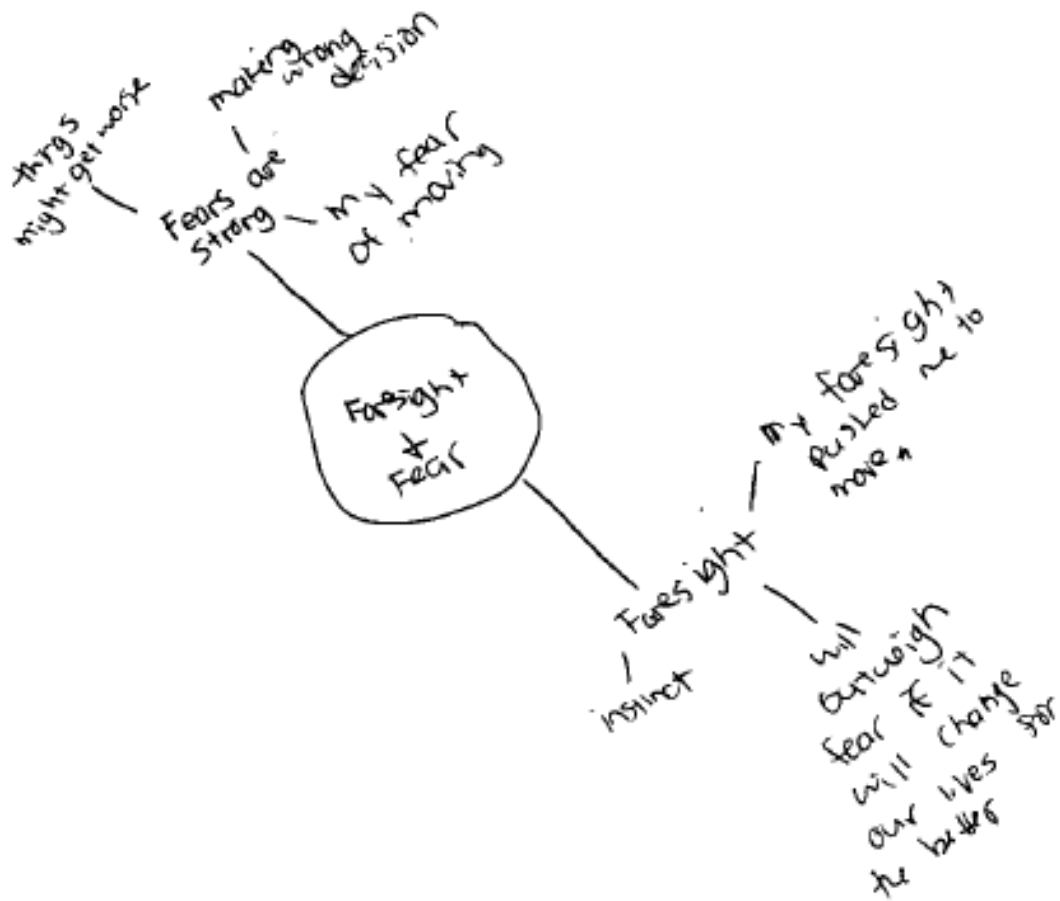
State your choice of prose form. You may respond using a personal, creative, or analytical perspective. Do not use a poetic form.

personal

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example 1 Scored Proficient (Pf)

Planning



(Page 2 of 5)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Proficient (Pf)**

Fear can be a very powerful adversary, when you are making decisions about your future. However, having the foresight to see what benefits making a life altering decision can provide for you can help you to create a better future for yourself. In the excerpt from “The Tin Flute” Florentine is caught in a struggle between fear and foresight. I myself have also dealt with this struggle between fear and foresight. It is a powerful and challenging struggle, with many different aspects to consider. However, when the change will alter a person’s life for the better, the fear becomes lesser, and we will push past it to make the change.

The future can sometimes seem very scary, especially when you are in a position to make a life altering decision. I know because I had to make such a decision, only a year ago. I was given the choice to stay in the town where I was, or move to the city, where I would have more of a chance to learn and grow. However, when I was first given this choice, all I could think about was how afraid I was of change, and how afraid I was that I would make the wrong decision. In the story, Florentine is in a similar situation. She can leave life the same, and continue on, or she can make a decision that could be life altering, and go out with Jean Levesque. She knows that if she does, it will change her life forever, and she can see how it might be good, because she was “confident that he would be prosperous in the future”, but she’s also afraid. I had feelings similar to this, when I had to make my decision. I knew that moving to the city would be beneficial for my future, because I would be able to go out and see the world, but at the same time, I didn’t want my life to change. I was afraid of things going badly, just like Florentine.

(Page 3 of 5)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Proficient (Pf)**

What if Jean is not right for her, what if the city was not right for me? Even when you have the foresight to see how life will be better, fear can still stop you.

If you want a change badly enough, even the fear will not be able to stop you. I was very afraid of making the decision as to whether to move or not, I wondered if it was the right decision, and I didn't know what my life would be like after moving. But I did realize that it would be better, no matter what happened, because it would change my life, and that's what I needed. Florentine begins to see this in the story, after she observes Jean, and sees that he is different from other men. She is still afraid, but she goes to talk to him, and considers his offer to take her to a movie. She instinctually feels that it is the right decision, she is filled with a "strong instinct" which "urge[s] her to ally herself" with him. This is the same sort of feeling which I felt towards moving, even though I was afraid, I felt an urge within myself to go, to take the chance, and change my life. Feelings like this most often come forth when things are not going well. This was the case for me, and it is also the case for Florentine. She is miserable in her job, and she is not happy with her life. She knows that with Jean Levesque she has a chance at happiness which she may never have again. I was not happy with my life, being in a small town, with no opportunities, and I knew that if I turned down the offer that was made to me, I would never have a chance like it again. I also knew that by making the decision to change my life I would have a chance to be happy. I felt as though life couldn't get better, unless it changed in a major way. In the end, my instinct, and foresight won out over fear. I made the decision to leave my old life behind and start a new one here. It was a life altering decision, and my life has changed for the better. In the story, Florentine also appears to

(Page 4 of 5)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Proficient (Pf)**

be heading for the life altering choice. In order to make a life altering choice, you must have the foresight to overcome the fears that you have about this choice.

There is a major interplay between your fears, and your foresight into the future, when you are faced with a life altering decision. I faced this, and so does Florentine in the story excerpt. There are many things to consider, but when you feel that the change is going to be for the better, a brighter future outweighs the fears that come with change. Instinctually we want to make decisions that will change our lives for the better, and so we will push past the fear, to a better life.

(Page 5 of 5)

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—PROFICIENT–1**

SCORING CRITERIA	RATIONALE
<p><b>Ideas and Impressions (Pf)</b></p> <ul style="list-style-type: none"> <li>• The student’s exploration of the topic is purposeful.</li> <li>• Perceptions and/or ideas are thoughtful and considered.</li> <li>• Support is specific and strengthens the student’s ideas and impressions.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student <b>purposefully explores the topic</b> by connecting the student’s own fears and foresight to those of Florentine: “Florentine is caught in a struggle between fear and foresight. I myself have also dealt with this struggle between fear and foresight”. The idea that “when the change will alter a person’s life for the better, the fear becomes lesser, and we will push past it to make the change” is <b>thoughtful</b>.</p> <p>The <b>considered</b> idea that “moving to the city would be beneficial for my future, because I would be able to go out and see the world” is <b>thoughtfully</b> tied to Florentine’s dilemma regarding Jean Lévesque: “She is still afraid, but she goes to talk to him, and considers his offer to take her to a movie”. The student also draws a parallel to the desperation of Florentine’s situation in her own recognition that “I felt as though life couldn’t get better, unless it changed in a major way”.</p> <p>The <b>specific support</b> around the concept of instinct, a textual reference, <b>strengthens the student’s ideas</b> regarding how instinct affects decision-making in such statements as “She is filled with a ‘strong instinct’ which ‘urge[s] her to ally herself’ with him” and “This is the same sort of feeling which I felt towards moving, even though I was afraid, I felt an urge within myself to go, to take the chance, and change my life”.</p>

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—PROFICIENT–1**

SCORING CRITERIA	RATIONALE
<p><b>Presentation (Pf)</b></p> <ul style="list-style-type: none"> <li>• The voice created by the student is distinct.</li> <li>• Stylistic choices are specific and the student’s creation of tone is competent.</li> <li>• The unifying effect is capably developed.</li> </ul> <p style="text-align: center; font-size: 2em;"><b>Pf</b></p>	<p>The student creates a <b>distinct voice</b> in statements such as “However, when I was first given this choice, all I could think about was how afraid I was of change, and how afraid I was that I would make the wrong decision” and “In the end, my instinct, and foresight won out over fear”.</p> <p>Stylistic choices are <b>specific</b> in such balanced sentences as “I was afraid of things going badly, just like Florentine. What if Jean is not right for her, what if the city was not right for me?”. <b>Tone is competently created</b> in the sentence “But I did realize that it would be better, no matter what happened, because it would change my life, and that’s what I needed”.</p> <p>The <b>unifying effect is capably developed</b> by the student’s repeated parallels between Florentine’s uncertainty about Jean and the narrator’s concern about moving to the city as illustrated by the comments “Florentine is in a similar situation”, “This was the case for me, and it is also the case for Florentine”, and “I faced this, and so does Florentine in the story excerpt”.</p>

English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008

Example 2 Scored Proficient (Pf)

*Initial Planning*

Your initial planning will assist markers in identifying the text or texts to which you are responding.

For each text you will reference, briefly identify the central idea that is most relevant to what you intend to explore.

---

---

---

---

Briefly identify what idea you intend to explore.

---

---

---

---

State your choice of prose form. You may respond using a personal, creative, or analytical perspective. Do not use a poetic form.

---

anticipate, precaution, discretion, expect  
Foresight - anticipate & provide for future needs  
fear - ~~disturb~~ or alarm caused by impending danger or alarm

There is additional space for written work on pages 8, 10, and 12.

-worry, concern, terrified  
-be afraid of

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Proficient (Pf)**

*Planning*

(Page 2 of 4)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Proficient (Pf)**

The Cycle of Life

My life has become a never ending track with out any bumps, slopes, or curves in the road. Everyday I wake up to go to the same job, where I do the same tasks, see the same people, and do the same thing, day in and day out.

Life at the bakery is anything but exciting. I know what to expect each and everyday. At nine o'clock when I arrive, there will be the homey smell of the bread baking and the peaceful warmth of the soon to be busy kitchen. At 12 o'clock I will hear the chuckling of Mr. Dowly when he arrives in his beat up old mini van to pick up the bread order for his store. Not only are these the things I have come to know and love over the years, yet began to hate for the lack of thrill and excitement.

Ever since I was a child I have loved to dance and perform. Dancing was the one thing I had to look forward to and to help drag me through the lengthy days at the bakery. When I was growing up my parents had made me a deal that if I worked at the bakery after school until five, then they would pay for dance lessons. They had never really looked at dancing to be a profession. They always said, "Sara, you know dancing will never get you anywhere. Why don't you just work in the bakery and help out with our business?" However, dancing was always the profession I had dreamed of. I always envisioned dancing would be the savior that I required in order to rescue me from the dead end job my parents had hand picked for me. Plus, what teenage girl really dreams of working in a bakery for the rest of her life?

When I was seventeen years old, I was asked to try out for one of the top dancing schools in the province. My parents were not open to this idea and would not even consider it. They told me I was crazy for even asking. Not even a spoiled child could be

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Proficient (Pf)**

as stubborn as they were. I was so flustered, all my life they had been caging me in and molding me like play-do to become whatever they wanted me to be.

Out of rage, spite, and pure rebellion I decided to secretly try out for the school. I figured I could either curl up in my room and become the puppet they wanted me to be or I could face the consequences, good or bad, which may come of my actions.

As I left that day my parents were at work and I was left home alone with my thoughts running marathons through my head. I kept envisioning all the phenomenal things that could possibly come from it. The judges being amazed by me, the crowd cheering, and the praise I would acquire from my dance friends. At the same time I had this fear of me falling down, the crowd booing, and worst of all the reaction of my parents if they found out I had went. I figured instead of fearing what would happen for once in my life, I would finally break away and fly for the first time.

I was able to conquer my fears of the unknown and made it to the school for the try out. After a long day, a lot of fun, and mountainous amounts of stress, I found out I had not made the cut. It was something I would not tell my parents, until later years when they would have less emotions and thoughts on the issue. It was not about whether or not I made it into the school, it was about facing my fears and my doubts. The contest opened my eyes and allowed me to see that there are a lot of options out there, and it is possible to break away from the set life my parents have chosen for me.

(Page 4 of 4)

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—PROFICIENT–2**

SCORING CRITERIA	RATIONALE
<p><b>Ideas and Impressions (Pf)</b></p> <ul style="list-style-type: none"> <li>• The student’s exploration of the topic is purposeful.</li> <li>• Perceptions and/or ideas are thoughtful and considered.</li> <li>• Support is specific and strengthens the student’s ideas and impressions.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student creates, as a prose form, a first person narrative based on implicit references to <i>The Tin Flute</i> and “Ballet Class” to <b>explore purposefully</b> the idea of the interplay between fear and foresight when making a life-altering choice. The student establishes the context by beginning the story with “My life has become a never ending track with out any bumps, slopes, or curves in the road”, and then expresses the narrator’s desire that “I always envisioned dancing would be the savior that I required in order to rescue me from the dead end job my parents had hand picked for me”.</p> <p>The student demonstrates <b>thoughtful and considered ideas</b> as she explores both the narrator’s foresight “I kept envisioning all the phenomenal things that could possibly come from it. The judges being amazed by me, the crowd cheering, and the praise I would acquire from my dance friends” and the fear “At the same time, I had this fear of me falling down, the crowd booing, and worst of all the reaction of my parents if they found out I had went”. <b>The support</b> found in “I figured I could either curl up in my room and become the puppet they wanted me to be or I could face the consequences, good or bad, which may come of my actions” <b>is specific and strengthens the student’s ideas and impressions.</b></p>

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—PROFICIENT–2**

SCORING CRITERIA	RATIONALE
<p><b>Presentation (Pf)</b></p> <ul style="list-style-type: none"> <li>• The voice created by the student is distinct.</li> <li>• Stylistic choices are specific and the student’s creation of tone is competent.</li> <li>• The unifying effect is capably developed.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student creates a <b>distinctive voice</b> in “Plus, what teenage girl really dreams of working in a bakery for the rest of her life?”, “Not even a spoiled child could be as stubborn as they were”, and “Out of rage, spite, and pure rebellion I decided to secretly try out for the school”.</p> <p>The student’s <b>stylistic choices are specific and create a competent tone</b> as in “Everyday I wake up to go to the same job, where I do the same tasks, see the same people, and do the same thing, day in and day out” and “At 12 o’clock I will hear the chuckling of Mr. Dowly when he arrives in his beat up old mini van to pick up the bread order for his store”. The unexpected conclusion to the narrator’s audition for the dance school is expressed succinctly: “After a long day, a lot of fun, and mountainous amounts of stress, I found out I had not made the cut”.</p> <p>The <b>unifying effect</b> about the narrator’s struggle to confront fear and pursue a dream <b>is capably developed</b> as she concludes “It was not about whether or not I made it into the school, it was about facing my fears and my doubts”.</p>

English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008

Example 1 Scored Excellent (E)

*Initial Planning*

Your initial planning will assist markers in identifying the text or texts to which you are responding.

For each text you will reference, briefly identify the central idea that is most relevant to what you intend to explore.

THE TIN FLUTE by Gabrielle Boy. The idea that life-altering choices hold the element of change which may be the reason ind. (Florentine) possess both fear and foresight in their decision. Idea that experience and desire curries the direction of decisions.

Briefly identify what idea you intend to explore.

My experience moving out to Surrey and how my definition of fear as well as foresight changed and altered as my time there progressed. How my initial fervor and excitement quickly became resentment and regret.

State your choice of prose form. You may respond using a personal, creative, or analytical perspective. Do not use a poetic form.

Essay in the form of personal narrative.

(Page 1 of 7)

English Language Arts 30-1  
 Personal Response to Texts Assignment, January 2008

Example 1 Scored Excellent (E)

Suggest about the interplay <sup>Planning</sup> btwn FEAR & FORESIGHT when individuals make life-altering choices?

Fear: feeling of distress or alarm caused by danger or pain that is about to happen.  
Foresight: ability to anticipate and provide for future needs.  
 Ans: wonder & respect mixed w/ dread.

~~Response:~~ Personal Narrative:

Journeys Life-altering choices provide a difference sense of fear in each individual.

The Tin Flute Gabrielle Fat

idea of hindsight possibly, contrast Florentine from Jean. Beautiful concept may not always seem so once achieved.

Fear of Jean b/c if together her life would change, no longer pulled by the ritual of everyday habits, never would it be the same yet ~~fore~~ I left because that she wants.

- feared
- o change
  - o bad decisions
  - o what if factor
  - o missed opportunities
  - o regret.
  - o sense of finality.
- But can be over come by foresight. into the direction change will take.

Stay  
 ↓  
 my experience,  
 relation/comparison  
 to similarities

English Language Arts 30-1  
Personal Response to Texts Assignment, January 2008

Example 1 Scored Excellent (E)

If you are using a word processor, staple your Personal Response here.  
You may make corrections directly on your printed page(s).

Personal Response to Texts Assignment

Written Work

INTERPLAY BETWEEN FEAR & FORESIGHT WHEN IND. MAKE LIVE ALT. CHOICES:  
#INTRO: general, into two concepts: The Tin Flute: Gabrielle Ray  
and my personal experience of moving to Surrey.

#I → ~~Tin Flute~~ and idea of change.

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Excellent (E)**

**PERSONAL RESPONSE TO TEXT:**

The concept of choice brings with it a sense of power and control. Each possibility and opportunity that results in the outcome of any decision is infinite. The perpetuity of it all is what creates the excitement and motivation for any life-altering transformation. But with any choice comes change, and change harbors a sense of fear. Fear of change is slightly different than say the fear of spiders, or enclosed spaces. The fear of change develops from an anxiety towards making an error; the 'what-if' factor becomes a big part of why it takes a lot of courage to make any surmountable alteration in our lives. We begin to fear making choices on the off-chance that we may have been wrong or mistaken in our judgment. After the first step is taken there is no turning back to the way things used to be because life is forever changed. Yet it still occurs you see brave individuals grasping life by the horns and attempting the unthinkable. They the step towards a different path than the one they followed yesterday. It is the foresight and anticipation of tomorrow after they choose the right course of action that provides the encouragement to reform some major aspect of their lives. Fear is not without forethought, they are peanut butter and jelly to the bread of change and gained experience; one does not come without the other.

Gabrielle Roy cleverly explores this idea of a new way of being through the story "The Tin Flute". A young barmaid expresses her discontent with the reality of her current situation. She becomes trapped in the mundane cycle of waiting on and smiling, waiting on again and still smiling for customers that fail to provide any sense of fulfillment for her. Stuck in a job that is repetitive and

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Excellent (E)**

redundant, lacking any spice with which to engage her, Florentine becomes obsessed with a particularly intriguing customer named Jean Levesque. He holds with him an air of unique superiority and stature. Among the other patrons who Florentine views as greasy, lip-smacking, gluttonous gaping mouths, Levesque captures her eye. Although initially in annoyance and frustration Florentine judged him harshly and critically, but soon begins to see him through a new perspective.

It is through her hidden observation and attempt at nonchalant interest, Florentine looks at Levesque and sees prosperity, dignity, elegance. He represents the qualities that she wishes to see in her own life, he would be a way of escaping her current reality and pursuing the things that she believes would truly make her happy. Jean Levesque, in essence, personalizes her dream world into one neat little package. When Florentine thinks to herself that Levesque may be nothing more than a machinist at the moment but represents a future with the promise of a tomorrow she is willing to take a leap and allow herself the make that life-altering choice. Even though all he has asked her to do was to accompany him to the movies, her life would still never be the same after the fact. This is why she fears that moment when she must decides whether she says yes and takes a step down a new course of life, or declines his offer and always wonders what could have been.

The struggle that we are faced with as to which side of the fence we must choose to stand on is our ultimate decision as to the direction that we want our lives to take. It is a struggle because we have no way of predicting what may

(Page 5 of 7)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Excellent (E)**

come about as a result of our choice. Perhaps for me, I make decisions based largely on my hindsight. Looking back our vision is always twenty-twenty as we know the outcome and are then able to make appropriate imaginary should-have and would-have substitutions so that the end product really would have turned out like we had initially hoped. Two years after the fact I look back on a particularly grueling period in my life and I realize that I am not so different from Florentine in the fact that I too struggled to make decisions and choices that would change my life, but my desire for the prize gave me the drive to work for what I had thought I wanted.

As a highly competitive softball player I have experienced many highs and lows in the world of sport. You dedicate your whole life to an opportunity that rides on fate and chance. The most challenging opportunity for me however became the time I spent on my own when I moved out to Surrey, BC. All my life I had always aimed for higher and higher goals: best pitcher in the province, highest team batting average, lowest ERA, medal at Nationals, and so on. One day I decided that in order for me to gain any sort of collegiate future in the game of softball I had to get experience with the best of the best. At that time BC was at the top of the pack, domination in every national event, and naturally going out there to play was the most tempting.

My choice to go out there was the most life-altering choice I have ever made. I finished my tenth grade year in seven months time; I left all my family and friends at home and moved out on my own to live with my coach and his family at the tender age of sixteen. I gave up movies and sleepovers, and lunch

(Page 6 of 7)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 1 Scored Excellent (E)**

hours just so that I could be the best at what I did. Was it scary? You bet it was. I had never experienced such a feeling of anxiety and apprehension because I could only think of all the possible what if and maybes that could occur. It was also a final sort of decision, once I began to embark on the journey there was no turning back.

But I had to make the leap just as Florentine would have to decide. In my case the promise of a better tomorrow turned out to be a flaky agreement that became distorted and horrific reality, much like your reflection in a fun house mirror. It was the most challenging eight months I have ever survived and looking back I would never fathom even daring to attempt that adventure a second time around. It was a nightmare that taught me lessons about life and people that I don't think I will soon be forgetting. Choices are made based on many aspects, but fear and foresight play major roles in the determination of how they are made. At times fear may prevent of from moving towards that change, but foresight overrules and gives us that extra boost of motivation that allows us to step over that line and change forever. Through my experience and Gabrielle Roy's interpretation of a life changing move, change is achieved only through and inner determination to overcome our fears and engage in the positive anticipation of what may come.

(Page 7 of 7)

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—EXCELLENT–1**

SCORING CRITERIA	RATIONALE
<p><b>Ideas and Impressions (E)</b></p> <ul style="list-style-type: none"> <li>• The student’s exploration of the topic is insightful.</li> <li>• Perceptions and/or ideas are confident and discerning.</li> <li>• Support is precise and aptly reinforces the student’s ideas and impressions.</li> </ul> <p style="text-align: center;"><b>E</b></p>	<p>The student offers an <b>insightful exploration of the topic</b> through a <b>discerning</b> comparison of Florentine’s predicament with that of the student: “Through my experience and Gabrielle Roy’s interpretation of a life changing move, change is achieved only through and inner determination to overcome our fears and engage in the positive anticipation of what may come”.</p> <p>The <b>perception</b> that Florentine “becomes trapped in the mundane cycle of waiting on and smiling, waiting on again and still smiling for customers that fail to provide any sense of fulfillment for her” is both <b>confident and discerning</b>. The understanding that with “nonchalant interest, Florentine looks at Levesque and sees prosperity, dignity, elegance” articulates Lévesque as a prospect and is crystallized in the statement that Lévesque “in essence, personalizes her dream world into one neat little package”.</p> <p>The personal account of the student is <b>precise and apt</b> and extends the analysis of the role of foresight to provide the motivation for change. The analysis of Florentine and the student’s own circumstances functions to show skillfully that change is only accomplished through an “inner determination to overcome our fears and engage in the positive anticipation of what may come”.</p>

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—EXCELLENT–1**

SCORING CRITERIA	RATIONALE
<p><b>Presentation (E)</b></p> <ul style="list-style-type: none"> <li>• The voice created by the student is convincing.</li> <li>• Stylistic choices are precise and the student’s creation of tone is adept.</li> <li>• The unifying effect is skillfully developed.</li> </ul> <p style="text-align: center;"><b>E</b></p>	<p><b>The voice created by the student is convincing</b> as in “The perpetuity of it all is what creates the excitement and motivation for any life-altering transformation. But with any choice comes change, and change harbors a sense of fear” and “Stuck in a job that is repetitive and redundant, lacking any spice with which to engage her, Florentine becomes obsessed with a particularly intriguing customer named Jean Levesque”. <b>Stylistic choices</b> such as “the promise of a better tomorrow turned out to be a flaky agreement” and a “distorted and horrific reality, much like your reflection in a fun house mirror” are <b>precise</b>. Likewise, lines such as “Among the other patrons who Florentine views as greasy, lip-smacking, gluttonous gaping mouths, Levesque captures her eye” and “It is a struggle because we have no way of predicting what may come about as a result of our choice” display an <b>adept tone</b>. While errors do occur in the text of the paper, <b>the proportion of error in terms of the complexity and length of the response</b> are consistent with first-draft writing.</p> <p>The student <b>skillfully develops the unifying effect</b> of the interplay between the nightmare of fear and the promise of foresight in the moment of a life altering decision by creating a clear parallel between Florentine’s apprehension about Jean and the student’s anxiety in joining the softball team. The student concludes: “At times fear may prevent of from moving towards that change, but foresight overrules and gives us that extra boost of motivation that allows us to step over that line and change forever”.</p>

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Excellent (E)**

*Initial Planning*

Your initial planning will assist markers in identifying the text or texts to which you are responding.

For each text you will reference, briefly identify the central idea that is most relevant to what you intend to explore.

---

---

---

---

Briefly identify what idea you intend to explore.

---

---

---

---

State your choice of prose form. You may respond using a personal, creative, or analytical perspective. Do not use a poetic form.

---

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Excellent (E)**

*Planning*

(Page 2 of 5)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Excellent (E)**

**Potential**

In the middle of the darkened room the young girl snapped to attention, her eyes focused on the mirrored image in front of her. Shadows clung to her form, clad in tight grey leotard, born from the single light dangling solemnly above her head. The other lights had already burnt out, the charred glass the only reminder of how wonderfully lit the dance hall used to be.

Times had been tough, she mused, as her foot slid forward, catching on the slivers of wood from the neglected hardwood floor. Her grandmother had often told her stories of beautiful *prima ballerinas* and, on one such occasion, pulled out a wrinkled piece of paper, yellowed with age: a poster for the ballet performance of *Swan Lake*. The image of the lithe dancer had remained imprinted in her head, dancing on the backs of her eyelids when she closed her eyes. Three days later, her grandmother had died, and with her the stories.

Her arm moved upwards into the third position. Her father was strictly against dancing, he thought it was a useless waste of time and money, so when she had gone to him, a glossy pamphlet in one hand, and handed it to him, she quickly turned away and left without a word. She knew he would say no before the sound of cursing and ripping paper met her ears.

As she leapt into a spin, the shadows morphing around her, her eyes caught on a small, glass jar filled with bills and coins. She had been saving up for years, hoping to be able to use the money to attend a good college or university in England, hoping to get away from her family in Cape Town, hoping to study ballet but her father had expressly refused to pay the rest of the tuition the school called for.

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Excellent (E)**

A buzzing sound from her wrist watch broke the silence and she stopped dancing to walk over and slide a plain brown dress over the worn leotard she was wearing. The pink shoes were wrapped delicately in an old towel and stowed at the bottom of her bag and the elastic yanked out of brown curly locks, sending the mass cascading down her back.

The rain began as she left the building. She stumbled blindly through the streets, her head bowed against the torrent of rain and hail, and ducked under the green and white striped awning for the local grocery store. A flash of red, crimson and romantic, caught her eye and she turned, body freezing when she found herself staring at an elegant knot of black hair as the woman bent slightly to pin a plain white flyer up on the advertising board.

When the woman turned, she caught sight of the flyer –

**THE JOHANNESBURG SCHOOL FOR BALLET**

**For children interested in studying ballet**

**The classes will be taught by Penelope Thloloe, the acclaimed ballerina. Thloloe studied ballet at the Dance Institution in London, England and is looking for students with a passion for dance.**

**Applicants please call...**

(Page 4 of 5)

**English Language Arts 30–1  
Personal Response to Texts Assignment, January 2008**

**Example 2 Scored Excellent (E)**

Her heart skipped a beat and she quickly ran after the woman in the scarlet suit, breathlessly waving back at the ad, the rain streaming down her face. The woman laughed and nodded, digging through her purse before holding out another white sheet of paper covered in boxes and lines; the application form. When she reached out to accept the paper with a trembling hand, the woman pulled back.

“This is for serious dance students only. If you fill out this application form and are accepted into my school, your life will change. Are you sure about this?”

A brief pause - her father and her grandmother fighting in her head, the bruises forming from the practice she had just taught herself ached, the poster of the ballerina flashed briefly when she blinked - then a small brown hand gently pulled the paper from the woman’s hand.

“Yes”

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—EXCELLENT—2**

SCORING CRITERIA	RATIONALE
<p><b>Ideas and Impressions (E)</b></p> <ul style="list-style-type: none"> <li>• The student’s exploration of the topic is insightful.</li> <li>• Perceptions and/or ideas are confident and discerning.</li> <li>• Support is precise and aptly reinforces the student’s ideas and impressions.</li> </ul> <p style="text-align: center;"><b>E</b></p>	<p>The student’s narrative exploration of a young girl in Cape Town caught between the inspiring “stories of beautiful <i>prima ballerinas</i>” of her grandmother and the hostile pragmatism of her father “it was a useless waste of time and money” is <b>insightful</b>. The student deftly captures the interplay between fear and foresight in the young girl when, at the end of the response, she is asked by the woman with the application: “Are you sure about this?”. The young girl pauses as the struggles and hopes of her life crystallize, “her father and her grandmother fighting in her head, the bruises forming from the practice she had just taught herself ached, the poster of the ballerina flashed briefly when she blinked”, and then girl makes her choice: “a small brown hand gently pulled the paper from the woman’s hand. ‘Yes’”.</p> <p>The descriptions of the young girl’s circumstances of poverty and purpose are embedded with <b>confident</b> and <b>discerning perceptions</b> as in “The other lights had already burnt out, the charred glass the only reminder of how wonderfully lit the dance hall used to be”, “As she leapt into a spin, the shadows morphing around her, her eyes caught on a small, glass jar filled with bills and coins. She had been saving up for years”, and “she stopped dancing to walk over and slide a plain brown dress over the worn leotard”.</p> <p><b>Support is precise and aptly reinforces</b> the student’s internalization of the photograph’s image and implication in examples such as “In the middle of the darkened room the young girl snapped to attention, her eyes focused on the mirrored image in front of her. Shadows clung to her form” and “Times had been tough, she mused, as her foot slid forward, catching on the slivers of wood from the neglected hardwood floor”.</p>

**English Language Arts 30–1 January 2008  
Personal Response to Texts Assignment**

**EXAMPLE PAPER—EXCELLENT–2**

SCORING CRITERIA	RATIONALE
<p><b>Presentation (E)</b></p> <ul style="list-style-type: none"> <li>• The voice created by the student is convincing.</li> <li>• Stylistic choices are precise and the student’s creation of tone is adept.</li> <li>• The unifying effect is skillfully developed.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p><b>The voice created by the student is convincing</b> and compelling as in: “Shadows clung to her form, clad in tight grey leotard, born from the single light dangling solemnly above her head” and “She knew he would say no before the sound of cursing and ripping paper met her ears”.</p> <p><b>Stylistic choices are precise</b> as in the deliberately repeated images of hair: “the elastic yanked out of brown curly locks, sending the mass cascading down her back” and “she found herself staring at an elegant knot of black hair”. As well, the student’s early emphasis on the imagery of shadows and greyness is pointedly and effectively contrasted by the “flash of red, crimson and romantic,” worn by the woman who pins up the flyer. <b>The student’s creation of tone is adept:</b> “She stumbled blindly through the streets, her head bowed against the torrent of rain and hail, and ducked under the green and white striped awning for the local grocery store”.</p> <p>The student’s <b>unifying effect</b>, in the use of dance positions in the first half of the response, in the repetition of the image of a hand holding a pamphlet or paper, and in the reiteration of the girl’s father and grandmother at the end, <b>is skillfully developed.</b></p>

English Language Arts 30-1  
Critical / Analytical Response to Literary Texts Assignment, January 2008

Example Scored Satisfactory (S)

*Initial Planning*

You may use this space for your initial planning. This information assists markers in identifying the text you have chosen to support your ideas. The markers who read your composition will be very familiar with the literary text you have chosen.

Literary Text and  
Text Creator

"On a Rainy River"  
by Tim O'Brien

**Personal Reflection on Choice of Literary Text**  
Suggested time: 10 to 15 minutes

Briefly explore your reasons for selecting the literary text as support for your response. Markers will consider the information you provide here when considering the effectiveness of your supporting evidence.

I chose this text because in the short story Tim O'Brien had to make a few life altering choices, Tim had looked at all the pros and cons of each decision and also had lots of fear and foresight in each decision.

Sometimes ~~we~~ individuals are faced with conflict or obstacles that they don't agree with, but  
Additional space is provided for *Personal Reflection on Choice of Literary Text* on page 18. "I was a coward, I went to war"  
"All of us, ~~we~~ I suppose, like<sup>17</sup> to believe that in a moral emergency we will behave like [heroes]"

English Language Arts 30-1

Critical / Analytical Response to Literary Texts Assignment, January 2008

Example Scored Satisfactory (S)

Personal Reflection on Choice of Literary Text

Planning

Theme - Sometimes people are faced with conflict or obstacles, ~~but~~ are willing to sacrifice in which they don't believe in, though but are obliged to go against their will.

Thesis - Life altering decisions are evident ~~in~~ when Tim O'Brien decides to go to Canada, ~~but~~ ~~he~~ ~~stops~~ at the Tip Top Lodge, and decides to go to war.

Interplay - action and reaction; interaction.

Topic Sentence #1 - Tim O'Brien takes a big step in his life when he makes the decision to flee to Canada.

Topic sentence #2 - Tim decides to make a stop at the Tip Top Lodge, where he decides to take a rest.

Topic Sentence #3 - Tim deciding to go to war.

Conclusion - Memorable close - sometimes in life you have to go against what you believe, just to live a successful life.

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Satisfactory (S)**

Critical Response

Life Altering

Life is full of major decisions that are life altering and are very important in one's future. These great decisions help develop a person internally and help shape them for the real world. Sometimes people are faced with conflict or obstacles that they do not agree with, but are obliged to go against their will. In the short story "On a Rainy River," by Tim O'Brien we are shown the interplay between making these life altering decisions. The life altering decisions are evident when Tim O'Brien decides to flee to Canada, stopping at the Tip Top Lodge, and deciding to go to war.

Tim O'Brien takes a big step in his life when he makes the decision to flee to Canada. When Tim receives his draft letter back in Worthington, Minnesota he is absolutely petrified about the fact that he has to go to war in Vietnam. At this time in Tim's life he is working at a pig factory and has just become a young adult. He is unsure with what he should do, because he does not even believe in why his country is fighting in this war. The fact of going to war and killing resembles Tim's job at the pig factory, and how the pigs are slaughtered every day. "All of us, I suppose, like to believe that in a moral emergency we will behave like [heroes]." Some people are not exactly suited for war, and it can be very demoralizing when faced with the fact that you could easily die. Tim has enormous amounts of fear when faced with question whether to go to war or not. Tim ends up deciding to not go to war, and to flee to Canada. This is a big decision that impacts Tim's life enormously.

Secondly, Tim stop's at the Tip Top Lodge, where he decides to a take a rest. The decision to stop along the way at the Tip Top Lodge did not seem like a big decision. Tim decided to spend a few days there, and met an amazing man eighty one year old man, Elroy

(Page 3 of 5)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Satisfactory (S)**

Berdahl. When Elroy and Tim first met, Elroy knew Tim was in trouble and was fleeing the war. He never confronted or asked Tim about anything that Tim was doing. He just knew that Tim was in trouble and he was there to help. Tim spent quite a few days there helping Elroy, and just letting time pass while he thought about his decision to run away from his hometown. The decision to stop at the Tip Top Lodge has not seemed to be a difficult one, though it sure proved to be life altering. Elroy Berdahl was one of the greatest things that happened to Tim. He had given Tim a whole new foresight on life, and made Tim realize many things in life. Tim now wondered if he did make the right decision to flee the war, and not just to go on with life and fight in something he didn't believe in.

Tim's most drastic life changing decision came when he decided to go to war. Elroy had taken Tim out on his boat northward near the Canadian border fishing. Elroy was an intelligent man, and was going to see if Tim really was going to flee the war and go to Canada. Elroy stopped the boat and started fishing, while Tim started to contemplate whether to jump out and swim to Canada, or to stay and end up going to a war he didn't believe in fighting. As Tim keeps on thinking about this enormous decision, he becomes very emotional. He fears everything about the war and also feels terrible that he will be deserting his country and hometown if he leaves to Canada. Elroy finally starts of the Evinrude engine, and heads back for the Tip Top Lodge. Tim decided not to desert his country and people. Though, he decided to go to war for something he did not believe in. "I was a coward, I went to war." Tim looked forward at the decision he had made, but knew he still did not believe in the war he was fighting for.

Sometimes people are obliged to go against their wills, when faced with conflict or obstacles. Tim's decision to go to Canada and to stop at the Tip Top Lodge changed his whole

(Page 4 of 5)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Satisfactory (S)**

life. Otherwise Tim might have not ended up going to war, and who knows where his life would have taken him. It is important to look at all the different positives and negatives when faced with life altering decisions. Sometime's in life you have to go against in what you believe, just to live a successful life.

(Page 5 of 5)

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

SCORING CRITERIA	RATIONALE
<p><b>Thought and Understanding (S)</b></p> <ul style="list-style-type: none"> <li>• Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic.</li> <li>• Literary interpretations are general but plausible.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p>The student begins with the <b>straightforward</b> idea “Life is full of major decisions that are life altering and are very important in one’s future”. <b>Ideas</b> linking the short story “On The Rainy River” to the difficulty of making significant decisions are <b>relevant</b>: “Sometimes people are faced with conflict or obstacles that they do not agree with, but are obliged to go against their will”.</p> <p>The student points to fear in the statement “Tim has enormous amounts of fear when faced with question whether to go to war or not” and foresight in “Tim looked forward at the decision he made, but knew he still did not believe in the war he was fighting for”. The student <b>demonstrates a generalized comprehension of the topic</b> and the interplay of fear and foresight in: “He fears everything about the war and also feels terrible that he will be deserting his country and hometown if he leaves to Canada”.</p> <p>The <b>literary interpretations</b> such as “Some people are not exactly suited for war, and it can be very demoralizing when faced with the fact that you could easily die”, “When Elroy and Tim first met, Elroy knew Tim was in trouble and was fleeing the war” and “He had given Tim a whole new foresight on life, and made Tim realize many things in life” are <b>general but plausible</b>.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

SCORING CRITERIA	RATIONALE
<p><b>Supporting Evidence (S)</b></p> <ul style="list-style-type: none"> <li>• Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness.</li> <li>• A reasonable connection to the student’s ideas is suitably maintained.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p><b>Support is general</b> as in “When Tim receives his draft letter back in Worthington, Minnesota he is absolutely petrified about the fact that he has to go to war in Vietnam” and “Tim spent quite a few days there helping Elroy, and just letting time pass while he thought about his decision to run away from his hometown”.</p> <p>The student’s choice to include the quotation from the short story “All of us, I suppose, like to believe that in a moral emergency we will behave like [heroes]” is <b>appropriately chosen</b> to reinforce the recognition that “Some people are not exactly suited for war, and it can be very demoralizing when faced with the fact that you could easily die”. Thus, a <b>reasonable</b> connection between the ideas “He just knew that Tim was in trouble and he was there to help” and “Elroy Berdahl was one of the greatest things that happened to Tim” and “Tim decided not to desert his country and people. Though, he decided to go to war for something he did not believe in” is <b>suitably maintained</b>. The student’s presentation of such details as “The fact of going to war and killing resembles Tim’s job at the pig factory, and how the pigs are slaughtered every day” and “Elroy finally starts of the Evinrude engine, and heads back for the Tip Top Lodge”, while <b>appropriate</b> to the discussion, <b>lacks persuasiveness</b> as there is little development or connection to the student’s subsequent ideas.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

SCORING CRITERIA	RATIONALE
<p><b>Form and Structure (S)</b></p> <ul style="list-style-type: none"> <li>• A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately.</li> <li>• The unifying effect or controlling idea is presented and maintained generally; however, coherence may falter.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p><b>A straightforward arrangement of ideas and details</b> such as “The life altering decisions are evident when Tim O’Brien decides to flee to Canada, stopping at the Tip Top Lodge, and deciding to go to war”, “He is unsure with what he should do, because he does not even believe in why his country is fighting in this war”, and “Tim’s most drastic life changing decision came when he decided to go to war” <b>provides direction for the discussion that is developed appropriately.</b></p> <p><b>The controlling idea</b> that “Sometimes people are obliged to go against their wills, when faced with conflict or obstacles” <b>is presented and maintained generally.</b> The student creates a <b>unifying effect</b> by establishing the challenge facing Tim, “Tim has enormous amounts of fear when faced with question whether to go to war or not”, examining the nature of his dilemma, and suggesting that Elroy helps Tim to come to a conclusion, “He had given Tim a whole new foresight on life, and made Tim realize many things in life”; however, <b>coherence does falter</b> regarding how exactly Elroy is “one of the greatest things that happened to Tim”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

SCORING CRITERIA	RATIONALE
<p><b>Matters of Choice (S)</b></p> <ul style="list-style-type: none"> <li>• Diction is adequate.</li> <li>• Syntactic structures are straightforward, but attempts at complex structures may be awkward.</li> <li>• Stylistic choices contribute to the creation of a conventional composition with an appropriate voice.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p>Diction is <b>adequate</b> as demonstrated in “we are shown the interplay between making these life altering decisions”, “Tim has enormous amounts of fear”, and “This is a big decision that impacts Tim’s life enormously”.</p> <p><b>Syntactic structures are straightforward</b> as in “Elroy was an intelligent man, and was going to see if Tim really was going to flee the war and go to Canada” and “As Tim keeps on thinking about this enormous decision, he becomes very emotional”. <b>Attempts at complex structures</b> are occasionally <b>awkward</b> as in “Elroy stopped the boat and started fishing, while Tim started to contemplate whether to jump out and swim to Canada, or to stay and end up going to a war he didn’t believe in fighting” and “Sometime’s in life you have to go against in what you believe, just to live a successful life”.</p> <p><b>Stylistic choices contribute to the creation of an appropriate voice</b> as in “These great decisions help develop a person internally and help shape them for the real world” and “The decision to stop at the Tip Top Lodge has not seemed to be a difficult one, though it sure proved to be life altering”.</p>

**English Language Arts 30–1 June 2007  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—SATISFACTORY**

<b>SCORING CRITERIA</b>	<b>RATIONALE</b>
<p><b>Matters of Correctness (S)</b></p> <ul style="list-style-type: none"> <li>• This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics.</li> <li>• There may be occasional lapses in control and minor errors; however, the communication remains clear.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">S</p>	<p><b>The writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics:</b> “At this time in Tim’s life he is working at a pig factory and has just become a young adult” and “It is important to look at all the different positives and negatives when faced with life altering decisions”.</p> <p><b>Occasional lapses in control</b> appear in sentences such as “Tim decided to spend a few days there, and met an amazing man eighty one year old man, Elroy Berdahl”; however, <b>communication remains clear.</b></p>

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Proficient (Pf)**

*Initial Planning*

You may use this space for your initial planning. This information assists markers in identifying the text you have chosen to support your ideas. The markers who read your composition will be very familiar with the literary text you have chosen.

Literary Text and  
Text Creator

Death of a Salesman By: Arthur Miller

***Personal Reflection on Choice of Literary Text***  
**Suggested time: 10 to 15 minutes**

Briefly explore your reasons for selecting the literary text as support for your response. Markers will consider the information you provide here when considering the effectiveness of your supporting evidence.

I selected the text because Miller does  
a great job exploring human inner being. He shows  
us the role fear has played and parasitism  
well. The character Willy has had to make many  
decisions which also helps write an accurate  
essay

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Proficient (Pf)**

Critical/Analytical Response

The Death of a Salesman

Thousands of people have to make important decisions everyday but can fear and foresight limit us to decisions we make? In the play “Death of a salesman” written by Arthur Miller many important decisions have to be made but many of the characters face fear when deciding what they will do with the future or remorse from the decisions of past. The character Willy Loman, who is constantly saying things and then contradicting himself later, has to make important decisions, some that he regrets from the past, some that will influence the present and others that will form the future. Remembering past mistakes can influence foresight and fear when making decisions for the future.

Willy Loman is a man lost in the past, his sons are his most precious possession but when Biff, his older son, decides he is not going to make the same mistakes as his father has Willy loses himself and his grasp on reality. Willy made many mistakes in the past; these are shown through flashbacks throughout the play. As Biff and Happy are growing up Willy tries to teach them the way to live in life. “Be liked and you will never want” was his main focus throughout the play, it was not about liking what you do for yourself but what others think of you this led to his eventual downfall. In the past Willy had to make some important decisions. One of them was that he had to decide first of all, before his children were born, whether or not he would face his fears and risk all he had ever known to go with his brother to Alaska or to stay and find another career. He decided when he met Dave Singleman, a successful salesman, that he wanted to be a salesman just like Dave “That’s when I knew. At the age of 84 he could go into any city

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Proficient (Pf)**

pick up the phone and be loved and respected by so many different people.” Willy wanted a life of this sort because if he was liked he would never want. He decided he would not go to Alaska with his brother, instead he would try to become an influential salesman like his friend Dave. Once Willy made a decision he never looked back because he believed you were to “Never leave a job until you’re finished”. As his life moved forward into being a salesman he came to think that it was one of the best jobs you could have and that jobs that were not business related were less important. If Willy would have used his foresight to the best of his abilities he would have pursued a career that involved labor because in that area he had natural talent. Biff says “There is more of pops in that front block than anywhere else” and this is very true because Willy was a builder not a seller and when he lost his view on how he could make his future good he made bad decisions which causes him to fail. Poor foresight led to Willy being unhappy with himself and being unhappy with Biff. These first few decisions set Willy on a path of one bad choice after another.

Willy is constantly talking about his brother Ben, an extremely rich and successful man, and wonders how his brother became like this but if you look to what Willy has said earlier you find that he answered his own question “He knew what he wanted and went out and got it” if Willy knew what he truly wanted, not something others may like, but what he wanted he would have been a success also. Willy kept on pursuing sales and poured everything he had into his career. During the play he makes some decisions and one of them is to ask his boss, Howard, for another position in the company. As Willy enters Howard’s office you truly begin to understand Willy. He knows what the right

(Page 3 of 6)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Proficient (Pf)**

things are to do but he fails to do them himself, many times he tells his sons that everyone likes a joker and big talker but later he also says “That’s the thing with Charlie he’s a man of few words and people respect him”. He realizes what has to be done to gain the respect of people around him but he fails to take his own advice. Willy tries to stand up for himself in Howard’s office by saying “You can’t eat an orange and throw the peel away; a man is not a piece of fruit” but it’s too late, Howard realizes that Willy is not a salesman and that by employing him it is a disservice to Willy because he will just keep living the lie of his life. Howard fires Willy which continues leading Willy down the road to failure. Willy realizes his worst fears when Biff finally understands the truth about the Loman family. “We’ve been talking in a dream for the last fifteen years... I looked outside and saw everything I loved...and I could have it all as soon as I say I know who I am.” When Biff understands that he has to face his father and let go of the artificial hopes his family has put upon him he will be able to become what he wants to be and move into the life that he wants. Willy continues to live in the fear of not being liked by his son and his decisions turn from bad to worse.

Willy starts thinking about things in the future and this is when you see fear influence all his decisions. He is lost and afraid that Biff will not accept him or follow the plans Willy has laid out for him. Willy understands that throughout his whole life nothing has been accomplished “I have to go get seeds...I’ve got nothing in the ground” he has not planted anything that will blossom in the future. To show how truly desperate Willy was for a good future and to redeem his past he tells his boys “The woods are burning boys...now tell me some good news”. He knows that he has failed his life so far and that

(Page 4 of 6)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Proficient (Pf)**

his only chance of a good future is through Biff's life. The first thought of ending his own life comes when Willy says to Charlie "Funny y'know after all the highways, trains, appointments and years a man is worth more dead than alive", Charlie simply says "No one that's dead is worth anything" but Willy is quite convinced that the only way to accomplish something in the future is to help Biff financially with insurance money. "You can't leave the same way you came in" is one of the things Willy says to Ben when debating whether or not to kill himself; Ben's reply is "A diamond is hard and rough to touch". Willy knows that it will be hard to kill himself but that if he does he will be giving his son a good future, a diamond. He has fears that his plan will not work shown through Ben's dialogue "Don't make a fool of yourself Willy" but to Willy's downfall he ignores his own advice once again and commits suicide. The insurance money is void because Willy ended his life on purpose and although he had the best intentions his life was just as Charley said it, worthless. Willy lived his life in fear of being rejected and when it finally happened he did not have enough foresight to see that he was making terrible decisions. Happy doesn't understand why Willy ended his own life but Charlie helps clarify "He's a man way out there in the blue riding on a smile and shoeshine but when the world starts not smiling back, that's an earthquake." Willy ended his life because his greatest fears were personified when people stopped smiling back. "A salesman's got to dream boy." is one of the last lines in the play; it really shows that although you can dream and look to the future you also have to make sure that your dreams line up with your abilities. Willy didn't see that and he ended up wasting his life.

(Page 5 of 6)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Proficient (Pf)**

Losing touch with reality can be a fatal flaw if you are planning for the future. Willy lost everything he had to the point of his life because of his lack of foresight and not being able to control his fears. His past present and future in the play were quite similar with one of the only differences being that his future ending in his death. Fear limited Willy to what he could accomplish and his lack of foresight caused him to make many poor decisions. Fear and foresight have to always be taken into account and remembered when making life changing choices.

(Page 6 of 6)

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—PROFICIENT**

SCORING CRITERIA	RATIONALE
<p><b>Thought and Understanding (Pf)</b></p> <ul style="list-style-type: none"> <li>• Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic.</li> <li>• Literary interpretations are revealing and sensible.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student offers the <b>thoughtful idea</b> that characters fear “deciding what they will do with the future” and fear their “remorse from decisions of past”. The overarching <b>idea</b> that “Fear limited Willy to what he could accomplish and his lack of foresight caused him to make many poor decisions” is <b>considered</b>. From this perspective, the student examines Willy’s decisions in terms of past, present and future elements.</p> <p><b>Literary interpretations are revealing</b> in the student’s observations regarding Willy’s flawed belief that “it was not about liking what you do for yourself but what others think of you”. Similarly, such statements as “If Willy would have used his foresight to the best of his abilities he would have pursued a career that involved labor because in that area he had natural talent”, and “Willy was a builder not a seller” represent a <b>competent comprehension</b> of the relationships between the literary text and the topic. <b>Literary interpretations are sensible</b> when the student suggests that Willy “is lost and afraid that Biff will not accept him or follow the plans Willy has laid out for him”. The student’s statement “He knows that he has failed his life so far and that his only chance of a good future is through Biff’s life” demonstrates a <b>competent comprehension</b> of Willy’s attempt to live vicariously through Biff’s possible successes.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—PROFICIENT**

SCORING CRITERIA	RATIONALE
<p><b>Supporting Evidence (Pf)</b></p> <ul style="list-style-type: none"> <li>• Support is specific, and well chosen to reinforce the student’s ideas in a persuasive way.</li> <li>• A sound connection to the student’s ideas is capably maintained.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p><b>Support is specific and reinforces the student’s ideas in a persuasive way:</b> “Willy tries to teach them the way to live in life. ‘Be liked and you will never want’”. The student anchors this idea in statements such as “he wanted to be a salesman just like Dave ‘That’s when I knew. At the age of 84 he could go into any city pick up the phone and be loved and respected by so many different people’”. Furthermore, the detail “He decided he would not go to Alaska with his brother, instead he would try to become an influential salesman like his friend Dave” is <b>well chosen</b> to support Willy’s stubborn commitment to his choices, “Once Willy made a decision he never looked back”.</p> <p><b>A sound connection to the student’s ideas is capably maintained</b> through the descriptions of Willy’s crumbling ability to cope: “To show how truly desperate Willy was for a good future and to redeem his past he tells his boys ‘The woods are burning boys...now tell me some good news’”. Furthermore, the student’s observations are <b>capably maintained</b> when saying that Willy “has fears that his plan will not work shown through Ben’s dialogue ‘Don’t make a fool of yourself Willy’” and are supported by quoting Charlie “‘He’s a man way out there in the blue riding on a smile and shoeshine but when the world starts not smiling back, that’s an earthquake’”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—PROFICIENT**

SCORING CRITERIA	RATIONALE
<p><b>Form and Structure (Pf)</b></p> <ul style="list-style-type: none"> <li>• A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably.</li> <li>• The unifying effect or controlling idea is coherently sustained and presented.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The <b>purposeful arrangement</b> of this critical/analytical response is chronological and organic, paying particular attention to Willy’s attempt to reconcile his living in the past with the demands of the present and the need to address the ever ethereal future. This format is set out in the introductory <b>controlling idea</b>: “The character Willy Loman, who is constantly saying things and then contradicting himself later, has to make important decisions, some that he regrets from the past, some that will influence the present and others that will form the future. Remembering past mistakes can influence foresight and fear when making decisions for the future” and is <b>developed capably</b> by such statements as “These first few decisions set Willy on a path of one bad choice after another” and “Willy starts thinking about things in the future and this is when you see fear influence all his decisions”. This train of thought is pursued in the statement, “Willy lived his life in fear of being rejected and when it finally happened he did not have enough foresight to see that he was making terrible decisions”.</p> <p><b>The unifying effect</b> that “Remembering past mistakes can influence foresight and fear” is <b>coherently sustained and presented</b> through Willy’s desperate fear of rejection and his growing awareness that Biff is rejecting Willy’s plans for him and culminates in “although you can dream and look to the future you also have to make sure that your dreams line up with your abilities”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—PROFICIENT**

SCORING CRITERIA	RATIONALE
<p><b>Matters of Choice (Pf)</b></p> <ul style="list-style-type: none"> <li>• Diction is specific.</li> <li>• Syntactic structures are generally effective.</li> <li>• Stylistic choices contribute to the creation of a considered composition with a capable voice.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p><b>Diction</b> in such phrases as “form the future”, “lost in the past”, and “let go of the artificial hopes” is <b>specific</b>.</p> <p><b>Syntactic structures are generally effective</b> as in the periodic sentence: “his life was just as Charley said it, worthless” and the parallel phrasing, “Poor foresight led to Willy being unhappy with himself and being unhappy with Biff”. The use of the appositive in “he will be giving his son a good future, a diamond” is also <b>effective</b> especially given the emphasis on the diamond being “hard and rough to touch”.</p> <p><b>Stylistic choices contribute to the creation of a considered composition</b> in alliterative phrases like “his sons are his most precious possession”, “Singleman, a successful salesman, and “living the lie of his life”. The student also effectively employs figurative language in the use of “he has not planted anything that will blossom in the future” and in “Willy ended his life because his greatest fears were personified when people stopped smiling back”.</p> <p>The student demonstrates a <b>capable voice</b> through descriptive and colloquial phrases like “everyone likes a joker and big talker” and “Willy was a builder not a seller”.</p>

**English Language Arts 30–1 June 2007  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—PROFICIENT**

SCORING CRITERIA	RATIONALE
<p><b>Matters of Correctness (Pf)</b></p> <ul style="list-style-type: none"> <li>• This writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics.</li> <li>• Minor errors in complex language structures are understandable considering the circumstances.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>Given the complexity and length of the response and considering the circumstances, <b>minor errors in complex language structures are understandable. Competence and control of correct sentence construction, usage, grammar</b> are evident in “The character Willy Loman, who is constantly saying things and then contradicting himself later, has to make important decisions, some that he regrets from the past, some that will influence the present and others that will form the future”, “One of them was that he had to decide first of all, before his children were born, whether or not he would face his fears and risk all he had ever known to go with his brother to Alaska or to stay and find another career”, and “He realizes what has to be done to gain the respect of people around him but he fails to take his own advice”. Correct use of a semi-colon is demonstrated in “Willy made many mistakes in the past; these are shown through flashbacks throughout the play” and “‘A salesman’s got to dream boy’ is one of the last lines of the play; it really shows that although you can dream and look to the future you also have to make sure that your dreams line up with your abilities”.</p>

English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008

Example Scored Excellent (E)

*Initial Planning*

You may use this space for your initial planning. This information assists markers in identifying the text you have chosen to support your ideas. The markers who read your composition will be very familiar with the literary text you have chosen.

Literary Text and  
Text Creator

Henrik Ibsen

A Doll's House

**Personal Reflection on Choice of Literary Text**

**Suggested time: 10 to 15 minutes**

Briefly explore your reasons for selecting the literary text as support for your response. Markers will consider the information you provide here when considering the effectiveness of your supporting evidence.

- Nora was trapped in a Doll's House

- repressive relationship + society

- Wanted to leave to create her own destiny

- feared for future / society's disapproval / well-being

- Overcame them and left

"skylark" "squirrel"

When an individual is ~~trapped~~ <sup>her</sup> trapped between fears and  
their foresight of the future, she can overcome her fears if her  
determination is strong enough  
for a new  
future

English Language Arts 30-1  
Critical / Analytical Response to Literary Texts Assignment, January 2008

Example Scored Excellent (E)

*Personal Reflection on Choice of Literary Text*

1 - Her fears = her wellbeing, her children, society

2 - foresight of future, wants to be like Linda her foil

3 - How she overcomes them.

\* Lit technique = symbols, tree = Nora / Torvald relationship, doors = trapped window = freedom  
author history = "I am not fighting for woman's rights, but for human rights." Pushed for equal, Victorian society

- Cannot eat macarons

- Marriage has fallen through with Torvald

(Page 2 of 6)

English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008

Example Scored Excellent (E)

**A powerful determination**

Critical/Analytical Response

In numerous religions from around the world, one is taught that humans were created apart from animals. To use Christianity as an example, man was created in the likeness of God to shepherd and watch over the animals that surrounded him. Yet man is similar to the beast in a number of ways. We feel hunger, fear, attraction and longing in much the same way as other animals. We watch over and nurse our young as other mammals do and even reproduce in much the same way. Yet the single dividing detail, the constant reminder of our separation from all other known forms of life is our ability of foresight. Our gift, and curse, to be able to plan into the future – instead of simply living from day to day, is what sets us apart. However, what if one’s fear of the future compels them to avoid making life-altering decisions? The primary protagonist from Henrik Ibsen’s *A Doll’s House*, Nora, is a prime example of what might happen when one is caught between their fear and their foresight. When an individual is trapped between her fears and foresight and must make a life-altering decision, she can overcome her fears if her determination for a new future is powerful enough.

When honored for his dedication to women’s rights, Henrik Ibsen simply stated “I am not fighting for women’s rights, but for human rights.” His belief that Victorian society was unfair and repressive towards women is clearly evident in his play *A Doll’s House*. The protagonist, Nora Helmer, is an upper-middle class woman married to a new promoted husband named Torvald. It is Christmas and whereas times had been hard for Nora in the past, she is certain that Torvald’s recent promotion will soon lead to the end

(Page 3 of 6)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Excellent (E)**

of their financial problems. The marriage appears to be a happy one, with Torvald lovingly calling Nora his “skylark” or “squirrel”, which are in actuality belittling comments; however it is soon revealed that their marriage is only a superficial one where Nora is treated as a child. She is thought of as her husband’s possession and therefore lives only to please him. When confiding in a close friend, Christine Linde, Nora reveals that she had taken a loan without her husband’s knowledge, an action which is forbidden in the repressive Victorian society in which Nora lives, with a forged signature in order to save Torvald’s life. She is confident that when Torvald hears of this that he will protect her, but instead he becomes enraged and worries that she might have destroyed his precious reputation. At this moment, Nora Helmer realizes that all along she has been living in an unequal marriage in an unequal society. Her departure, despite her fears, is thought to be one of the most famous exits in a play ever. Her foresight of the future, that she will be forever caged in her doll’s house lest she take action, comes about when she realizes that she is in an unfair relationship. The simple fact that Torvald has forbidden Nora to eat macaroons, her favorite treat, is an indication of Torvald’s possessive nature. The fact that she is completely dependent on Torvald, not allowed to work, do as she wishes or even simply take a loan without his express consent is signal that she is living in an unfair society. There are also a variety of symbols which Ibsen employs throughout the play. The Christmas tree, initially so beautiful and immaculate, represents the Helmer’s marriage; however as the play progresses into the second Act, the tree becomes disheveled and hideous as Nora realizes that her marriage isn’t a thing of beauty after all. The main room with the numerous closed doors and the single window is also indication of Nora’s entrapment. The doors always remain closed to her in the same way that

(Page 4 of 6)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Excellent (E)**

society is closed off to her as well; however her one opportunity for freedom, the window, is to leave her oppressive marriage and society behind and to venture out alone into the world. Nora realizes this through foresight, yet initially, her fears overcome her foresight.

Nora's numerous fears prevent her from leaving Torvald and finding freedom and she must overcome them if she is to find fulfillment. Her initial fear is for her well-being. She had been raised to live in a fairly well-off manner by first her father and then Torvald and fears having to provide for herself if she leaves Torvald. She would no longer be able to live in the manner to which she had become accustomed if she left Torvald, yet in exchange she would gain freedom. Her second fear was for that of her family. She had been taught by society that her first and foremost duty was not to herself, but to her family and children because she was a woman. Her final and perhaps greatest fear is that of society. In her warm house Nora is warm, content and accepted by society. Yet, outside the house the winter weather rages and storms. This represents society's displeasure at those who leave the boundaries and forgo convention. Having been raised and lived her entire life in society's acceptance to now be shunned and disregarded by society would have been truly horrible for Nora. It seems that Nora will never be strong enough to leave Torvald and forge her own path towards freedom, until the timely arrival of Christine Linde. Mrs. Linde was an old acquaintance of Nora's, who having heard of Torvald's recent promotion, visits Nora in an attempt to find employment. Christine is Nora's character foil and whereas Nora is childish and dependent, Christine is mature and independent; and although she has had to work for everything in her life, she is content and satisfied with who she is. Mrs. Linde's inner strength to work in a society that frowns

(Page 5 of 6)

**English Language Arts 30–1  
Critical / Analytical Response to Literary Texts Assignment, January 2008**

**Example Scored Excellent (E)**

upon working women, to be childless in a society that considers the only true occupation of women to be motherhood and to be unmarried in a society that strongly encourages marriage gives Nora the strength to overcome her fear of independence and to leave Torvald, her children and even the society to which she had become accustomed all behind.

Nora Helmer, trapped between her many fears and her foresight of the future, was able to overcome her uncertainties and make the life-altering decision to leave everything she knew behind because her determination, due in no small part to Christine Linde, was powerful enough. Nora Helmer will forever be remembered as the woman who was strong enough to leave her warm doll's house and depart into the cold winter night of society's disapproval with her head held high.

(Page 6 of 6)

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—EXCELLENT**

SCORING CRITERIA	RATIONALE
<p><b>Thought and Understanding (E)</b></p> <ul style="list-style-type: none"> <li>• Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic.</li> <li>• Literary interpretations are perceptive and illuminating.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p>The controlling <b>idea</b> for the student’s response, predicated upon a distinction between the animal and the human, “Yet the single dividing detail, the constant reminder of our separation from all other known forms of life is our ability of foresight. Our gift, and curse, to be able to plan into the future – instead of simply living from day to day, is what sets us apart. However, what if one’s fear of the future compels them to avoid making life-altering decisions?”, is <b>insightful</b>. This <b>carefully considered idea</b> provides the foundation for the discussion of Nora’s fear that “she will be forever caged in her doll’s house lest she take action” and subsequent foresight that she must “leave her oppressive marriage and society behind”.</p> <p><b>Literary interpretations are perceptive</b> as in “The fact that she is completely dependent on Torvald, not allowed to work, do as she wishes or even simply take a loan without his express consent is signal that she is living in an unfair society” and “Having been raised and lived her entire life in society’s acceptance to now be shunned and disregarded by society would have been truly horrible for Nora”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—EXCELLENT**

SCORING CRITERIA	RATIONALE
<p><b>Supporting Evidence (E)</b></p> <ul style="list-style-type: none"> <li>• Support is precise, and astutely chosen to reinforce the student’s ideas in a convincing way.</li> <li>• A valid connection to the student’s ideas is efficiently maintained.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p><b>Support is precise</b> as in “The marriage appears to be a happy one, with Torvald lovingly calling Nora his ‘skylark’ or ‘squirrel’, which are in actuality belittling comments; however it is soon revealed that their marriage is only a superficial one where Nora is treated as a child”. The student’s analysis of the symbolic function of the Christmas tree demonstrates <b>astutely chosen support</b> that <b>reinforces the student’s ideas in a convincing way</b>: “The Christmas tree, initially so beautiful and immaculate, represents the Helmer’s marriage; however as the play progresses into the second Act, the tree becomes disheveled and hideous as Nora realizes that her marriage isn’t a thing of beauty after all”.</p> <p>To demonstrate the contribution of Christine Linde to Nora’s struggle, the student comments: “It seems that Nora will never be strong enough to leave Torvald and forge her own path towards freedom, until the timely arrival of Christine Linde”. <b>A valid connection to the student’s idea is efficiently maintained</b> in “Christine is Nora’s character foil and whereas Nora is childish and dependent, Christine is mature and independent”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—EXCELLENT**

SCORING CRITERIA	RATIONALE
<p><b>Form and Structure (E)</b></p> <ul style="list-style-type: none"> <li>• A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully.</li> <li>• The unifying effect or controlling idea is effectively sustained and integrated.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p>The student demonstrates a <b>judicious arrangement of ideas and details</b> related to the dilemma facing Nora and how she ultimately resolves her conflicted mind. The student makes the unusual but <b>judicious and skillfull</b> choice early in the paper to focus on Nora’s “life altering decision” at the end of the play. The student uses that pivotal moment as the organizing centre to control a <b>fluent discussion</b> of the factors that contribute to Nora’s decision to leave her home: “Her departure, despite her fears, is thought to be one of the most famous exits in a play ever”.</p> <p><b>The unifying effect or controlling idea is effectively sustained and integrated</b> in the student’s recognition that Nora’s fears are many, both within her marriage and at the prospect of an independent life: “Nora’s numerous fears prevent her from leaving Torvald and finding freedom and she must overcome them if she is to find fulfillment”. The student’s argument builds to the assertion of the crucial role that Christine Linde plays in inspiring Nora to “make the life-altering decision to leave everything she knew behind because her determination, due in no small part to Christine Linde, was powerful enough”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—EXCELLENT**

<b>SCORING CRITERIA</b>	<b>RATIONALE</b>
<p><b>Matters of Choice (E)</b></p> <ul style="list-style-type: none"> <li>• Diction is precise.</li> <li>• Syntactic structures are effective and sometimes polished.</li> <li>• Stylistic choices contribute to the creation of a skillful composition with a convincing voice.</li> </ul> <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p><b>Diction is precise</b> as in “unfair and repressive”, “his precious reputation”, and “outside the house the winter weather rages and storms”.</p> <p><b>Syntactic structures are effective and polished</b>, such as “At this moment, Nora Helmer realizes that all along she has been living in an unequal marriage in an unequal society”, “The simple fact that Torvald has forbidden Nora to eat macaroons, her favorite treat, is an indication of Torvald’s possessive nature” and “The doors always remain closed to her in the same way that society is closed off to her as well; however her one opportunity for freedom, the window, is to leave her oppressive marriage and society behind and to venture out alone into the world”.</p> <p><b>Stylistic choices contribute to the creation of a skillful composition with a convincing voice</b> evident in “We feel hunger, fear, attraction and longing in much the same way as other animals. We watch over and nurse our young as other mammals do and even reproduce in much the same way” and “Nora Helmer will forever be remembered as the woman who was strong enough to leave her warm doll’s house and depart into the cold winter night of society’s disapproval with her head held high”.</p>

**English Language Arts 30–1 January 2008  
Critical / Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—EXCELLENT**

SCORING CRITERIA	RATIONALE
<p><b>Matters of Correctness (E)</b></p> <ul style="list-style-type: none"> <li>• This writing demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics.</li> <li>• The relative absence of error is impressive considering the complexity of the response and the circumstances.</li> </ul> <p style="text-align: center;"><b>E</b></p>	<p>In such sentences as, “To use Christianity as an example, man was created in the likeness of God to shepherd and watch over the animals that surrounded him”, “When honored for his dedication to women’s rights, Henrik Ibsen simply stated ‘I am not fighting for women’s rights, but for human rights’”, and “Mrs. Linde’s inner strength to work in a society that frowns upon working women, to be childless in a society that considers the only true occupation of women to be motherhood and to be unmarried in a society that strongly encourages marriage gives Nora the strength to overcome her fear of independence and to leave Torvald, her children and even the society to which she has become accustomed all behind”, the <b>writing demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics.</b></p> <p><b>Considering the complexity of the response, the relative absence of error is impressive.</b></p>

## *Scoring Categories and Criteria*

### **Scoring Categories and Scoring Criteria for 2007–2008 Personal Response to Texts Assignment**

Because students' responses to the *Personal Response to Texts Assignment* vary widely—from philosophical discussions to personal narratives to creative approaches—assessment of the *Personal Response to Texts Assignment* on the diploma examination will be in the context of Louise Rosenblatt's suggestion:

*... the evaluation of the answers would be in terms of the amount of evidence that the youngster has actually read something and thought about it, not a question of whether, necessarily, he has thought about it the way an adult would, or given an adult's "correct" answer.*

Rosenblatt, Louise. "The Reader's Contribution in the Literary Experience: Interview with Louise Rosenblatt." By Lionel Wilson. *English Quarterly* 14, no.1 (Spring, 1981): 3–12.

Markers will also consider Grant P. Wiggins' suggestion that we should assess students' writing "with the tact of Socrates: tact to respect the student's ideas enough to enter them fully—even more fully than the thinker sometimes—and thus, the tact to accept apt but unanticipatable or unique responses."

Wiggins, Grant P. *Assessing Student Performance: Exploring the Purpose and Limits of Testing*. San Francisco: Jossey-Bass Publishers, 1993, p. 40.

### **Ideas and Impressions (10% of total examination mark)**

Cross-Reference to the *Program of Studies for*

*Senior High School English Language Arts* 2.1 2.2 2.3 4.1

When marking **Ideas and Impressions**, the marker should consider the quality of

- the student's **exploration** of the topic
- the student's **ideas and reflection**
- **support** in relation to the student's ideas and impressions

#### **Excellent**

The student's exploration of the topic is insightful. Perceptions and/or ideas are confident and discerning. Support is precise and aptly reinforces the student's ideas and impressions.

## **E**

#### **Proficient**

The student's exploration of the topic is purposeful. Perceptions and/or ideas are thoughtful and considered. Support is specific and strengthens the student's ideas and impressions.

## **Pf**

#### **Satisfactory**

The student's exploration of the topic is generalized. Perceptions and/or ideas are straightforward and relevant. Support is adequate and clarifies the student's ideas and impressions.

## **S**

#### **Limited**

The student's exploration of the topic is vague. Perceptions and/or ideas are superficial and/or ambiguous. Support is imprecise and/or ineffectively related to the student's ideas and impressions.

## **L**

#### **Poor**

The student's exploration of the topic is minimal. Perceptions and/or ideas are underdeveloped and/or irrelevant. Support is lacking and/or unrelated to the student's ideas and impressions.

## **P**

#### **Insufficient**

**Insufficient is a special category. It is not an indicator of quality.** Assign Insufficient when

## **INS**

- the student has responded using a form other than prose **OR**
- the student has written so little that it is not possible to assess Ideas and Impressions **OR**
- there is no evidence that the topic presented in the assignment has been addressed **OR**
- there is no connection between the text(s) provided in the assignment and the student's response

*Scoring Categories and Scoring Criteria for 2007–2008 Personal Response to Texts Assignment (continued)*

**Presentation** (10% of total examination mark)

Cross-Reference to the *Program of Studies for*

*Senior High School English Language Arts* 3.1 3.2 4.1 4.2

When marking **Presentation**, the marker should consider the effectiveness of

- **voice** in relation to the context created by the student in the chosen prose form
- **stylistic choices** (including quality of language and expression) and the student’s creation of **tone**
- the student’s development of a **unifying effect**

**Consider the proportion of error in terms of the complexity and length of the response.**

**Excellent**

**E**

The voice created by the student is convincing. Stylistic choices are precise and the student’s creation of tone is adept. The unifying effect is skillfully developed.

**Proficient**

**Pf**

The voice created by the student is distinct. Stylistic choices are specific and the student’s creation of tone is competent. The unifying effect is capably developed.

**Satisfactory**

**S**

The voice created by the student is apparent. Stylistic choices are adequate and the student’s creation of tone is conventional. The unifying effect is appropriately developed.

**Limited**

**L**

The voice created by the student is indistinct. Stylistic choices are imprecise and the student’s creation of tone is inconsistent. The unifying effect is inadequately developed.

**Poor**

**P**

The voice created by the student is obscure. Stylistic choices impede communication and the student’s creation of tone is ineffective. A unifying effect is absent.

**Scoring Categories and Scoring Criteria for 2007–2008 Critical / Analytical Response to Literary Texts Assignment**

**Thought and Understanding** (7.5% of total examination mark)  
 Cross-Reference to the *Program of Studies for Senior High School English Language Arts* 2.1 2.2 4.1 4.2

When marking **Thought and Understanding**, the marker should consider

- how effectively the student’s **ideas** relate to the assignment
- the quality of the **literary interpretations** and **understanding**

Because students’ responses to the *Critical / Analytical Response to Literary Texts Assignment* vary widely—from philosophical discussions to personal narratives to creative approaches—assessment of the *Critical / Analytical Response to Literary Texts Assignment* on the diploma examination will be in the context of Louise Rosenblatt’s suggestion:

*... the evaluation of the answers would be in terms of the amount of evidence that the youngster has actually read something and thought about it, not a question of whether, necessarily, he has thought about it the way an adult would, or given an adult’s “correct” answer.*

Rosenblatt, Louise. “The Reader’s Contribution in the Literary Experience: Interview with Louise Rosenblatt.” By Lionel Wilson. *English Quarterly* 14, no.1 (Spring, 1981): 3–12.

Markers will also consider Grant P. Wiggins’ suggestion that we should assess students’ writing “with the tact of Socrates: tact to respect the student’s ideas enough to enter them fully—even more fully than the thinker sometimes—and thus, the tact to accept apt but unanticipatable or unique responses.”

Wiggins, Grant P. *Assessing Student Performance: Exploring the Purpose and Limits of Testing*. San Francisco: Jossey-Bass Publishers, 1993, p. 40.

**Excellent**

**E**

Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating.

**Proficient**

**Pf**

Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible.

**Satisfactory**

**S**

Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible.

**Limited**

**L**

Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal.

**Poor**

**P**

Ideas are largely absent or irrelevant, and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated.

**Insufficient**

**INS**

**Insufficient is a special category. It is not an indicator of quality.** Assign Insufficient when

- the student has written so little that it is not possible to assess Thought and Understanding and/or Supporting Evidence **OR**
- no reference has been made to literature studied **OR**
- the only literary reference present is to the text(s) provided in the first assignment **OR**
- there is no evidence of an attempt to fulfill the task presented in the assignment

*Scoring Categories and Scoring Criteria for 2007–2008 Critical / Analytical Response to Literary Texts Assignment (continued)*

**Supporting Evidence** (7.5% of total examination mark)  
Cross-Reference to the *Program of Studies for Senior High School English Language Arts* 2.3 3.2 4.1 4.2

When marking **Supporting Evidence**, the marker should consider

- the **selection** and **quality** of evidence
- how well the supporting evidence is **employed, developed, and synthesized** to support the student’s ideas

**Consider ideas presented in the *Personal Reflection on Choice of Literary Text(s)*.**

<b>Excellent</b> <b>E</b>	Support is precise, and astutely chosen to reinforce the student’s ideas in a convincing way. A valid connection to the student’s ideas is efficiently maintained.
<b>Proficient</b> <b>Pf</b>	Support is specific, and well chosen to reinforce the student’s ideas in a persuasive way. A sound connection to the student’s ideas is capably maintained.
<b>Satisfactory</b> <b>S</b>	Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness. A reasonable connection to the student’s ideas is suitably maintained.
<b>Limited</b> <b>L</b>	Support is inadequate, inaccurate, largely a restatement of what was read, and/or inappropriately chosen to reinforce the student’s ideas and thus lacks persuasiveness. A weak connection to the student’s ideas is maintained.
<b>Poor</b> <b>P</b>	Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student’s ideas is evident.

*Scoring Categories and Scoring Criteria for 2007–2008 Critical / Analytical Response to Literary Texts Assignment (continued)*

**Form and Structure** (5% of total examination mark)

Cross-Reference to the *Program of Studies for*

*Senior High School English Language Arts* 2.2 3.1 4.1 4.2

When marking **Form and Structure**, the marker should consider how effectively the student’s organizational choices result in

- a **coherent, focused, and shaped** arrangement and discussion in response to the assignment
- a **unifying effect** or a **controlling idea** that is developed and maintained

**Excellent**

**E**

A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully. The unifying effect or controlling idea is effectively sustained and integrated.

**Proficient**

**Pf**

A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. The unifying effect or controlling idea is coherently sustained and presented.

**Satisfactory**

**S**

A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately. The unifying effect or controlling idea is presented and maintained generally; however, coherence may falter.

**Limited**

**L**

A discernible but ineffectual arrangement of ideas and details provides some direction for the discussion that is underdeveloped. A unifying effect or controlling idea is inconsistently maintained.

**Poor**

**P**

A haphazard arrangement of ideas and details provides little or no direction for the discussion, and development is lacking or obscure. A unifying effect or controlling idea is absent.

*Scoring Categories and Scoring Criteria for 2007–2008*  
*Critical / Analytical Response to Literary Texts Assignment*  
*(continued)*

**Matters of Choice** (5% of total examination mark)  
Cross-Reference to the *Program of Studies for Senior High School English Language Arts* 4.2

When marking **Matters of Choice**, the marker should consider how effectively the student's choices enhance communication. The marker should consider

- **diction**
- choices of **syntactic structures** (such as parallelism, balance, inversion)
- the extent to which **stylistic choices** contribute to the creation of **voice**

**Excellent**  
**E** Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to the creation of a skillful composition with a convincing voice.

**Proficient**  
**Pf** Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to the creation of a considered composition with a capable voice.

**Satisfactory**  
**S** Diction is adequate. Syntactic structures are straightforward, but attempts at complex structures may be awkward. Stylistic choices contribute to the creation of a conventional composition with an appropriate voice.

**Limited**  
**L** Diction is imprecise and/or inappropriate. Syntactic structures are frequently awkward or ambiguous. Inadequate language choices contribute to the creation of a vague composition with an undiscerning voice.

**Poor**  
**P** Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled or unintelligible. A lack of language choices contributes to the creation of a confused composition with an ineffective voice.

*Scoring Categories and  
Scoring Criteria for  
2007–2008  
Critical/Analytical  
Response to Literary  
Texts Assignment  
(continued)*

**Matters of Correctness** (5% of total examination mark)  
Cross-Reference to the *Program of Studies for  
Senior High School English Language Arts* 4.2

When marking **Matters of Correctness**, the marker should consider the correctness of

- **sentence construction** (completeness, consistency, subordination, coordination, predication)
- **usage** (accurate use of words according to convention and meaning)
- **grammar** (subject-verb/pronoun-antecedent agreement, pronoun reference, consistency of tense)
- **mechanics** (punctuation, spelling, capitalization)

**Consider the proportion of error in terms of the complexity and length of the response.**

**Excellent**  
**E** This writing demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics. The relative absence of error is impressive considering the complexity of the response and the circumstances.

**Proficient**  
**Pf** This writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics. Minor errors in complex language structures are understandable considering the circumstances.

**Satisfactory**  
**S** This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control and minor errors; however, the communication remains clear.

**Limited**  
**L** This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of errors blurs the clarity of communication.

**Poor**  
**P** This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. Jarring errors impair communication.