# Contents

Acknowledgements ........................................... ii

Introduction ................................................. 1

January 2016 Writing Assignments ......................... 3

  Personal Response to Texts Assignment ................. 4

  Critical/Analytical Response to Literary Texts Assignment 10

Part A: Written Response Standards Confirmation ....... 12

Examples of Students’ Writing with Teachers’ Commentaries 13

  Personal Response to Texts Assignment ................. 13

  Critical/Analytical Response to Literary Texts Assignment 59

Scoring Categories and Criteria .......................... 93
Acknowledgements

Publication of this document would not have been possible without the permission of the students whose writing is presented. The cooperation 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: Stephanie Chow, John Finnie, Mike Freeborn, Martha Howson, Amanda Huddleston, Karen Nakaska, Kathy Royce, Jennifer Prestash, Stephen Womack, Jason Wutzke, and Doug Zook.

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

You can reach us with your comments and questions by email to Gary.Hoogers@gov.ab.ca, Jennifer.Prestash@gov.ab.ca, or Deanna.Shostak@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 student writing that received scores of Satisfactory (S), Proficient (Pf), or Excellent (E). These sample responses are taken from the January 2016 administration. Along with the commentaries that accompany them, they should help teachers and 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 2016 marking session. 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 2016 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 2016 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 2016 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 are free to select and organize their materials in a manner that they feel will enable them to present their ideas most successfully. 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 organizational and rhetorical strategies used in January 2016.
There is no preferred approach to an assignment except the approach that accomplishes the student’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, form, and structure as a way of developing an engaging and thoughtful individual voice.

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 Choice, and Matters of Correctness.

5. More information about student performance on the Part A: Written Response can be found in the English Language Arts 30–1 Subject Information Bulletin.
English Language Arts 30–1, January 2016
Writing Assignments

January 2016
English Language Arts 30–1
Part A: Written Response
Grade 12 Diploma Examination

Description

Time: 3 hours. You have a total of 3 hours to complete this closed-book examination.

Part A: Written Response consists of two assignments worth 50% of the total English Language Arts 30–1 diploma examination mark.

Assignment I:
Personal Response to Texts
Value 20% of total examination mark

Assignment II:
Critical/Analytical Response to Literary Texts
Value 30% of total examination mark

Recommendation: Plan your time carefully. Use the initial planning pages. Time spent in planning will result in better writing.

Instructions

• Complete Assignment I 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 Assignment II: Critical/Analytical Response to Literary Texts. The two assignments are thematically linked, but are not identical. Complete both assignments.

• It is your responsibility to print out (or handwrite) and staple all of your final written work to the designated pages in this booklet. You must also verify that this has been done correctly. Page 9 illustrates how to attach your final work to the booklet.

Additional Instructions for Students Using Word Processors

• Format your work using an easy-to-read 12-point font, double space, and use headers and footers as illustrated on page 9.

Additional Instructions for Students Who are Handwriting

• Use the paper provided by your school for handwritten work. Note that there is no paper provided in this booklet for final written work.

• Use blue or black ink for handwritten work.

Do not write your name anywhere in this booklet or on your response. Feel free to make handwritten revisions directly on your final response.
The Leaving

My father said I could not do it,
but all night I picked the peaches.
The orchard was still, the canals ran steadily.
I was a girl then, my chest its own walled garden.
How many ladders to gather an orchard?
I had only one and a long patience with lit hands
and the looking of the stars which moved right through me
the way the water moved through the canals with a voice
that seemed to speak of this moonless gathering
and those who had gathered before me.
I put the peaches in the pond’s cold water,
all night up the ladder and down, all night my hands
twisting fruit as if I were entering a thousand doors,
all night my back a straight road to the sky.
And then out of its own goodness, out
of the far fields of the stars, the morning came,
and inside me was the stillness a bell possesses
just after it has been rung, before the metal
begins to long again for the clapper’s stroke.
The light came over the orchard.
The canals were silver and then were not,
and the pond was—I could see as I laid
the last peach in the water—full of fish and eyes.

Brigit Pegeen Kelly
This excerpt is from a novel set in a remote part of northern Ontario. Bruno has brought his eighty-two-year-old aunt to a roadside hotel run by the narrator, Steve.

from AND THE BIRDS RAINED DOWN

‘What’s her name?’
‘Gertrude.’
‘You’re not serious!’
‘Yes, but we’ll have to find something else for her.’

I only half understood, but I was reassured. If we had to produce fake ID for the woman, it wasn’t hard. We had done it for Charlie, and then for Tom. I don’t even remember their real names. Ted didn’t need any, because he was running only from himself.

Bruno handled the paperwork, fake and real. … If it was just a matter of getting her fake ID, he didn’t have to bring her to me. So whatever it was, it was a lot more complicated.

A lot more complicated, in fact, than anything I could have imagined. The story of Gertrude, who became, at our hands, Marie-Desneige, was long. Very long. She was eighty-two years old when Bruno brought her to me, and her story had begun sixty-six years earlier when her father admitted her to a psychiatric hospital. …

Bruno didn’t know why she had been committed. In fact, no one in Bruno’s family had known anything about her. They didn’t even know she existed. A letter was discovered after the death of Bruno’s father, among the deceased’s papers, in which Gertrude begged her brother to get her out of that hell. She was thirty-seven years old. The letter was dated May 15, 1951, and bore the letterhead of the Ontario Hospital, but the address, 999 Queen Street West, contained all the drama of a life – 999 Queen Street West was notorious throughout the province as the place in Toronto where thousands of the mentally ill were sent.

There was no further correspondence. No other trace of the woman who had signed Your sister Gertrude in the deceased’s papers. The letter had gone unanswered.

‘It’s appalling, there’s no other word for it,’ is what I told Bruno, ‘it’s terrible,’ and he nodded his head.
‘Yes, it’s terrible, and yet my father was a loving man. He raised us to care about others and to want to help, within reason. That’s what defined my father, I think. Within reason. And it was the too-reasonable side of him that made him fear his sister’s supposed insanity – “supposed” because she’s not crazy, I’m telling you. She is in full possession of her faculties.’

‘Sixty-six years in an asylum is not reasonable.’
‘No, not exactly reasonable, but you have to understand.’

His father, his grandfather, his uncles, his aunts – all those who had come before him were guilty. A life had been wasted because of them. But Bruno couldn’t help it. He had to defend his father and his blood.

‘You have to understand. It was ignorance, the dark ages, the fear of anything that couldn’t be seen or understood. It was the times.’

It wasn’t like Bruno to defend the failings of another era. Nothing he was doing or saying was like him. He was nervous, agitated, his hands were fluttering like butterflies. …

The letter had gone unanswered. Bruno’s father had to die for it to be discovered.

‘My mother,’ Bruno began, and I knew that it would get stuck in his throat. He had never had a good relationship with his mother.
‘My mother couldn’t bear it. The letter was written with impeccable grammar, not a single error of spelling or syntax. The handwriting was also remarkable: elegant, graceful, fine loops, downstrokes with pretty flourishes. All from the hand of a woman institutionalized at the age of sixteen.

‘That’s what convinced my mother – the letter with no mistakes – to move heaven and earth to find her relative. Specifically her use of the word whom. My mother had taught for thirty years, and she was moved to read sentences like *There are those of us for whom life is cruel and unjust.*

She found her relation in a home in the suburbs of Toronto. …

‘My mother just wanted something to do, to let off steam, to keep busy preparing meals and organizing a family celebration around the long-lost relative, and then when everything was done, when there was nothing left to keep her busy, so long, Gertrude. The poor lunatic was to be sent back to where she came from. Except there was a snag.’

The snag was the fiery eyes that sought out Bruno in the living room bursting with uncles, aunts, cousins and second cousins – a long sidelong look that snaked its way through the crowd and came to rest on Bruno’s earlobe.

‘They had all filed past her, all astonished by her excellent mental health. They were making comments and being mildly appalled. I refused to take part in the circus. But when an old woman just out of the asylum seeks you out with her eyes … ’

The dissident nephew approached his aunt, and once he leaned over her, he understood.

‘It was my earring that had caught her eye.’

She pointed to his earring and told him, in a confidential tone, as if to warn him of a serious misunderstanding, ‘You’ve made a mistake. You’re a boy, not a girl,’ and he, in the same tone, said, ‘You’re right, auntie. When I got up this morning I thought I was a girl,’ and, understanding the game, she said, ‘It’s true. Sometimes it’s hard to know what’s what in the morning,’ and they laughed the same laugh.

This incident and others that followed – because regularly that day they found themselves laughing at private jokes, shared flights of fancy – convinced him to stay at his mother’s the whole time his aunt was there. His mother, naturally, had no idea what was going on. I understood. This woman was the only member of her species, alone on her own planet, and Bruno likes those who are unique.

‘She sees things we don’t see.’

But on the evening of the third day, they were no longer laughing. Her departure was set for the next morning, and she watched the preparations warily. He had not seen that look in her eye before. It was anger dug up from deep inside, sixty-six years of internment, a devil’s cauldron of emotions. He felt like she was on the verge of hurling it all in their faces and yet she didn’t. She held back. Sixty-six years of holding back. She knew that anger was no good, that authority punished anger, and authority at this moment was the two people who were packing her suitcase; she turned her eyes, wild with the rage of impotence, to Bruno. It was to him that she said, ‘I don’t want to go back there.’

‘That was yesterday – a century ago. What would you have done if you were in my position?’

The same thing, Bruno. I would have done the same thing, I thought.

*Jocelyne Saucier*

*Translated by Rhonda Mullins*
Coney Island, NY, 1969

Stephen Salmieri/www.salmieriphotographs.com
ASSIGNMENT I: PERSONAL RESPONSE TO TEXTS
Suggested time: approximately 45 to 60 minutes

You have been provided with three texts on pages 1 to 4. In the poem “The Leaving,” the speaker reflects on a night’s labour. In the excerpt from And the Birds Rained Down, Bruno and the narrator discuss the circumstances leading to Gertrude’s arrival at the hotel. The photograph by Stephen Salmieri shows a carnival worker posing in front of a game of chance.

The Assignment

What do these texts suggest to you about the forces that inhibit or encourage an individual’s actions? 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 prompting texts provided in this examination to the topic and to your own ideas and impressions
Assignment I: Personal Response to Texts

Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

Use additional paper for planning if required.
ASSIGNMENT II: CRITICAL/ANALYTICAL RESPONSE TO LITERARY TEXTS
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 nature of motivations that direct an individual’s course of action.

In your planning and writing, consider the following instructions.

- Carefully consider your controlling idea and 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).
Assignment II: Critical/Analytical Response to Literary Texts

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

Note: Write the title of your chosen literary text on the back cover of this examination booklet.

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, Provincial Assessment Sector 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 Provincial Assessment Sector 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 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 January marking session, the example papers that received scores of Satisfactory (S), Proficient (Pf), and Excellent (E) are posted on the Alberta Education website at 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
Examples of Students’ Writing with Teachers’ Commentaries

English Language Arts 30–1, January 2016
Personal Response to Texts Assignment

Example Scored Satisfactory–1 (S)

Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

Poem: "could not do it" - drives someone

picture: possibility to win/lose

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

The reactive force of someone else providing encouragement
do prove from wrong

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

Personal
Humans are easily influenced. It is common for someone to reach out to someone whom they trust for advice. Whether its advice on what to do or how to do something, it influences the action an individual makes. People may share their opinion on something when they were not asked; this still provides an influence on the choice an individual must make. One’s opinion is an example of either an encouraging or inhibiting force. People ask for someone’s opinion if they are unsure of what choice they should make. The input from others can provide encouragement or inhibit an individual’s actions. Encouragement can provide someone with the drive to follow through with an action. Inhibiting one’s actions can get someone to not follow through with something, but it also can provide someone with a reason to follow through with it. Following through with an action gives someone the ability to prove to the inhibiting forces, and themselves, what they are capable of. Whether it is in a positive or negative matter, outside forces can strongly influence an individual’s actions.

The text written by Brigit Pegeen Kelly titled “The Leaving” shows insight to how someone’s negativity has the ability to give someone the drive to accomplish something. The literature begins with the lines “My father said I could not do it, but all night I picked the peaches.” These beginning lines show how a negative force can drive someone to accomplish something. Although the father said that they could not do it, they did. Having a negative force behind someone can bring them to achieve more than they would if they had a positive force replacing they negative one. Knowing that someone has doubt in you can bring out the very best in yourself. Accomplishing something that someone believes one is incapable of gives someone the ability to prove themselves. They prove them self to the negative force, and to themselves. Forces that inhibit an individual’s actions can do the complete opposite and end up encouraging
the actions even more. These forces provide an individual with a reason to follow through with their actions in order to prove to someone, and them self, what they are capable of achieving.

The still image taken by Stephen Salmieri shows a man posing in front of a game of chance at a carnival in Coney Island in 1969. In games of chance, both encouraging and inhibiting forces are working against someone. There is the desire to keep playing, after a string of losses, because the next time one plays it could be the winning time. That would be the encouraging force working. The prize at the end of the game is also what encourages one to keep on playing. The inhibiting force is what gets someone to quit playing. If someone is continually losing, the inhibiting force tells them that they won’t be able to win and to give up. This still image shows how both forces can be present in the same situation with neither having more influence than the other. It shows how in some situations, one may be stuck in a difficult situation because their actions are unable to be influenced by either a inhibiting or encouraging force.

Both pieces of literature provided show how forces can influence an individual’s actions. Inhibiting forces can bring someone to make a different choice than what was suggested and end up being more of an encouraging force than inhibiting. Encouraging forces can bring someone to keep working towards a goal. Whether it is an encouraging force or inhibiting, these forces have a strong influence on the decisions an individual makes. They provide an individual with input to the actions they may or may not make.
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Ideas and Impressions (S)</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The student’s exploration of the topic is generalized.</td>
<td>The student indicates on the Initial Planning page the intent to use both the poem and the photograph to demonstrate “The negative force of someone else providing encouragement to prove them wrong” (1). The student’s response begins with the <strong>relevant idea</strong> that “Humans are easily influenced” (2) and the <strong>straightforward perception</strong> that “Whether it is in a positive or negative matter, outside forces can strongly influence an individual’s actions” (2).</td>
</tr>
<tr>
<td>• Perceptions and/or ideas are straightforward and relevant.</td>
<td>The student uses the <strong>adequate support</strong> from the opening lines of the poem to <strong>clarify the idea</strong> that negative influences can create positive actions in statements such as “Knowing that someone has doubt in you can bring out the very best in yourself” (2) and is further explained in “These forces provide an individual with a reason to follow through with their actions in order to prove to someone, and them self, what they are capable of achieving” (3).</td>
</tr>
<tr>
<td>• Support is adequate and clarifies the student’s ideas and impressions.</td>
<td>The student then discusses the photograph to <strong>explore generally</strong> the <strong>topic</strong> and the idea that “In games of chance, both encouraging and inhibiting forces are working against someone” (3). <strong>Adequate support</strong> regarding the positive and negative influences of the game, such as “the desire to keep playing, after a string of losses, because the next time one plays it could be the winning time” (3) and “the inhibiting force tells them that they won’t be able to win and to give up” (3), <strong>clarifies the student’s impressions</strong>.</td>
</tr>
</tbody>
</table>

The student concludes with a series of statements that remain a **generalized exploration of topic**: “Whether it is an encouraging force or inhibiting, these forces have a strong influence on the decisions an individual makes” (3) and “They provide an individual with input to the actions they may or may not make” (3). |
The student begins with an **apparent voice** using a third-person, analytical viewpoint: “The input from others can provide encouragement or inhibit an individual’s actions” (2). This **apparent voice** is consistent throughout the response in statements such as “Although the father said that they could not do it, they did” (2) and “The inhibiting force is what gets someone to quit playing” (3).

The student’s **stylistic choices are adequate** in broad statements such as “someone’s negativity has the ability to give someone the drive to accomplish something” (2). The student’s dependence on the assignment’s key words in statements such as “their actions are unable to be influenced by either a inhibiting or encouraging force” (3) and the use of the phrase from the preamble of “a man posing in front of a game of chance” (3) **create a conventional tone**.

The student structures the response to consider the positives and negatives of inhibiting and encouraging forces that “can influence an individual’s actions” (3). **The unifying effect** of the response is **appropriately developed** through the use of the poem as an illustration of how “Forces that inhibit an individual’s actions can do the complete opposite and end up encouraging the actions even more” (2–3) and “can bring someone to keep working towards a goal” (3). The student also **appropriately develops** ideas about the photograph as an illustration of how “both forces can be present in the same situation” (3), leaving the individual “stuck in a difficult situation” (3).
Example Scored Satisfactory–2 (S)

Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

The photograph, as the game of chance and luck can cause people to be unsure of their choices.

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

The idea that choices of whether or not to do something based on a chance of it going wrong can affect a person.

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

Creative
Taking a chance

Louise fanned herself, the summer heat bearing down on her, suddenly very glad for the lighter dress and sunhat she had chosen to wear that day. Laughter and screams of joy erupted all around her, as children and adults alike enjoyed the sights of the travelling circus that had come to town. Louise had been dragged along that day, her younger sister Emily hoping for a chance to win a new teddy bear or toy, and begging her elder sibling to come along, as mother and father were quite busy that day. Shiny lights and whirling attractions repeatedly enraptured Louise’s gaze and she walked briskly in an attempt to keep up with Emily, who at the young age of six had more energy than seemed possible. The setup was truly marvelous, with many things to do, and also many places to get lost. Fortunately for her, Emily had been given a bright blue dress to wear by their nanny, and stood out in the crowd.

The quick pace Louise had been maintaining was brought to a halt by her sisters sudden stop in front of a booth, painted a vibrant yellow with bold letters advertising the one in two chance of winning. Judging by the excitement in her eyes, Emily was dead set on trying the game, most likely because of the large pink teddy bear that hung on the wall, advertised as the grand prize. Hesitantly, Louise glanced into her coin purse. After the few rides they had been on, Louise only had enough change left for one round at this attraction.

“Louise I want the teddy bear!” Her younger sister exclaimed, looking hopefully into her elders’ eyes. The noise the made caught the attention of the carnie on duty, something Louise was not very excited about, as this meant he would think she was going to play. With the
chances on the board, she doubted that winning would be possible, partly biased by her terrible aim.

"Come to try out my game have you" The carnie had approached them, shocking Louise out of her thoughts. He gave them a wide smile, joyed by their presence. "Most people have been passing by me in favor of the Ferris wheel over there, nice to have customers for once."

Guilt quickly onset Louise's inner thoughts, how could she leave this poor man who had had no attention whatsoever that day. But the pressure of guilt was quickly won out by her hesitation to play. There was no guarantee she could win her sister what she desired, and she did not wish to cause a rift between her and the younger by making a promise she couldn't keep. Louise was smart, and knew that while it looked quite feasible, a one in two chance was still quite a longshot, and knowing how games like these tended to be rigged, the chances lowered more yet. But the idea of making this man's day also played on her mind, being a Good Samaritan was smiled upon, right?

"Tell you what, since you two are lucky enough to be my first customers of the day, I'll give you two rounds for the price of one, so that both of you can have a go!" With the eager expression he posed alongside his exclamation, Louise began to swing towards the idea of playing. Quickly looking down and seeing how happy her sister was, with her bouncing in place and mouthing please over again, it was hard to say no.

"Very well. Let me just grab my change to give you sir." Louise remained polite, a pleasant smile on her face and making use of the poise and grace she had been taught by her mother, reaching in to her purse and fishing out a nickel. After handing it over to the carnie, he
passed each of them three small metal hoops, and instructed them to throw them onto the mouth of a coke bottle. The farther back, the better your prize. Emily's hoops were wasted within a few moments, and even sooner after that she was back to gripping Louises shirt, begging for her to win the large bear. Looking down and doing some quick math, Louise determined that she had a three in two chance of winning the grand prize, and prayed that her choice to play would not be for naught. The first hoop went way off, landing in-between two bottles and dropping to the ground, while the second came very close to hooking one near the back. Her final attempt yielded some success, the hoop managing to land on a bottle closer to the back, yet still in the middle partly.

With a smile, the carnie looked over at the two “Great job little lady, you can pick any prize from the middle row.” Louise allowed her sister to choose, knowing it would end up in her possession anyway. Waving goodbye, the two girls left the stand and made their way to the gate, a smaller toy doll clutched protectively in Emily's arms, as if someone would come steal it at any moment. Internally, Louise celebrated the fact that her choice to go with the flow and not let her doubts inhibit her actions ended up giving her satisfaction.

‘Maybe from now on I’ll do less worrying over possibilities and focus more on the now in the future’ Louise thought to herself, smiling down at her sibling, who was already planning a tea party with her new doll.
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Ideas and Impressions (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The student’s exploration of the topic is generalized.</td>
</tr>
<tr>
<td>• Perceptions and/or ideas are straightforward and relevant.</td>
</tr>
<tr>
<td>• Support is adequate and clarifies the student’s ideas and impressions.</td>
</tr>
</tbody>
</table>

### RATIONALE

Utilizing the carnival worker and the game of chance in the photograph, the student references a **generalized exploration of the topic** in the *Initial Planning* and states “that choices of whether or not to do something based on a chance of it going wrong can effect a person” (1). The student **generally explores the topic** by contrasting Louise’s consternation about being “dragged along that day” (2) with “her younger sister Emily hoping for a chance to win a new teddy bear or toy” (2). Despite Louise’s hesitation, the sisters play “one round” (2) of ring toss because of “the pressure of guilt” (3) and “the eager expression” (3) of the “carnie” (3). When Louise’s “final attempt yielded some success” (4), the student concludes the **generalized exploration** with the **relevant and straightforward perception** that “Louise celebrated the fact that her choice to go with the flow and not let her doubts inhibit her actions ended up giving her satisfaction” (4).

While details in the narrative may seem evocative, such as the “bright blue dress” (2), “the large pink teddy bear” (2) and the “first hoop went way off, landing in-between two bottles and dropping to the ground” (4), these descriptive details do little to support the student’s **ideas about the topic**. The use of **adequate support** for Louise’s hesitancy **clarifies the student’s ideas** about forces that either inhibit or encourage action: “she doubted that winning would be possible, partly biased by her terrible aim”(3), “There was no guarantee she could win her sister what she desired” (3), and “But the idea of making this mans day also played on her mind” (3).
**EXAMPLE PAPER—SATISFACTORY—2**

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Presentation (S)</strong></td>
<td>The voice created by the student is apparent from the opening details of the story: “Louise fanned herself, the summer heat bearing down on her, suddenly very glad for the lighter dress and sunhat she had chosen to wear that day” (2). This apparent voice is maintained throughout the response as events occur: “Emilys hoops were wasted within a few moments, and even sooner after that she was back to gripping Louises shirt, begging for her to win the large bear” (4). The student creates Louise’s emotional reactions with adequate stylistic choices, as in “Guilt quickly onset Louise’s inner thoughts, how could she leave this poor man who had had no attention whatsoever that day” (3). The student’s creation of Louise’s naïve and doubtful tone is conventional, as in “a one in two chance was still quite a longshot, and knowing how games like these tended to be rigged, the chances lowered more yet” (3) and “being a Good Samaritan was smiled upon, right?” (3). The unifying effect is appropriately developed in how the student uses the small narrative scope of the sisters’ trip to the “travelling circus” (2) and illustrates Louise’s character change from worrying about the number of “places to get lost” (2) to doubting “that winning would be possible” (3) to finally realizing that she should “do less worrying over possibilities” (4). The student adheres to the elements of a short story and the aesthetic effect is developed appropriately to create meaning and fulfil the task provided. Sentences such as “Waving goodbye, the two girls left the stand and made their way to the gate, a smaller toy doll clutched protectively in Emily’s arms, as if someone would come steal it at any moment” (4) serve to construct an aesthetic effect that appropriately develops the characters’ emotions and motivations.</td>
</tr>
</tbody>
</table>

S
Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

"The Leaving" by Brigitta Regzen Kelly

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

How personal upbringing and environment primes an individual's actions, and responsibilities and expectations from a person or their family shape their drive in pursuing their own goals in life.

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–I. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

Personal/Analytical
Planning

Uplbringing ⇒ Healthy environment that fosters growth &
development

⇒ Affects decision making. Determination to get back up
and choose to continue.

Responsibilities / Societal Expectations

⇒ Personal expectations force you to commit to them.
⇒ Societal & familial expectations pressure a person’s decision

⇒ Create a sense of drive towards goal.
Imagine a crisp, clear summer night. As the wind blows through the trees, you wipe the sweat from your brow as you listen to the canals filling with water. You pick fruits in an orchard peacefully, however your arms start to shake and your muscles become tired from reaching into the leafy canopy to retrieve glistening peaches. In the poem, “The Leaving”, Brigit Pegeen Kelly presents a character who is devoted to her work and responsibilities, even so far as to stay late into the night to see her task through completion despite her father’s faith in her commitment to getting her work done. The speaker challenges her own father’s expectations for her, and as such she successfully achieves the goal she is focused on. In exceeding expectation, the speaker is faced with new challenges that arise as they test her own thoughts in her decision making, and ultimately her determination towards her pursuit of hard work.

Responsibilities set out by others align individuals with their own sense of purpose and identity, which affects their independent decisions by placing pressure through expectations. The speaker works in overdrive as she picks the fruit, determined to finish the task set out by her as she harvests the orchard. As she works throughout the night, she neatly defies her father’s own faith in her abilities and determination. With a certain stillness and focus, the speaker continues with her repetitive task, “all night up the ladder and down, all night my hands twisting fruit as if I were entering a thousand doors”. The speaker does not pick the fruits for fun, but rather she sees it as a duty she feels compelled to complete. This drive allows her the strength to continue picking the peaches off the trees despite the strenuous and repetitive nature of the task.
An individual’s upbringing and environment places a foundation from which to develop
and grow on, which in turn influences personal choices and decisions carried out through the
actions of a person. In “The Leaving”, the speaker’s home environment around the business of
the orchard provides a stronghold for her to develop a hardworking ethic in terms of duties and
responsibility. This work ethic leads the speaker towards a strong devotion towards what is
needed to be done, “How many ladders to gather an orchard? I had only one and long patience
with lit hands”, while still acknowledging and even pushing aside her own needs for it to be
brought together. The fish in the pond may represent how unforeseen consequences and
events can easily rupture our own personal success in time, as well as others who may aim to
challenge a person’s goals and downplay their hard work and effort. The fish in the canal may
also represent the possible ways an individual may experience obstacles that affect one’s
character in shaping their ability to continue with their goals, and ultimately challenge them to
grow and accept the task or give up and abandon their dreams.

I often tried my best throughout following my own personal goals in my life, and I was
hard on myself when I may have been unable to meet them. Living with PTSD has kept me from
choosing to climb up the ladder again, and I always felt as though I wasn’t a good person for
doing so. With time and a strong, determined spirit, I was able to better prepare myself for the
ladder, and I am ultimately a better person for it. With my education, I often stay up late into
the night to finish my work, which is difficult mentally, however I continue to do so because I
enjoy seeing the things I can accomplish, and I enjoy learning new things in my life. Some may
never reach the fruit at the top, and it’s a personal belief that the amount of effort an individual
produces is more important than reaching for the lowest you can.
Expectations and environment strongly influence the way an individual views the world, and a poor environment or surroundings from others can hinder a person’s abilities to rise up and try again. The character of the speaker in “The Leaving” represents the commitment to hard work that is chosen in life, as well as the various obstacles that an individual may face in their pursuit. As the speaker places all the fruits in the water, she notices the eyes of all the fish that had been occupied by the creatures. The speaker’s response demonstrates that despite making a mistake, an individual may choose to continue on after all the time and work put into a project, or give up completely. A person’s ability to do so is influenced by their own personal devotion to their work or the amount of responsibility placed on them to do so. The pressure an individual faces from themselves ultimately determines their actions when faced with a situation that requires them to grow and become greater in order to climb the ladder to success.
### SCORING CRITERIA

**Ideas and Impressions (Pf)**

- 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.

### RATIONALE

The student **purposefully explores the topic** with the considered perception that “Responsibilities set out by others align individuals with their own sense of purpose and identity, which affects their independent decisions by placing pressure through expectations” (3). Examining the poem, the student acknowledges this external pressure from the father as the girl “neatly defies her father’s own faith in her abilities and determination” (3), but also a more internal force as “she sees it as a duty she feels compelled to complete” (3), even though the task is “strenuous and repetitive” (3). The student **thoughtfully** suggests that “An individual’s upbringing and environment places a foundation from which to develop and grow on, which in turn influences personal choices and decisions carried out through the actions of a person” (4), and this idea is **specifically strengthened** by how “the speaker’s home environment” (4) aids in developing “a strong devotion towards what is needed to be done” (4).

The student presents the **thoughtful idea** that “an individual may experience obstacles that affect one’s character in shaping their ability to continue with their goals, and ultimately challenge them to grow and accept the task or give up and abandon their dreams” (4). This idea marks a **purposeful** transition to the next paragraph about the student’s own actions: “I often tried my best throughout following my own personal goals in my life, and I was hard on myself when I may have been unable to meet them” (4). This admission is followed by the **specific support** that “With time and a strong, determined spirit” (4), the student “was able to better prepare myself for the ladder” (4) and become “ultimately a better person for it” (4).

The student returns to the poem with the **purposeful** suggestion that “the speaker in ‘The Leaving’ represents the commitment to hard work that is chosen in life” (5), concluding **thoughtfully** with the idea that “The pressure an individual faces from themselves ultimately determines their actions when faced with a situation that requires them to grow and become greater in order to climb the ladder to success” (5).
### SCORING CRITERIA

**Presentation (Pf)**
- The voice created by the student is distinct.
- Stylistic choices are specific and the student’s creation of tone is competent.
- The unifying and/or aesthetic effect is capably developed.

### RATIONALE

By making the **specific stylistic choice** to begin the response in the second person, the student invites the reader to imagine the laborious task of picking fruit in an orchard. The establishment of “a character who is devoted to her work and responsibilities, even so far as to stay late into the night to see her task through completion” (3) is **capably developed** through complementary words and phrases such as “repetitive task” (3), “duty” (3), “hardworking ethic” (4), “duties and responsibility” (4), “finish my work” (4), and “various obstacles” (5).

The student creates a **distinct voice**, beginning with the title “The Fruits of Labour” (3). By blending details from the poem with personal observations and by using the orchard-related imagery of the ladder and fruit, the student **capably develops an aesthetic unifying effect**: “With a certain stillness and focus, the speaker continues with her repetitive task, ‘all night up the ladder and down, all night my hands twisting fruit as if I were entering a thousand doors’” (3), “Living with PTSD has kept me from choosing to climb up the ladder” (4), “Some may never reach the fruit at the top” (4), and facing the pressure “to climb the ladder to success” (5).

The student’s **stylistic choices are specific** in “You pick fruits in an orchard peacefully, however your arms start to shake and your muscles become tired from reaching into the leafy canopy to retrieve glistening peaches” (3) and “The fish in the pond may represent how unforeseen consequences and events can easily rupture our own personal success” (4). The **creation of tone is competent** in sentences such as “The speaker works in overdrive as she picks the fruit, determined to finish the task set out by her as she harvests the orchard” (3).
Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

I am responding to The Leaving by Bright Hagan. Kelly. The connection is the [redaction] occurring that cause the need to prove worth.

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

I am going to explore the [redaction] behind the reason [redaction] why the speaker stayed up all night picking [redaction] because [redaction] is a force that motivated [redaction] her to do [redaction].

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30-1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

[Redaction]
Example Scored Proficient–2 (Pf)

Planning

1. **motivation** - Rather said, "could it be if"
   "gathered before me" indicating exaggeration
   "striped" it from "piling procedures"
   patient and determined he could prove could meet in focus, expectation, lack of

2. My life had to prove it and work was what it was for of anything

3. Felt myself so: proving how doing it
   prove self-worth
   me ->
   speaker rather than filler expectation motivate to
   pick pitch all again
Assignment 1

People are jerks. It’s a fact. There are few people in the world that are truly kind; the rest of them can go kiss my word-that-rhymes-with-grass. These are the types of people who think it’s okay to cut in line at the concession or cut people off during the middle of rush hour. We all want the people who do none of these things, but in reality everyone gets sucked into the competition that is the game of life. The human need to compete creates a desire to prove self-worth. When the proper individual possessed this desire, it becomes so powerful that once they get started no one can stop them. There are many forces that can influence and individual’s actions. These forces can either motivate an individual or discourage them completely. The poem “The Leaving” by Brigit Pegeen Kelly exhibits a simple girl who is proving herself to her father. She becomes motivated by her father’s disbelief of her potential. This encases the girl with the belief that she has to validate her self-worth which causes her to stay up all hours of the night just to pick the peaches. When the speaker states, “[her] father said [she] could not do it,” the line suggests that the girl had to stick it to the man, which caused her to stay determined and successfully carry out her goal to gather the peaches. When the speaker proclaims she hears the voices of “those who had gathered before [her],” it demonstrates another encouraging force. Hearing the previous gatherers provides the proof of a legacy: there were many before who did the same thing, therefore, so would the girl. Both the father and the legacy were forces that encouraged the girl to pick the peaches. This resulted in patience because the girl desired to demonstrate her self-worth and pride. The expectations of her father gave the girl the motivation to stay up all night to carry out the task. She could have continued for a few short moments, but the feeling of “entering a thousand doors” proves that she was dedicated to completing the job. Without the encouragement of her father and the need to fulfill the legacy, the girl would not
have had the same motivations for her actions. By the speaker exclaiming that the pond was full of “fish and eyes,” it is suggested that her spectators, especially her father, had gathered to see what she had accomplished. The challenge from her father encouraged the girl to continue with the peaches and lead to her success. Such actions have been exemplified through time and can be seen in many people’s lives today. Competition and motivation is what drives the game forward. Life has many forces that encourage individuals to succeed.

Like the girl in the poem, my life is shaped by forces that encourage my actions. When facing adversity, these forces encourage me to stay determined and carry out my actions. In the past, I was trying out for the senior basketball team. There were many athletes at the tryout that contained various skill levels. When these girls demonstrated their knowledge of the game and ability to handle the ball, I became very intimidated. Instead of drawing back and quitting, I became motivated by their intensity. It encouraged me to run faster and jump higher in order to succeed. Being encouraged to put in the extra work made me not only a better athlete, but a better individual. I used the competition as a concept of motivation in my everyday life. When writing tests I would strive to get the highest mark, which led to more studying. When being in musicals I would attempt to have most emotional performance, which led to countless hours of character analysis. All of my work had become enhanced because of the force that encouraged me to succeed. This has shaped me into the dedicated person I am today and I will continue to be in the future. I have many years of the game of life ahead of me, and I plan to continue pushing forward to be prosperous.

The similarity between the girl in the poem and myself lies in the desire to prove self-worth. In both cases, we were approached with a particular force which encouraged us to proceed with our actions. Many people are inspired to conquer when there is someone or
something that is going against them. The girl in the poem was faced with the force of her father's expectations whereas I yearned to live up to the expectations I had placed for myself. The forces are the main contributing factors that create the diversity of people today. Although these forces encourage an individual's actions, there are many cases where it restrictions their actions as well. When faced with these forces, individuals can learn from the limitations and flourish from the encouragement: they are there to help people grow. Whether those jerks in the world drag people down or help people grow, they are all actions that cause reactions and keep the world turning.
English Language Arts 30–1 January 2016
Personal Response to Texts Assignment

EXAMPLE PAPER—PROFICIENT–2

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
</table>
| **Ideas and Impressions (Pf)** | On the Initial Planning page, the student indicates a purposeful exploration of the topic through a consideration of “the reasoning behind actions that cause the need to prove self worth” (1) and proceeds in the response to discuss the “many forces that can influence and individual’s actions. These forces can either motivate an individual or discourage them completely” (3). The student’s considered idea that the speaker in the poem “becomes motivated by her father’s disbelief of her potential” (3) is specifically supported when “The expectations of her father gave the girl the motivation to stay up all night to carry out the task” (3). The student thoughtfully perceives that “When the speaker proclaims she hears voices of ‘those who had gathered before [her],’ it demonstrates another encouraging force” (3). The student defines this as “the proof of a legacy: there were many before who did the same thing, therefore, so would the girl” (3). These thoughtful and considered ideas are strengthened with the assertion that “Without the encouragement of her father and the need to fulfil the legacy, the girl would not have had the same motivations for her actions” (3–4).

The student then thoughtfully discusses how “Like the girl in the poem, my life is shaped by forces” (4) and that “these forces encourage me to stay determined and carry out my actions” (4). The student uses a basketball example and additional ways that she used “competition as a concept of motivation in my everyday life” (4), including specific examples of writing tests, studying, and performing in musicals. The student summarizes with the considered idea that “All of my work had become enhanced because of the force that encouraged me to succeed” (4).

In the conclusion, the student notes “The similarity between the girl in the poem and myself lies in the desire to prove self-worth” (4), indicating the student’s considered understanding of how both external and internal forces work to motivate people. |
### SCORING CRITERIA | RATIONALE
--- | ---
Presentation (Pf) | The student creates a distinct voice immediately through the stylistic risk taken in the opening sentences: “People are jerks. It’s a fact. There are few people in the world that are truly kind; the rest of them can go kiss my word-that-rhymes-with-grass” (3). While the bluntness of the opening may be off-putting, it does engage the reader and this competent creation of tone supports the idea that some people’s negative attributes are the very forces that motivate others. Indeed, “When faced with these forces, individuals can learn from the limitations and flourish” (5). This same voice returns in the conclusion: “Whether those jerks in the world drag people down or help people grow, they are all actions that cause reactions and keep the world turning” (5). Together with the introductory statements, this conclusion contributes to a capable aesthetic and unifying effect.

The student creates a distinct voice immediately through the stylistic risk taken in the opening sentences: “People are jerks. It’s a fact. There are few people in the world that are truly kind; the rest of them can go kiss my word-that-rhymes-with-grass” (3). While the bluntness of the opening may be off-putting, it does engage the reader and this competent creation of tone supports the idea that some people’s negative attributes are the very forces that motivate others. Indeed, “When faced with these forces, individuals can learn from the limitations and flourish” (5). This same voice returns in the conclusion: “Whether those jerks in the world drag people down or help people grow, they are all actions that cause reactions and keep the world turning” (5). Together with the introductory statements, this conclusion contributes to a capable aesthetic and unifying effect.

In the body of the response, the student shifts to an equally distinct but more analytical voice with a competent tone, appropriate for an analytical prose form. Specific stylistic choices are evident in the student’s personal experience. After initially being intimidated at basketball try-outs, she becomes encouraged to “run faster and jump higher” (4), which “made me not only a better athlete, but a better individual” (4). In the same paragraph, the student offers balanced and parallel structures in “When writing tests I would strive to get the highest mark, which led to more studying” (4) and “When being in musicals I would attempt to have most emotional performance, which led to countless hours of character analysis” (4). These specific stylistic choices also contribute to a capably developed aesthetic effect.

After contrasting both external and internal motivating forces, the student concludes that “The girl in the poem was faced with the force of her father’s expectations whereas I yearned to live up to the expectations I had placed for myself” (5), which completes the capable unifying effect.
Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

I am responding to the image. The photograph connects to my story in that both explore the idea that the fear of unlikely success can motivate someone to take action toward such a goal.

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

The image explores ideas of chance, and the fact that any success is tied to an individual that it would be accomplished. Thus, this motivation for success is a strong force that encourages an individual’s actions toward the goal. Motivation to succeed is one force, and the desire to do this despite the odds is another.

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

Creative
Assignment I: Personal Response to Texts

Planning

- Image represents chance and an unlikely hood for success

- In my story, a hopeful pianist is practicing for a position in the orchestra, but has fierce, talented opposition, and isn’t positive he will be able to finish learning the song he is preparing in time.

- If he loses, he will have lost a chance at his dreams and knows that he will be crushed emotionally, but he’s willing to take the chance anyways because of the extreme sense of accomplishment he would experience if he made it despite the odds.

- A nearby window will have a carnival seen through it, which makes the pianist ponder chance, but find motivation though this instead of becoming dissuaded from his goal. This carnival will also bring the photo into my story in more ways than simply through theme.
Streaks of sunlight, pouring in from the uncovered windows, dance silently along the smooth wood of the practice hall floor. A few notes from a cello echo softly from an adjacent room, but make no impression upon the pianist. The stark contrast between the shiny black of the piano's body and the white of the ivory keys reflects perfectly his newfound worldview. All is black and white; there is no room for grey. As the pianist considers all of this, the music swells and grows in intensity. He can feel the imminent success in each note as if it is a tangible force he is accessing. One final string of eighth-notes remains, and then the song is complete. Half-way through the bar, heart pounding with the passion of accomplishment, he feels his finger slip from its designated place.

First disappointment, then anger, surges through him. This has happened before. So many times he has reached for a note and found himself in the wrong place entirely, destroying the perfection in a mere moment. None of his competitors face such difficulties as often as he. There was no way of knowing this for sure, but the few times that he had seen them play convinced him of their infallibility long ago. There is little chance he can ever hope to outplay them.

The unlikelihood of accomplishment plagues him with every piece he plays, yet motivates him all the same. To find success among such angelic talent as his competition possesses would be the highest honour. To find failure, however, would mean the death of such a promising career. It was almost like a game of chance. The appeal of being accepted as a member of such a prestigious orchestra overpowers the much higher chance
of failure. Today, the deep red curtains are pulled back from the window, giving him a view of the carnival lights reflecting across the nearby buildings. Blues and reds jump along the walls and the street, making a spectacle of everything they touch. Chuckling to himself, the pianist selects a light, quick piece for the lights to dance along to.

At the concussion of the song, he notices that he made no mistakes. He had played with absolute perfection. The carnival had unlocked an understanding within him that allowed him to play with purpose and truth. Now, he knows he need only apply this to his composition. A vital piece is missing, and he resolves to determine exactly what that is. The date of the audition is rapidly approaching, but the pianist feels only motivation from this. He will write and perform the perfect song, no matter the opposing forces. His drive to succeed despite the odds pushes him into a near delirious state. He stands up from the beach and glides over to the window, displaced notes echoing in his mind. Peering out toward the carnival tents, analyzing their intricacy, he ponders chance and what it truly means to risk it all. Yes, he is taking a risk by composing his own song, by competing with others more experienced than himself, but he knows he can succeed. The possibility for success is nothing more than a conditional guarantee.

Still leaning against the wooden sill, the pianist notes the overwhelming number of people milling about the carnival grounds. There are hundreds of young, bright-eyed children all hoping for their chance at success in a carnival game. He knows it's the unlikelihood of achievement that so entices them. It's primarily the reason he himself is practicing toward a goal. For years he had deluded himself into believing that what he
truly wanted was to be a part of an orchestra and to feel that sense of communal accomplishment. Each performance was going to stand out to him as special and unique, and he dreamed each night of deafening applause. His reality however, as he now sees it, is one motivated by the odds. If he could play more beautifully and with more passion than each and every one of his competitors, he knows that only then would he have found success.
English Language Arts 30–1 January 2016
Personal Response to Texts Assignment
EXAMPLE PAPER—PROFICIENT–3

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
</table>
| **Ideas and Impressions (Pf)** | On the Initial Planning page, the student establishes the basis for a purposeful exploration of the topic in stating that the photograph “explores ideas of chance” (1) and identifies the considered perception that “any success is tied to an unlikelihood that it would be accomplished” (1); thus, “motivation for success is a strong force that encourages an individual’s actions” (1).

This assertion is developed and strengthened through the specific characterization of a determined pianist who “can feel the imminent success in each note as if it is a tangible force” (3). He is so focused that his “worldview” (3) revolves around the “shiny black of the piano’s body and the white of the ivory keys” (3). However, his confidence is dashed when “he feels his finger slip from its designated place” (3), “destroying the perfection” (3) and reminding him that there “is little chance he can ever hope to outplay” (3) his competitors. The student’s ideas are strengthened through the specific details of “the carnival lights reflecting across the nearby buildings” (4), which lighten his mood and unlock “an understanding within him that allowed him to play with purpose and truth” (4). He is inspired to take “a risk by composing his own song” (4).

The student’s purposeful exploration of the topic is further developed when the pianist compares himself to “hundreds of young, bright-eyed children all hoping for their chance at success” (4) and realizes that “it’s the unlikelihood of achievement that so entices them” (4). He now intends to play “more beautifully and with more passion” (5) as “one motivated by the odds” (5) and encouraged by the power of chance. |
SCORING CRITERIA | RATIONALE
---|---
Presentation (Pf) | The unifying effect is capably developed through a third-person narrative about a “hopeful pianist” (2), who is intimidated by his “fierce, talented opposition” (2), but who auditions “anyways because of the extreme sense of accomplishment he would experience if he made it” (2). The student’s use of specific stylistic choices such as the “uncovered windows” (3), the transition between “black and white” (3) to the “carnival lights” (4) of “Blues and reds” (4), and the “bright-eyed children” (4), reveal how the pianist is inspired to take into account new perspectives and “risk it all” (4). The image of the “Streaks of sunlight” (3) at the beginning of the response is specifically utilized by the student to foreshadow the pianist’s enlightenment, and this image is paralleled later in his playing of “a light, quick piece for the lights to dance along to” (4), thus creating a competent tone and capably developed aesthetic effect.

By juxtaposing the pianist’s perseverance and vulnerability, the student capably develops a unifying effect: the pianist’s “heart pounding with the passion of accomplishment” (3) shifts to “disappointment, then anger” (3). The pianist fears that “None of his competitors face such difficulties as often as he” (3). Likewise, the student conveys how the pianist gradually embraces the inevitability of struggle and the possibility of victory in “The unlikelihood of accomplishment plagues him with every piece he plays, yet motivates him all the same” (3) and his “drive to succeed despite the odds pushes him into a near delirious state” (4), all of which contribute to the creation of a distinct voice and a capably developed aesthetic effect.
Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

The photograph by Stephen Salmieri. The photo displays a game of chance tied to one’s own skill and confidence in one’s ability with spot one to play.

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

Confidence in one’s own ability will encourage one to take action, and a lack thereof will inhibit it. This confidence comes as a result of supportive affirmation, and leads to maturity and growth.

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.

Personal  Analytical
The Power of Realizing Potential

The conflict between choosing to take action or letting opportunity slip by is one that often leans towards the latter in our technologically-driven generation. Now more than ever, young adults have the ability to access an immense supply of information, including the accomplishments of humans around the world. It is common for a teenager to witness: the "human calculators", the "freak athletes", the "Miss Americas", and the "prodigy musicians"; we observe the full extent of the human ability, and feel an overwhelming sense of insecurity. Most of us aren't child prodigies. As a result, we allow any opportunity to do something world-changing to pass us by, even though as a generation, we are the most advanced, and therefore, the most able. Sadly, many of us are content to settle for mediocre grades, mediocre careers, and mediocre lives because we are blind to our own potential. This lack of confidence leaves us stagnant in our development as people. The photograph by Stephen Salmieri depicts a game of chance that few in our day and age will risk attempting.

The game is simple. The young man stands under a carnival booth titled, "2 In Wins", and stands in front of a row of barrels holding two small balls. The onlooker can clearly see the objective of the game is to throw two balls into the barrels in order to win. The fact that the man stands behind the white barrier suggests that he is the one who controls the booth, and isn't an onlooker. Although a common response from an onlooker passing by would be, "It's a circus game; it's probably rigged," Salmieri suggests otherwise by the all white clothing the man is wearing. The conveys the man's purity and honesty. The white chair to the left communicates that the man just wants to sit back and watch people try their best in his game. In the back of the booth, we become aware that
the prizes of winning the game are visible, but the main focal point isn't on the end result of the game, it's on the sign itself. This suggests that the game offers more than just a simple prize; it offers a challenge that one can choose to accept. Through reinforcing the game's honesty, and taking the attention off of the distant prizes, Salmieri places all the emphasis on the person who chooses to step in and play, thus, the man stands in the middle. The fact that the principle of the game is throwing a ball, victory is based on one's own ability to throw the ball. The man stands alone, which indicates to us as onlookers that no one has enough confidence in themselves to play. This lack of confidence is one I had to deal with in the past.

Just as many onlookers of this photo do, I never possessed any extraordinary skills. Those all belonged to my older sister, the prodigy in our family. My older sister excelled in every task a teacher could possibly think to employ; she was a fantastic student, a prolific writer, and considered by many to be the among the elite artists of our generation. She began commisions for her acclaimed artwork when she was 12 years old. Naturally, when we both went to our dad, a fabulous musician, with an interest of learning the guitar, I already knew how things were gonna play out. Just like everything else, I was going to live in her shadow. And I was right. For the first couple months, my sister's ability with the instrument skyrocketed while I was remained, with bleeding fingers, still trying to play my first chord. I hated it; not music itself, but my own inadequacy. Music simply spat that stark truth in my face. I wanted to give up. I didn't want to play anymore; there was no point. For some reason, however, my dad favored me more than he did my sister. At first, I thought it was because he pitied me, and perhaps this is true. Now I realize he saw potential I couldn't see in myself. When I was on the
verge of quitting, my dad started playing with me. We would jam, just the two of us, for hours on end. I'll never forget the one Sunday afternoon, we played for three hours straight. The more my fingers hurt, the more I wanted to continue playing. At the end of the session, as my dad was putting his guitar back onto the rack, he said, "God job, Nate. You're gonna be better than me if you keep that up." It was that day that I fell in love with music, and I don't think that would've been possible without my dad. When I lacked the confidence to continue trying, he instilled confidence within me, and caused me to grow in ways I never though possible.

My whole life has become about making music that inspires people. Because of what my dad did for me, I try to bring others that same hope in every song I write. There is a fire waiting to burst in each and every individual, and if I can show others that in themselves, I've done what I was created to do. We may not all be child prodigies, but there is hope we don't have to be; there is an individuality within each of us that can never be taken from us. It is this uniqueness which spurs an individual to action.
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Ideas and Impressions (E)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The student’s exploration of the topic is insightful.</td>
<td>The student uses the photograph as a prompt for an insightful exploration of the topic grounded in a personal experience. On the Initial Planning page, the student writes that “Confidence in one’s own ability will encourage one to take action, and a lack thereof will inhibit it. This confidence comes as a result of supportive affirmation, and leads to maturity and growth” (1). The student begins with the discerning perception that “our technologically-driven generation” (2) is a generation that often lets “opportunity slip by” (2) despite being “the most advanced, and therefore, the most able” (2). According to the student, “we are blind to our own potential” (2) and this “lack of confidence leaves us stagnant in our development” (2). While discussing the photograph, the student confidently uses precise support to suggest the photographs’s focus “isn’t on the end result of the game, it’s on the sign itself” (3). The student aptly reinforces the discerning idea that, although few will attempt the game because of the inhibiting force that the game is rigged, it “offers more than just a simple prize; it offers a challenge that one can choose to accept” (3). This idea is insightfully connected to the student’s exploration of the topic with the observation that “The man stands alone, which indicates to us as onlookers that no one has enough confidence in themselves to play” (3). The student’s personal anecdote reveals that even though he “never possessed any extraordinary skills” (3) compared to his sister, who “excelled in every task” (3), the force that motivates him is not winning. The precise details regarding the older sister’s skill reinforces the discerning idea that living “in her shadow” (3) caused the student to hate the experience of learning guitar because he had to confront his own perceived “inadequacy” (3), and that “Music simply spat that stark truth in my face” (3). However, through his father’s encouraging actions and words, “‘You’re gonna be better than me if you keep that up’” (4), the student arrives at the confident idea that because the father “saw potential I couldn’t see in myself” (3), he gave confidence to his son “and caused me to grow in ways I never though possible” (4). The student’s reflection on “what my dad did for me” (4) leads to the confident and discerning perception that “there is an individuality within each of us that can never be taken from us. It is this uniqueness which spurs an individual to action” (4).</td>
</tr>
<tr>
<td>• Perceptions and/or ideas are confident and discerning.</td>
<td></td>
</tr>
<tr>
<td>• Support is precise and aptly reinforces the student’s ideas and impressions.</td>
<td></td>
</tr>
</tbody>
</table>
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Presentation (E)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The voice created by the student is convincing.</td>
<td>In choosing a hybrid prose form, the <strong>student creates a convincing voice</strong> that successfully maintains a balance between the vernacular and the sophisticated. In the introductory paragraph, the student uses a first-person plural voice that addresses some of the short-comings of the current “technologically-driven generation” (2) and how “we observe the full extent of the human ability, and feel an overwhelming sense of insecurity” (2). The student blends this stance with a more colloquial first-person singular voice, as seen in “Naturally, when we both went to our dad, a fabulous musician, with an interest of learning the guitar, I already knew how things were gonna play out” (3), to maintain a convincingly <strong>reflective voice</strong> throughout the response.</td>
</tr>
<tr>
<td>- Stylistic choices are precise and the student’s creation of tone is adept.</td>
<td>The student’s <strong>stylistic choices are precise</strong>, as in “For the first couple months, my sister’s ability with the instrument skyrocketed while I was remained, with bleeding fingers, still trying to play my first chord. I hated it” (4). The student’s <strong>creation of tone is adept</strong> through a variety of effective language choices, such as “many of us are content to settle for mediocre grades, mediocre careers, and mediocre lives” (2) and “Just like everything else, I was going to live in her shadow. And I was right” (3).</td>
</tr>
<tr>
<td>- The unifying and/or aesthetic effect is skillfully developed.</td>
<td>The student establishes a skillfully <strong>developed unifying effect</strong> in the introduction by asserting that, because “Most of us aren’t child prodigies” (2), “we allow any opportunity to do something world-changing to pass us by” (2). This idea is developed skilfully when the student notes that “The fact that the principle of the game is throwing a ball, victory is based on one’s own ability to throw a ball” (3), which is why “The man stands alone” (3). The “lack of confidence” (3) associated with the absence of participants in the game is used as the transition into the student’s personal experience, which initially focuses on his older sister, “the prodigy” (3) of the family. However, through his father’s encouragement, the student learns that “We may not all be child prodigies, but there is hope we don’t have to be” (4), <strong>skillfully unifying</strong> the student’s response.</td>
</tr>
</tbody>
</table>

The student develops a **skilled aesthetic effect** through the authenticity of his beliefs, voice, and experiences. The student **skillfully** builds momentum as the writing progresses, as evident through the repeated references to “prodigies” (2, 3, 4), the student’s “generation” (2, 3), and fingers that are “bleeding” (3) or “hurt” (4).
Initial Planning

To which of the provided texts are you responding? What is the connection between the text(s) and your response?

Coney Island, NY, 1969

What idea about the prompting text(s) do you intend to explore and how does it address the topic?

Gambling, taking a chance to win or lose it all → what drives someone to gamble? Take risks? Does it encourage them or in reality inhibit them?

State your choice of prose form. Choose from prose forms that you have practised in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.
Planning

Man has a gambling addiction. He was stemmed from a poor childhood, parents unable to make ends meet, yet they tried to give him all he needed so he wants to get enough money to help them pay them back.
This was not my first game of chance. A single bead of sweat rolled down my cheek and dripped off of my square jaw. Usually I can manage my emotions, and my physical responses in these situations, but today, today the stakes are too damn high. I maintain my composure as best I can, and through the dimly lit smoky haze I meet the hard and unreadable gaze of the five other hulking men surrounding the velvet covered table, resembling closely the look of lions surrounding a herd of gazelles. Hunggrily they looked at the cards the dealer places in front of us, and one by one they drop out like flies. “Come on man, gimme a 2, I’m beggin ya” I repeat over and over in my mind. It’s only me and some dirty guy wearing a suit clearly not his size, and cheap too, left in the game. My pulse quickens and I can feel my blood pounding against my skull. Never have the stakes been this high, I have my life savings riding on this. Finally, through our bated breath, the dealer lays down the ace of spades. Mr. Cheap Suit cracks a grin, flashing his gold tooth to all of our disappointment, and sweeps up the pile. Instantly, my shoulders slump back, and I am unable to move, for it feels like I was just crushed by a semi-truck. Everything, in the blink of an eye, all of my savings and my plans, just went up in smoke. A hot rage descends upon me, furious at myself and the other men, and I stand straight up, my head narrowly missing the low hanging light, and charge out of the room, all the while spitting venomous words at anyone between me and the door.

Once outside, I feel like a can breathe a little, but just a little. The low grey clouds threaten rain, but I could care less, for it is no match for the storm inside me. I press a cigarette between my lips, light it, and count to five; a trick my father taught me to help calm down, and I have used it ever since. I mindlessly wander the streets, trying to figure out how the hell I am
supposed to make up that money. I am so preoccupied with my thoughts, trying to make sense of the confusing thoughts battling in my mind, that I don’t notice the soft sprinkle of rain finally falling. A pack of cigarettes and an eerily pink hot dog later, I find myself standing, soaking wet and dripping, in front of a closed down carnival; they must have shut it down for the day because of the rain. Long gone is my anger, and taking its place is desperation, despair, and the dire need for a way out of this mess. Then, out of the rain, a certain stand in the rain catches my eye, and warms my body with fond memories that I had nearly forgotten.

It was a game of chance, one where you paid the carnival worker money, and although the odds were nowhere near in your favor, you tried to win the prize anyway. A small smile tickled my lips and crinkled my eyes, however slightly, as I recollected my favorite childhood carnival days with my father. My dad was a store clerk in a shady, out of date drug store (the kind where bring your kids to work day wasn’t even considered), and made barely enough to continue renting our dingy one room apartment and put three meals a day on the table. But, whenever the carnival came to town, he would take out a small jar filled with pennies that he hid under the slightly rotting mattress of our twin bed, and after combining them with the money I had earned through rummaging through couch cushions and forever searching under subway seats, we would go the my favorite fair booth and test our luck. With my father by my side and the catchy carnival tunes whispering in my ears, I felt that no matter the outcome of the game, I was the richest boy in the world.

As the memory went away with rain, I began to think about how tough life had made me, which makes sense, because back then I was a boy and now I am all grown up. No way in hell was I rich, and the outcome of the games I played now were the only things that mattered.
Example Scored Excellent–2 (E)

My father worked to the bone to give me what I needed, and I am only trying to give some of that back. I need to get him out of that mold ridden apartment and into a nice place where people are paid to look after him. After an incident where he stumbled upon a gang fight on his way home from work late one night when I was a teenager, he has never been able to walk the same. My heart ached and hot tears threatened my eyes, for he wasn’t getting the care he needed. I had to fix this and fix it now. I tore my body away from the carnival and though I could run fast in high school, it didn’t compare to how fast as I was running now. My jacket whipped around my body and my feet barely touched the ground. My hair, though being soaked previously, was now stark dry, and I kept a solid hand on the last fifty bucks in my pocket. I ran like my life depended on it; the cluttered streets, beaten cars, and unhappy people became a blur. Finally, my legs feeling like I had run for hours, I burst through the casino doors.

To my luck, a new game of poker was about to begin and there was a single chair waiting for me at the table. Smoke danced in the yellow light, and I crossed the crowded room and took my place and the chair, for the first time in my life, welcomed me. The dealer dealt me my hand, and with my father in mind and determination in my heart, I looked at my cards; something new and strong blossomed in my chest as I held what I knew to be a winning hand. Hope filled every cell in my body and allowed myself the tiniest smile. This was going to be my last game of chance.
**EXAMPLE PAPER—EXCELLENT—2**

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas and Impressions (E)</strong></td>
<td>In the <em>Initial Planning</em>, the student considers “What drives someone to gamble? Take risks? Does it encourage them or in reality inhibit them?” (1). These subtleties of the <strong>topic</strong> are then insightfully explored through a man who “has a gambling addiction” (2) that “stemmed from a poor childhood” (2), leading him to his desire to repay his father for all his hard work and sacrifice. <strong>The discerning idea</strong> that the narrator’s father and childhood poverty are motivating forces can be seen in his use of “a trick my father taught me to help calm down” (3) and in his memory of being at the carnival where “I felt that no matter the outcome of the game, I was the richest boy in the world” (4). This last memory of his father influences the narrator to return to the poker game because “My father worked to the bone to give me what I needed, and I am only trying to give some of that back” (5) and “he wasn’t getting the care he needed” (5). The narrator feels the situation’s immediacy: “I had to fix this and fix it now” (5). The student <strong>confidently</strong> leaves it to the reader to decide the man’s true motivation. The student creates <strong>precise</strong> details in the narrator’s flashback to his “favorite fair booth” (4) as the place where he learned to gamble with “pennies” (4) that his father “hid under the slightly rotting mattress” (4) and “money I had earned through rummaging through couch cushions” (4). This act mirrors the narrator spending “the last fifty bucks in my pocket” (5) at the end of the story. The student echoes the empty chair in the photograph when the narrator sees “a single chair waiting for me at the table” (5), viewing it as a sign of “luck” (5), which <strong>reinforces the student’s impression</strong> that the belief in luck forces the narrator to act. The student uses the <strong>precise support</strong> “I stand straight up” (3) and “something new and strong blossomed in my chest” (5) as an echo of the poem “The Leaving” to <strong>aptly reinforce the idea</strong> of a parental force that encourages a child to act. The student <strong>confidently</strong> creates an ambiguous ending for the narrator who continues to gamble “with my father in mind and determination in my heart” (5). The character believes he holds “a winning hand” (5) and “This was going to be my last game of chance” (5). The reader recognizes, however, that both his desire to take care of his ailing father and his gambling addiction remain strong motivating forces.</td>
</tr>
</tbody>
</table>
## SCORING CRITERIA

<table>
<thead>
<tr>
<th>Presentation (E)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The voice created by the student is convincing.</td>
<td>The student establishes the narrator’s gambling addiction with a convincing voice in the opening card table scene where “Never have the stakes been this high” (3). The narrator experiences a gambler’s intensity of emotions; with “blood pounding” (3) and “bated breath” (3), the narrator bets “all of my savings and my plans” (3) only to feel “crushed” (3) by his loss, full of “hot rage” (3) and “venomous words” (3). With a convincing voice, the student describes precisely the narrator’s shifts in mood: “Long gone is my anger, and taking its place is desperation, despair, and the dire need for a way out of this mess” (4), “My heart ached and hot tears threatened my eyes” (5), and finally “Hope filled every cell in my body and allowed myself the tiniest smile” (5).</td>
</tr>
<tr>
<td>• Stylistic choices are precise and the student’s creation of tone is adept.</td>
<td>The student’s precise stylistic choices create vivid settings. For example, at the first gambling table, “Mr. Cheap Suit cracks a grin, flashing his gold tooth to all of our disappointment, and sweeps up the pile” (3); in his decision to act, “the cluttered streets, beaten cars, and unhappy people became a blur” (5), and at the final poker table, “Smoke danced in the yellow light” (5), all of which create adeptly the tone of a desperate man who is compelled by games of chance.</td>
</tr>
<tr>
<td>• The unifying and/or aesthetic effect is skillfully developed.</td>
<td>The student skillfully develops a unifying and aesthetic effect through the repetition of “game of chance” (3, 4, 5) at the beginning, middle, and end of the response, effectively shaping the narrator’s emotional journey. As a child, he could recognize that “It was a game of chance” (4) and “although the odds were nowhere near in your favor, you tried to win the prize anyway” (4). As an experienced gambler, he feels he can “maintain my composure” (3) as “This was not my first game of chance” (3). Ironically, this perspective leads him to his hope-filled promise that “This was going to be my last game of chance” (5), a promise that also includes the undertone that he will have nothing left to wager if he loses.</td>
</tr>
</tbody>
</table>
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

- The Great Gatsby  F. Scott Fitzgerald
- Death of a Salesman  Arthur Miller

Note: Write the title of your chosen literary text on the back cover of this examination booklet.

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.

Gatsby uses Daisy as his motivation to gain his money and try to win her back. Every action of Gatsby’s was controlled by his love for Daisy, and his attempts to win her back from Tom.
Example Scored Satisfactory (S)

Planning

motivation: something (a need or desire) that causes a person to act

Gatsby’s motivation throughout his life was Daisy Buchanan. Everything he did was to try and win her back. When he went off to the war, she promised she would wait for him, but then married Tom Buchanan, a wealthier man with a higher social status. Then Gatsby, from then on, everything he did was to become worthy of Daisy. He worked for Dan Cody on a yacht, and experienced the life of the wealthy. Then, he worked for his future, he through elaborate parties and invited Daisy over often. He takes blame for Daisy killing Myrtle.
Planning

Why.Logan's motivation for working hard was achieving the American dream.

George Wilson's motivation after he found out about his wife's affair was to get her away he loved her and didn't want to lose her. "Go Tell Lott Gatsby"

Nature of motivations that direct an individual's course of action.
Example Scored Satisfactory (S)

Throughout our lives, we all go through different experiences that shape who we become. Some of these experiences may change the course of our lives, and some may make us want to give up, but to get through these hard times we use motivation. According to Webster’s dictionary motivation is a need or desire that causes a person to act. In the novel The Great Gatsby, F. Scott Fitzgerald uses the characters of Jay Gatsby and George Wilson to show that the right motivations can change our course of action, and may make us take extreme actions that we wouldn’t normally take.

In the novel The Great Gatsby by F. Scott Fitzgerald, Jay Gatsby’s main motivation was to win Daisy Buchanan back. In the beginning Gatsby’s name was James Gatz; he was raised by a poor family who lived on a farm. One day he met a girl named Daisy Buchanan, she was beautiful and rich and every guy wanted her. So James Gatz pretended he was rich so she would think he was worthy of her. They began to spend a lot of time together, and he fell in love. Eventually Gatsby had to leave for the war, and Daisy promised she would wait for him to return, but when he was at Oxford after the war she got married to Tom Buchanan, a wealthier man with a higher social position then Gatsby’s, and a man who had her parents approval. When Gatsby found out Daisy had married Tom, he was crushed, and he dedicated himself to winning her back. Gatsby worked to earn his fortune, he planned elaborate parties every weekend and invited only the wealthiest people, and he planned tea at Nick Caraway’s all as ways to reconnect with Daisy. Once Gatsby reconnected with Daisy again, they started spending more time together, and Tom started to become suspicious. One day they all went on a trip to New York City, Gatsby and Daisy went in Tom’s car and Jordan Baker, Nick and Tom went in Gatsby’s car. On the way back that night there was an accident, and Myrtle Wilson was struck by a car and killed. Daisy was driving at the
time, but she didn’t stop at the scene of the accident. Gatsby decided to take the blame for Daisy, and in the end he was shot by George Wilson for killing his wife. Gatsby’s motivation for everything he did was Daisy Buchanan. Gatsby changed his course of action by doing everything he could to become wealthy and throwing elaborate parties every weekend all in an attempt to get Daisy’s attention and win her back. In the end, Gatsby became so obsessed with his goal to win over Daisy, that he took extreme actions by taking the blame for a crime she committed, and lost his life as a consequence.

In the Great Gatsby, F. Scott Fitzgerald also uses the character of George Wilson to show that the right motivations can change our course of action, and make us take extreme actions that we wouldn’t normally take. George Wilson’s main motivation was his wife, Myrtle Wilson. George and Myrtle lived in the Valley Of Ashes, a run down, poor community in between the Eggs, and New York City. Throughout the course of the story, Myrtle Wilson was having an affair with Tom Buchanan. They spent a lot of time together in their apartment in New York, telling her husband she was spending time with her sister. Eventually George found out about the Affair, and began trying to make enough money to get him and his wife out of that town, and somewhere they could be happy. After Myrtle was struck by the car and killed, George began to look for the man responsible, believing this was also the man with whom she had the affair. George left this auto shop and began walking toward West Egg, where Gatsby lived. When he arrived he found Gatsby lying on a mattress in his pool, shot Gatsby, then shot himself. George Wilson’s motivation to keep going and keep working throughout his life was his wife Myrtle and his love for her. He worked hard every day trying to make enough money to give her a better life. When he found out about the affair he was crushed, so he changed to course of his actions. He kept working hard trying to buy a car off of Tom Buchanan to fix up and sell and trying to make
enough money to move somewhere better. When Myrtle was killed, George felt like he had lost everything. As a result he took extreme actions by killing the man he believed to have killed Myrtle, and killing himself too.

Throughout the novel The Great Gatsby, F. Scott Fitzgerald uses the characters of Jay Gatsby and George Wilson to show that the right motivations can change our course of action, and make us take extreme actions that we wouldn't normally take. Gatsby’s love for Daisy made him decide to change his entire life to be worthy of her, and made him take the blame for something he didn’t do, which caused him to lose his life, while George Wilson’s love for his wife made him start to work harder and try to earn more money by buying Tom’s car to get her away from the affair, and eventually, after her death, made him kill himself and another man. Both men let their motivation take over their life and their actions, and caused them to take extreme actions they wouldn’t normally have taken, and in the end they both lost their lives because of it.
## SCORING CRITERIA

<table>
<thead>
<tr>
<th>Thought and Understanding (S)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic.</td>
<td>The student demonstrates a <strong>generalized comprehension of the literary text and topic</strong> with the <strong>straightforward idea</strong> that “we all go through different experiences that shape who we become. Some of these experiences may change the course of our lives, and some may make us want to give up, but to get through these hard times we use motivation” (4). This assertion is then applied to <em>The Great Gatsby</em> through <strong>general but plausible literary interpretations</strong> using the characters of Jay Gatsby and George Wilson, who both “let their motivation take over their life and their actions, and caused them to take extreme actions they wouldn’t normally have taken, and in the end they both lost their lives because of it” (6).</td>
</tr>
<tr>
<td>- Literary interpretations are general but plausible.</td>
<td>The claims that “When Gatsby found out Daisy had married Tom, he was crushed, and he dedicated himself to winning her back” (4) and that “George Wilson’s motivation to keep going and keep working throughout his life was his wife Myrtle and his love for her” (5) demonstrate the student’s <strong>general but plausible literary interpretations</strong>.</td>
</tr>
<tr>
<td></td>
<td>The idea that “Gatsby became so obsessed with his goal to win over Daisy, that he took extreme actions by taking the blame for a crime she committed, and lost his life as a consequence” (5) and that George “took extreme actions by killing the man he believed to have killed Myrtle, and killing himself too” (6) is <strong>relevant and straightforward</strong>, yielding a <strong>generalized comprehension</strong> regarding how the people we love motivate us to “change our course of action, and make us take extreme actions that we wouldn’t normally take” (5).</td>
</tr>
<tr>
<td></td>
<td>The student concludes with the <strong>plausible interpretation</strong> that “Gatsby’s love for Daisy made him decide to change his entire life to be worthy of her” (6) and that “George Wilson’s love for his wife made him start to work harder and try to earn more money” (6), but “in the end they both lost their lives because of it” (6), <strong>which demonstrates a generalized comprehensions of text and topic</strong>.</td>
</tr>
</tbody>
</table>
English Language Arts 30–1, January 2016
Critical/Analytical Response to Literary Texts Assignment

EXAMPLE PAPER—SATISFACTORY

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Evidence (S)</td>
<td>The student’s idea that “the right motivations can change our course of action, and may make us take extreme actions that we wouldn’t normally take” (4) is reinforced with appropriately chosen support. The student offers adequate, albeit general, support to reinforce the student’s idea about the lengths to which Gatsby goes in order to earn Daisy’s love: “James Gatz pretended he was rich so she would think he was worthy of her” (4) and “Gatsby worked to earn his fortune, he planned elaborate parties every weekend and invited only the wealthiest people, and he planned tea at Nick Caraway’s all as ways to reconnect with Daisy” (4). The inclusion of details such as Daisy “got married to Tom Buchanan, a wealthier man with a higher social position then Gatsby’s, and a man who had her parents approval” (4) is also acceptable but lacks persuasiveness. Although contextual details, such as “George and Myrtle lived in the Valley Of Ashes, a run down, poor community in between the Eggs, and New York City” (5) may lack persuasiveness related to the overall interpretations being made, the student identifies notable character traits and maintains a reasonable connection by describing how George “kept working hard trying to buy a car off of Tom Buchanan to fix up and sell and trying to make enough money to move somewhere better” (5–6). The student notes that “When Myrtle was killed, George felt like he had lost everything” (6), which provides a suitable connection back to how George “began to look for the man responsible” (5). These references appropriately reinforce the idea that both Gatsby and Wilson “let their motivation take over their life and their actions” (6).</td>
</tr>
<tr>
<td>• 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.</td>
<td>S</td>
</tr>
</tbody>
</table>
### SCORING CRITERIA

<table>
<thead>
<tr>
<th><strong>Form and Structure (S)</strong></th>
<th><strong>RATIONALE</strong></th>
</tr>
</thead>
</table>
| • 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. | On the Planning Page, the student defines motivation as “something (a need or desire) that causes a person to act” (2). This premise is then applied to the characters of Jay Gatsby and George Wilson, whose motivation is derived from their respective loves. The student develops the discussion appropriately by first engaging in an analysis of Gatsby’s character, whose “main motivation was to win Daisy Buchanan back” (4) from Tom, and continues to develop the discussion appropriately by stating that he “became so obsessed with his goal to win over Daisy” (5) that he “lost his life as a consequence” (5). The student then examines the character of George Wilson: “George Wilson’s main motivation was his wife, Myrtle Wilson” (5), and “When Myrtle was killed, George felt like he had lost everything” (6), with his only recourse being to kill “the man he believed to have killed Myrtle, and killing himself too” (6). The student discusses each character in isolation and employs a straightforward arrangement of ideas and details. The resulting analysis is largely based on the repeated premise that “the right motivations can change our course of action, and make us take extreme actions that we wouldn’t normally take” (4, 5, 6). This idea is maintained generally throughout the response. |
### SCORING CRITERIA

**Matters of Choice (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.

### RATIONALE

The student’s diction is adequate, as in “Once Gatsby reconnected with Daisy again, they started spending more time together, and Tom started to become suspicious” (4) and “Gatsby became so obsessed with his goal to win over Daisy, that he took extreme actions by taking the blame for a crime she committed, and lost his life as a consequence” (5).

**Syntactic structures are straightforward,** such as “In the beginning Gatsby’s name was James Gatz; he was raised by a poor family who lived on a farm” (4) and “On the way back that night there was an accident, and Myrtle Wilson was struck by a car and killed” (4). However, **attempts at complex language structures may be awkward,** as in “Eventually Gatsby had to leave for the war, and Daisy promised she would wait for him to return, but when he was at Oxford after the war she got married to Tom Buchanan, a wealthier man with a higher social position then Gatsby’s, and a man who had her parents approval” (4).

Although the exact phrase “motivations can change our course of action, and may make us take extreme actions that we wouldn’t normally take” (4, 5, 6) is repeated, **stylistic choices contribute to the creation of a conventional composition with an appropriate voice,** as in “Gatsby’s motivation for everything he did was Daisy Buchanan” (5), “George Wilson’s main motivation was his wife, Myrtle Wilson” (5), and “in the end they both lost their lives because of it” (6).
SCORING CRITERIA

Matters of Correctness (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.

RATIONALE

The student’s writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics throughout, as in “Gatsby changed his course of action by doing everything he could to become wealthy and throwing elaborate parties every weekend all in an attempt to get Daisy’s attention” (5) and “After Myrtle was struck by the car and killed, George began to look for the man responsible, believing this was also the man with whom she had the affair” (5). There are occasional lapses in control and minor errors. Comma splices, such as “One day he met a girl named Daisy Buchanan, she was beautiful and rich and every guy wanted her” (4), and run-on sentences, such as “Gatsby’s love for Daisy made him decide to change his entire life to be worthy of her, and made him take the blame for something he didn’t do, which caused him to lose his life, while George Wilson’s love for his wife made him start to work harder and try to earn more money by buying Toms car to get her away from the affair, and eventually, after her death, made him kill himself and another man” (6) are evident; however, the communication remains clear.
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: Tim O'Brien - *On the Rainy River*

Note: Write the title of your chosen literary text on the back cover of this examination booklet.

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 it shows a path which differs:

*while an individual can take an advantage of society, the way the narrator desires, and on the society wants him to do.*
Planning

- Self-motivation
- What O’Donovan wants
- What it leads him to do

D1

- What society wants
- The conflict that arises between motifs
- The conquering motif
- Not always what is wanted
- Decide not to feel alone comes into values and opinion

D2

- Conflict between motivating lead him to run but not go all the way
- Winning or overpowered occupation was strong

D3

C
Example Scored Proficient (Pf)

Planning

Quotes: I’ve never told this story before, not to anyone.
   - Certain blood was being shed for uncertain reasons
   - Politically naive
   - Tip Top Lodge.
   - Elroy [89]
   - I was too good for the war. Too smart, too reckless, too everything.
   - I remember glaring at the old man, his old hands, then at Canada.
   - I was a coward, I went to the war.
   - My whole life was collapsing toward slaughter.
   - Couldn’t risk the embarrassment.
   - For 20 years I’ve held on to it; this shows.
Life consists of a never ending series of decisions, once one has been made it is immediately followed by another. Often these choices are as small and retrospectively insignificant as choosing between eating cereal or eggs for breakfast. However, when a decision arises which will inevitably have an impact on the rest of an individual's life they look to what motivates them to help guide their decision. When an individual is faced with a large life changing decision, they may come across a conflict between motivations caused by what they desire and what others desire for them. No matter how long they procrastinate on the decision, eventually it will inevitably catch up with them and they will then discover which source motivation drives them more and make their decision accordingly. Tim O'Brian explores the idea of conflicting sources of motivation in his short story, *On the Rainy River*. He describes the life changing journey he goes on in an attempt to escape from a seemingly imminent inescapable fate. Furthermore, his own conflict of motivations between what he desires for himself against what others would think of him if he chose his own path. Additionally, he describes the repercussions an individual may undergo if they allow the wrong source of motivation to overpower their own. In the story he reveals that even after twenty years he still holds on to an immense feeling of regret originating from allowing his decision to ultimately be guided by the wrong motivation.

To begin with, many times individuals look to others in times of substantial decisions to aid them in their process. This allows them to gain perspective on what others might do if
they were to come across the same decision. Gaining perspective and considering others opinions is a healthy way of going about a decision. However, ultimately individuals need to make decisions that are in their own best interest in order to protect their pride, sanity and well-being. O'Brian is the perfect example of an individual who took others opinions into too much consideration and in the end, made a decision based on what others might think instead of what he desired. He came to regret allowing this motivation to guide his decision for years to come. This shame is evident throughout the text and is expressed numerous times, from the get go he states "I've never told this story before, not to anyone". The narrator explains how he was very studious, an intelligent young man, one summer in his adolescence he received a letter which stated he would have to fight in the Vietnam war. This conflicted with his personal interest because not only did he disagree with the war because "certain blood was being shed for uncertain reasons", but he also saw himself as someone who should not have to fight in the war. He was a scholar, someone who could contribute to society intellectually. He was "too good for the war. Too smart, too compassionate, too everything". All of these reasons lead him to one day begin driving away. They motivated him to take his life into his own hands. He headed towards Canada where he could live without fighting in a war in which he did not believe. He headed north with all this motivation, yet he never got to Canada.

Unfortunately, Tim O'Brian allowed the opinions of others to influence his decision too much. He had two major sources of motivation, unfortunately they conflicted with one another. First off, he wanted to live his life and have the liberty to make decisions of his own free will. On the other hand, he had a large heavy chain, tethering him to his town
and the war of Vietnam. The chain consisted of the embarrassment his parents would feel for having a son who ran away from the war, of the chatter the old people in the little cafe in his town would have on the topic of the O'Brian boy who was a coward. This motivator was the embodiment of his pride. The narrator was faced with the decision between motivations, whether he would allow himself to be swayed by the opinions of others, or rather chose to grab on to the motivation which pushed him to run from his town and proceed all the way to Canada. O'Brien ran from the confines of his town, drove out to the open space of the north. Once there he stopped only a few miles from the sanctuary of Canada, unable to break free from the tether to his town.

Finally, the narrator came to the Tip Top Lodge, where he stayed for six nights and allowed his decision to brew. While staying there he aided the owner Elroy with his chores, thinking the entire time about what the people in his town would think about him if he ran away to Canada. On the last night of his stay, Elroy took him out on his boat on to the Rainy River, where they drifted for a while between the border of the United-States and Canada. At this point O'Brian was forced to decided, whether his motivation to live his life the way he wanted would drive him to jump out of the boat and swim the short distance to Canada, or rather the tether to his town and his motivation not to be called a coward by the countless people from his town would force him to return home. He imagined all of the people from his past, present and future along the shoreline of the United-States. All judging him, calling him a coward. He sees the people from the cafe, a six year old from his past, Abraham Lincoln, he even sees his drill sergeant from Vietnam. O'Brian allows the possible opinions of countless others choose his fate for
Example Scored Proficient (Pf)

him. His overthinking caused his motivation not to be branded a coward to overpower his motivation to live his life the way he desired. He "couldn't risk the embarrassment" of allowing his desire to run away come before his pride. Ultimately, his motivation to save his pride won him over, he went to the war and for long after, regretted his decision.

Overall, the decisions individuals make are inevitably influenced by the sources of motivation they have. It is up to the individual to allow themselves to only carry the sources of motivation with them which will help them make the best decisions possible. The narrator allowed himself to overthink the situation and made a decision pushed by the wrong source of motivation. He began to run away from the war as was in his best interest, yet he could not allow himself to go through with it because of his conflict of motivations. Decisions such as his can stay with individuals for long after they have been made. Even if the wrong decision may appear noble from the outside such as Tim O'Brian's who fought in a war for his country. He exclaims, "I was a coward, I went to the war". After all, often times an individual will not have to live with others their entire life, they will exclusively be stuck with themselves as a constant, most others will come and go. When making a life changing choice, it is important to put oneself first, not the opinions of others but to do what is best for the individual who's life will be changed forever by the decision. The opinions of countless others will be inconsequential when looking back on the situation in twenty years. However, a decision which is regretted can bring shame to an individual for a lifetime.
## SCORING CRITERIA

**Thought and Understanding (Pf)**

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

## RATIONALE

The student begins with the **thoughtful idea** that “When an individual is faced with a large life changing decision, they may come across a conflict between motivations caused by what they desire and what others desire for them” (4), demonstrating a **competent comprehension of the topic**. The student connects this idea to “On the Rainy River,” explaining that O’Brien “describes the life changing journey he goes on in an attempt to escape from a seemingly imminent inescapable fate” (4), and “the repercussions an individual may undergo if they allow the wrong source of motivation to overpower their own” (4), revealing a **considered** approach that **demonstrates a competent comprehension of the text**.

The student suggests that O’Brien “is the perfect example of an individual who took others opinions into too much consideration and in the end, made a decision based on what others might think instead of what he desired” (5), **interpreting** the protagonist’s situation in a **sensible** way that **reveals** the central motivational conflict. The student uses the unhappy resolution of this conflict to examine how the strength of O’Brien’s “personal interest” (5) in the ability “to live his life and have the liberty to make decisions of his own free will” (5) is not enough to avoid being “swayed by the opinions of others” (6). The student asserts that O’Brien feared being “branded a coward” (7) and “He ‘couldn’t risk the embarrassment’ of allowing his desire to run away come before his pride” (7). This examination implicitly **demonstrates the student’s thoughtful and considered idea** that the emotional strength of motives directs an individual’s course of action, an understanding that rests on a **revealing and sensible** series of literary **interpretations regarding** O’Brien’s conflicting motives.
<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Evidence (Pf)</td>
<td>The support in the response is specific, and well chosen to reinforce the student’s ideas in a persuasive way. The student explores the narrator’s convictions that “he was very studious, an intelligent young man” (5) and “a scholar, someone who could contribute to society intellectually” (5). The student cites these beliefs, along with O’Brien’s assertion that “He was ‘too good for the war. Too smart, too compassionate, too everything’” (5), to persuade the reader of the strength of O’Brien’s personal motives. The student then contrasts this force with the strength of its opposing motive in a specific way by describing “the chatter the old people in the little cafe in his town would have on the topic of the O’Brien boy who was a coward” (6) and how while at Tip Top Lodge he “stayed for six nights and allowed his decision to brew” (6) and “aided the owner Elroy with his chores, thinking the entire time about what the people in his town would think about him if he ran away to Canada” (6). A sound connection to the student’s ideas is capably maintained in the examination of O’Brien’s regret when the student writes “This shame is evident throughout the text and is expressed numerous times, from the get go he states ‘I’ve never told this story before, not to anyone’” (5). This sound connection is continued in the assertion that “All of these reasons lead him to one day begin driving away” (5). The study of O’Brien’s personal motivations is capably maintained through a metaphorical description of the conflicting social force as “a large heavy chain, tethering him to his town and the war of Vietnam” (5–6). The student further demonstrates the capable maintenance of a sound connection between supporting evidence and ideas in the description of the conflict’s resolution: “His overthinking caused his motivation not to be branded a coward to overpower his motivation to live his life the way he desired” (7).</td>
</tr>
</tbody>
</table>

Pf
## EXAMPLE PAPER—PROFICIENT

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form and Structure (Pf)</strong></td>
<td>The student begins the discussion by contrasting choices “as small and retrospectively insignificant as choosing between eating cereal or eggs for breakfast” (4) with those that “will inevitably have an impact on the rest of an individual’s life” (4). This <strong>purposeful</strong> beginning provides the student a means of <strong>arranging the ideas and details in a controlled discussion that is developed capably</strong>. The student links the topic and the text by suggesting “Tim O’Brien explores the idea of conflicting sources of motivation in his short story, <em>On the Rainy River</em>” (4) and <strong>coherently presents and sustains that controlling idea</strong>. The first body paragraph examines how “Gaining perspective and considering others opinions is a healthy way of going about a decision. However, ultimately individuals need to make decisions that are in their own best interest” (5) before explaining O’Brien’s shame at not having chosen well. The second body paragraph <strong>sustains the controlling idea</strong> by examining the forces that counter the narrator’s personal motives through a transition: “Unfortunately, Tim O’Brien allowed the opinions of others to influence his decision too much” (5). The student concludes the body of the essay after a description of events at the Tip Top Lodge and an explanation of the resolution: “Ultimately, his motivation to save his pride won him over, he went to the war and for long after, regretted his decision” (7). The student’s conclusion echoes the initial focus on the consequences of significant decisions that emerge from conflicting personal and social forces: “Overall, the decisions individuals make are inevitably influenced by the sources of motivation they have” (7). This final assessment contributes to the student’s <strong>coherently presented and sustained controlling idea</strong>, and the student’s control of the discussion is <strong>capably reinforced</strong> by a cautionary explanation that the “opinions of countless others will be inconsequential when looking back on the situation in twenty years” (7).</td>
</tr>
</tbody>
</table>

Pf
**EXAMPLE PAPER—PROFICIENT**

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Matters of Choice (Pf)</strong></td>
<td><strong>Throughout the response, diction is specific and syntactic structures are generally effective. Sentences such as “Additionally, he describes the repercussions an individual may undergo if they allow the wrong source of motivation to overpower their own” (4) and “Once there he stopped only a few miles from the sanctuary of Canada, unable to break free from the tether to his town” (6) demonstrate intention in the choice of register and syntax that illustrates the specific diction and general effectiveness of the syntactic structures.</strong></td>
</tr>
<tr>
<td>• Diction is specific.</td>
<td></td>
</tr>
<tr>
<td>• Syntactic structures are generally effective.</td>
<td></td>
</tr>
<tr>
<td>• Stylistic choices contribute to the creation of a considered composition with a capable voice.</td>
<td>The student’s stylistic choices contribute to the creation of a considered composition with a capable voice. The choice to use contrasts to highlight significance, such as “He headed north with all this motivation, yet he never got to Canada” (5) and “O’Brien ran from the confines of his town, drove out to the open space of the north” (6), suggests consideration in expression. The student’s capable voice is illustrated in such stylistic choices as the figurative description of O’Brien’s external motive as a chain that “consisted of the embarrassment his parents would feel for having a son who ran away from the war, of the chatter the old people in the little cafe in his town would have on the topic of the O’Brien boy who was a coward” (6).</td>
</tr>
</tbody>
</table>

Pf
Matters of Correctness (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.

The student’s writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics in sentences such as “However, ultimately individuals need to make decisions that are in their own best interest in order to protect their pride, sanity and well-being” (5) and “On the last night of his stay, Elroy took him out on his boat on to the Rainy River, where they drifted for a while between the border of the United-States and Canada” (6).

Minor errors in complex language structures are either deliberate, as in the case of some fragments, or understandable considering the circumstances of first-draft, timed writing. These minor errors are clear in cases such as “He had two major sources of motivation, unfortunately they conflicted with one another” (5) and “After all, often times an individual will not have to live with others their entire life, they will exclusively be stuck with themselves as a constant, most others will come and go” (7).
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

Hamlet by William Shakespeare

Note: Write the title of your chosen literary text on the back cover of this examination booklet.

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 the text "Hamlet" by William Shakespeare because I think Hamlet’s character greatly displays how his motivations encouraged his course of action.
Critical/Analytical Response to Literary Texts Assignment

Example Scored Excellent (E)

Planning

Nature of Motivations
Individual's course of action

Motivation $\Rightarrow$ Purpose, rationale
Course of action $\Rightarrow$ Response, to act, do something

Initial
- Hamlet has no purpose, self-esteem
- Stagnant after his father's death, $\Rightarrow$ "Remember me"
- Even though purpose is handed to him he still finds none
- Constantly searches for certainty, $\Rightarrow$ impossible
- Inaction $\Rightarrow$ "To be or not to be"
- Unhappiness
- Character Foil: Fortinbras

Change
- Fortinbras & Army
- Yorick & Gravedigger
- "Special providence"

After
- Embraces death freely
As suggested in William Shakespeare's *Hamlet*, individuals are affected by their past adversities; in order for them to move on, they must use these experiences as motivation for future action instead of allowing them to become hindrances in their present day lives. It is important for an individual to overcome his past adversities and transform them into sources of motivation in his present day life, for this will help him achieve a clearer understanding of what he needs to do in order to achieve his goals. If an individual finds no purpose in his life, he will thus remain stagnant in the present and develop a strong fixation with his past adversities instead of moving forward. When an individual overcomes his past adversities, he will be able to find purpose in his life and take a decisive course of action without any hesitation. By doing so, he will finally be able to achieve his goals, and as a result, gain contentment.

At the beginning of the play, Hamlet is a character with no sense of motivation, and, thus, fails to act appropriately in all circumstances. In his first soliloquy, Hamlet expresses his low self-esteem when he proclaims "O if this too, too sullied flesh would melt", revealing the fact that he lacks purpose, and, consequently, motivation to live. When he meets his father's ghost, who asks Hamlet to avenge his death at the hands of his uncle Claudius, Hamlet is bequeathed with a sense of purpose. However, despite his father's clear words, he becomes more obsessed with the memory of his father rather than taking action. After hearing the words "Remember me" from the ghost of his father, Hamlet becomes fixated with his memories and puts on an "antic-disposition" instead of immediately doing what the ghost had instructed him to do. This clearly contrasts the actions of Fortinbras, who, like Hamlet, is also a prince with his father slain. Unlike Hamlet, however, he is able to use these past experiences to motivate him to take action in the present. This is evident in his attempt to recapture the lands that once belonged to his father, but
Example Scored Excellent (E)

are conquered by Old Hamlet who defeated Old Fortinbras in battle. Even when his uncle forbade him from going to war with Denmark to recapture the lands, he still came up with a plan to capture some No-Man's Land as a clever guise to achieve his goal in the end. Fortinbras' ability to transform his past adversities into present motivations gives him a sense of purpose, and, thus, relinquishes his need to search for motivation elsewhere. But because Hamlet is unable to find purpose in his life, he constantly searches for certainty as a result, hoping that once certainty is achieved, he would be able to act affirmatively and find purpose that way. Hamlet makes many generalizations in his desire to achieve certainty, as expressed in his famous "To be, or not to be" soliloquy. He compares death to a "land from which no traveller returns", thus attempting to quantify death, the ultimate uncertainty, into something concrete. Hamlet's generalizations are also displayed in his treatment of women throughout the play; in his resentment toward his mother's hasty remarriage, he claims "Frailty, thy name is woman!" His logic is flawed, however, for certainty can never truly be achieved due to the limited nature of human perception, leading to inaction. This is clearly demonstrated in the scene where Hamlet fails to kill Claudius at the chapel, for he assumed that Claudius is praying, and so if he kills him now, his uncle's soul will ascend to heaven while his father's spirit is still stuck in purgatory. This is highly ironic, however, as Claudius was not praying at all but Hamlet is so certain of his assumption that he missed the perfect opportunity to get his vengeance. Hamlet's limited perception is also seen when he blindly stabs Polonius through the curtain, an act performed only based on his assumption that the man he stabbed cannot be anyone else besides Claudius. All of Hamlet's hasty actions are caused by his excessive need for certainty, but because certainty can never truly be achieved, Hamlet still fails to find a purpose.
Example Scored Excellent (E)

Hamlet begins to find purpose in his life, however, when he reforms his three fatal flaws. After learning about Fortinbras' plans to reconquer the lands that once belonged to him as well as the twenty-thousand men who are willing to fight for a piece of land that holds close to no meaning to them, Hamlet is deeply moved by how much they were willing to do with so little motivation. He realizes that although they bear much less purpose and are all much more uncertain than he, they are all willing to fight for the honour of their country--coming to a realization that he, too, must achieve his purpose "when honour is at stake", reforming his flaw of always seeking certainty in an attempt to gain purpose and finally finding motivation to act.

When he goes to Ophelia's burial and meets the gravedigger, who shows him a skull, Hamlet immediately associates it to people who of prestige--landowners, noble lords, and wealthy merchants. However, his generalizations are broken once the gravedigger tells him that the skull actually belonged to Yorick, the court jester. From this, Hamlet is astounded and realizes that death is the ultimate equalizer. He compares Yorick to Alexander the Great and Julius Caesar, concluding that in death, there exists no more social constructs and, thus, everyone is equal. As a result, he realizes that the only way he can make a difference is to make the most out of the life that he is living now, reforming his flaw of inaction. When Hamlet receives an invitation to a sword fight with Laertes, a plan devised by Claudius and Laertes himself, he accepts the invite calmly despite Horatio's warnings that Laertes just might kill him in the match. Hamlet calmly tells Horatio that "there is a special providence in the fall of a sparrow." This line indicates palpable change in Hamlet's character, for he is no longer afraid of death, the ultimate uncertainty, but is able to accept it calmly. With this realization, Hamlet is finally able to reform all of his flaws to find his purpose. By relinquishing the need to achieve certainty, Hamlet has
overcome his flaw of inaction and is finally able to fulfill his purpose by taking a decisive course of action.

After reforming his flaws, Hamlet is able to become a lot more decisive in his actions and embraces his circumstances freely. In his final spar with Laertes, who possess a blade slicked with poison, he apologizes to Laertes for the sins he had previously committed toward him. This marks a considerable change in character, for when Hamlet first killed Polonius by accident he felt no remorse over his actions but instead treated it as it meant nothing. Now, he is able to see and apologize for his mistakes, as well as ask for Laertes' forgiveness. In his final moments, he finally kills Claudius, fulfilling the purpose his father's ghost bequeathed him from the very start. When he is stabbed by Laertes' poisonous blade, he accepts the blow calmly and bravely faces his death. By finding a sense of purpose in his life, Hamlet is able to achieve everything he needed to achieve without hesitating to find certainty in between. In his final words, he crowns Fortinbras as the new king of Denmark, and asks Horatio to live on and tell his story. Hamlet's death is symbolic, as it is the last reformation of his flaws. From the very start of the play, Hamlet displays a morbid obsession with death, for he felt no sense of purpose being alive but cannot kill himself due to the fact that it goes against the teachings of the church. All throughout the play, he makes generalizations in an attempt to quantify death but is never able to do so, for death is an abstract idea that cannot ever be truly made concrete. As he finally meets death in his battle with Laertes, however, Hamlet has finally renounced his fear and by dying bravely, he dies as a hero. By achieving his goals and reforming all his flaws, Hamlet's death symbolises his final achievement of honour and contentment.
As suggested in William Shakespeare's *Hamlet*, individuals must find purpose in their lives by embracing the adversities of their pasts freely. This way, they will be able to take a decisive course of action to fulfill that purpose. It is important for an individual to reform his flaws caused by his inability to resolve his past adversities, for this will allow him to transform those flaws into motivations that encourage him to take action. If an individual is unable to reform his past adversities, these flaws will become forces that inhibit him from taking action instead. By acknowledging his past, an individual can take decisive action in the present, and, thus, achieve his goals and gain contentment.
Critical/Analytical Response to Literary Texts Assignment

EXAMPLE PAPER—EXCELLENT

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thought and Understanding</td>
<td>The student begins with the carefully considered idea that “individuals are affected by their past adversities; in order for them to move on, they must use these experiences as motivation for future action instead of allowing them to become hindrances in their present day lives” (3). This idea is developed insightfully: “If an individual finds no purpose in his life, he will thus remain stagnant in the present and develop a strong fixation with his past adversities instead of moving forward” (3). This insightful idea is pursued in the initial contrast of the motivations of Fortinbras and Hamlet: “Fortinbras’ ability to transform his past adversities into present motivations gives him a sense of purpose, and, thus, relinquishes his need to search for motivation elsewhere. But because Hamlet is unable to find purpose in his life, he constantly searches for certainty as a result, hoping that once certainty is achieved, he would be able to act affirmatively and find purpose that way” (4).</td>
</tr>
<tr>
<td>(E)</td>
<td>Literary interpretations are perceptive and illuminating, as in “His logic is flawed, however, for certainty can never truly be achieved due to the limited nature of human perception, leading to inaction” (4) and “Hamlet’s hasty actions are caused by his excessive need for certainty, but because certainty can never truly be achieved, Hamlet still fails to find a purpose” (4). The student advances this perceptive and illuminating literary interpretation by delineating Hamlet’s “three fatal flaws” (5): “always seeking certainty” (5), “inaction” (5), and his fear “of death, the ultimate uncertainty” (5). The student exhibits a comprehension of subtle distinctions in the literary text and topic when suggesting that “After reforming his flaws, Hamlet is able to become a lot more decisive in his actions and embraces his circumstances freely” (6) and concluding with “As he finally meets death in his battle with Laertes, however, Hamlet has finally renounced his fear” (6).</td>
</tr>
</tbody>
</table>
Critical/Analytical Response to Literary Texts Assignment

EXAMPLE PAPER—EXCELLENT

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Supporting Evidence (E)</strong></td>
<td><strong>Support</strong> for the student’s ideas is <strong>precise and astutely chosen</strong>. In examining how a purposeless individual will stagnate if focused on the past, the student states that “After hearing the words ‘Remember me’ from the ghost of his father, Hamlet becomes fixated with his memories and puts on an ‘antic-disposition’ instead of immediately doing what the ghost had instructed him to do” (3). Hamlet also “compares death to a ‘land from which no traveller returns,’ thus attempting to quantify death, the ultimate uncertainty, into something concrete” (4). As evidence that Hamlet has overcome his fatal flaws, the student notes that Hamlet “calmly tells Horatio that ‘there is a special providence in the fall of a sparrow’” (5). These examples <strong>convincingly reinforce the student’s idea</strong> that past adversities must be used as motivators and not hindrances in an individual’s life. The student’s ideas are <strong>convincingly reinforced</strong> through <strong>astutely chosen</strong> references to other characters. The consideration that even though Fortinbras’ “uncle forbade him from going to war with Denmark to recapture the lands, he still came up with a plan to capture some No-Man’s Land as a clever guise to achieve his goal” (4) and that his soldiers “are all willing to fight for the honour of their country” (5) leads to Hamlet’s “realization that he, too, must achieve his purpose ‘when honour is at stake’” (5). Identifying the resolution of Hamlet’s conflicting motivations, the student adds “This marks a considerable change in character, for when Hamlet first killed Polonius by accident he felt no remorse over his actions but instead treated it as it meant nothing. Now, he is able to see and apologize for his mistakes, as well as ask for Laertes’ forgiveness” (6). The student <strong>astutely employs</strong>, develops, and <strong>synthesizes the supporting evidence</strong> in a convincing way.</td>
</tr>
</tbody>
</table>

**E**
**SCORING CRITERIA**

**Form and Structure (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 presented and integrated.

### RATIONALE

The student’s controlling idea is effectively presented throughout the essay: “At the beginning of the play, Hamlet is a character with no sense of motivation, and, thus, fails to act appropriately in all circumstances” (3), “Hamlet begins to find purpose in his life, however, when he reforms his three fatal flaws” (5), and “By achieving his goals and reforming all his flaws, Hamlet’s death symbolises his final achievement of honour and contentment” (6). Echoing assertions made in the introductory paragraph, the student concludes that “By acknowledging his past, an individual can take decisive action in the present, and, thus, achieve his goals and gain contentment” (7), which exemplifies a judicious arrangement of ideas and details contributing to a fluent discussion.

The unifying effect is effectively presented and integrated between and within the paragraphs themselves. In the first body paragraph, the student examines Hamlet as having “no sense of motivation” (3) as he contemplates his deceased father, his contemporary, Fortinbras, and his usurping uncle. The student recognizes that Hamlet cannot act until he “begins to find purpose in life” (5), which is explored in the subsequent paragraph through the discussion of his flaws: “seeking certainty” (5), “inaction” (6), and “his morbid obsession with death” (6). In the final body paragraph, the student explores Hamlet’s decisive actions: asking forgiveness of Laertes, taking vengeance on Claudius, and restoring order in Denmark via Fortinbras and Horatio. Hamlet’s transformation from a character without purpose and motivation to one capable of decisive action constitutes an effectively focused and shaped discussion.
### EXAMPLE PAPER—EXCELLENT

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matters of Choice (E)</td>
<td>The student’s choice of <strong>diction is precise</strong> and adeptly fits the choice of literary text: “stagnant” (3), “recapture” (3), “affirmatively” (4), “ascend” (4), “devised” (5), “embraces” (6), “remorse” (6), and “transform” (7). The <strong>effective and sometimes polished syntactic structures enhance the communication</strong>: “When he meets his father’s ghost, who asks Hamlet to avenge his death at the hands of his uncle Claudius, Hamlet is bequeathed with a sense of purpose” (3) and “He compares Yorick to Alexander the Great and Julius Caesar, concluding that in death, there exists no more social constructs and, thus, everyone is equal” (5). The student’s <strong>stylistic choices contribute to a skillful composition with a convincing voice</strong>, as evident in describing the transformation of Hamlet: “This line indicates palpable change in Hamlet’s character, for he is no longer afraid of death, the ultimate uncertainty, but is able to accept it calmly” (5) and “By relinquishing the need to achieve certainty, Hamlet has overcome his flaw of inaction and is finally able to fulfill his purpose by taking a decisive course of action” (5–6). Such <strong>precise phrases</strong> as “blindly stabs” (4), “the ultimate equalizer” (5), and “morbid obsession with death” (6) reinforce the <strong>convincing voice</strong> of the student.</td>
</tr>
</tbody>
</table>

**E**
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Matters of Correctness (E)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics.</td>
<td>The student’s writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics, as demonstrated in the explication of Hamlet’s lack of motivation: “In his first soliloquy, Hamlet expresses his low self-esteem when he proclaims ‘O if this too, too sullied flesh would melt’, revealing the fact that he lacks purpose, and, consequently, motivation to live” (3); in the discussion of Hamlet’s view of women: “Hamlet’s generalizations are also displayed in his treatment of women throughout the play; in his resentment toward his mother’s hasty marriage, he claims ‘Frailty, thy name is woman!’” (4); and, in the explanation of the chapel scene: “This is clearly demonstrated in the scene where Hamlet fails to kill Claudius at the chapel, for he assumed that Claudius is praying, and so if he kills him now, his uncle’s soul will ascend to heaven while his father’s spirit is still stuck in purgatory” (4).</td>
</tr>
<tr>
<td>• The relative insignificance of error is impressive considering the complexity of the response and the circumstances.</td>
<td>The relative insignificance of error is impressive considering the complexity of the response and the circumstances.</td>
</tr>
</tbody>
</table>
Scoring Categories and Criteria

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 student’s exploration of the topic in relation to the prompting text(s)
- 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.

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.

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.

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.

Poor

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

Insufficient

Insufficient is a special category. It is not an indicator of quality. Assign Insufficient when:
- 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 OR
- there is no evidence of an attempt to fulfill the task presented in the assignment


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 and correctness of language and expression) and the student’s creation of **tone**
- the student’s development of a **unifying and/or aesthetic effect**

Consider the complexity of the response in terms of its context and length.

**Excellent**

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

**Proficient**

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

**Satisfactory**

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

**Limited**

The voice created by the student is undiscerning and/or unsuitable. Stylistic choices are imprecise and the student’s creation of tone is inconsistent. The unifying and/or aesthetic effect is inadequately developed.

**Poor**

The voice created by the student is confused. Stylistic choices impede communication and the student’s creation of tone is ineffective. A unifying and/or aesthetic effect is haphazard or obscure.
Scoring Categories and Scoring Criteria for 2016–2017 Critical / Analytical Response to Literary Texts Assignment

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.


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.”


**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

<table>
<thead>
<tr>
<th>Thought and Understanding</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible.</td>
</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td>Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible.</td>
</tr>
<tr>
<td><strong>Limited</strong></td>
<td>Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal.</td>
</tr>
<tr>
<td><strong>Poor</strong></td>
<td>Ideas are largely absent or irrelevant, and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated.</td>
</tr>
</tbody>
</table>
| **Insufficient** | **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
  - no reference has been made to literature studied
  - the only literary reference present is to the text(s) provided in the first assignment
  - there is no evidence of an attempt to fulfill the task presented in the assignment. |

**Thought and Understanding** includes **Supporting Evidence** which makes the answer more substantial and comprehensive.

**Supporting Evidence** on the diploma examination will be in the form of direct references to the literature the student has read. This will be carried out in accordance with the Program of Studies for Senior High School English Language Arts 2.1, 2.2, 4.1, 4.2.
Scoring Categories and Scoring Criteria for 2016–2017 Critical / Analytical Response to Literary Texts Assignment

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)*.

**Excellent** (E)
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.

**Proficient** (PF)
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.

**Satisfactory** (S)
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.

**Limited** (L)
Support is inadequate, inaccurate, largely a restatement of what was read, and/or inappropriately chosen in relation to the student’s ideas and thus lacks persuasiveness. A weak connection to the student’s ideas is maintained.

**Poor** (P)
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 2016–2017
Critical / Analytical Response to Literary Texts Assignment

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

- the manner in which the student focuses, arranges, and shapes the discussion in response to the assignment
- how well a unifying effect or a controlling idea 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 presented 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 presented and sustained.

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 generally presented and maintained; however, coherence may falter.

Limited
L
A discernible but ineffectual arrangement of ideas and details provides some direction for the discussion that is underdeveloped. The 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 2016–2017

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

**Matters of Choice** (5% of total examination mark)

Cross-Reference to the *Program of Studies for Senior High School English Language Arts 4.2*

<table>
<thead>
<tr>
<th>When marking <strong>Matters of Choice</strong>, the marker should consider how effectively the student’s choices enhance communication. The marker should consider</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <strong>diction</strong></td>
</tr>
<tr>
<td>• choices of <strong>syntactic structures</strong> (such as parallelism, balance, inversion)</td>
</tr>
<tr>
<td>• the extent to which <strong>stylistic choices</strong> contribute to the creation of <strong>voice</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Excellent</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to the creation of a skillful composition with a convincing voice.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Proficient</th>
<th>PF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to the creation of a considered composition with a capable voice.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Limited</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diction is imprecise and/or inappropriate. Syntactic structures are frequently awkward and/or ambiguous. Inadequate language choices contribute to the creation of a vague composition with an undiscerning voice.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Poor</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled and/or unintelligible. A lack of language choices contributes to the creation of a confused composition with an obscure voice.</td>
<td></td>
</tr>
</tbody>
</table>
### Scoring Categories and Scoring Criteria for 2016–2017

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

**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.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td>This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. The relative insignificance of error is impressive considering the complexity of the response and the circumstances.</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. Minor errors in complex language structures are understandable considering the circumstances.</td>
</tr>
<tr>
<td><strong>PF</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>S</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Limited</strong></td>
<td>This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of errors blurs the clarity of communication.</td>
</tr>
<tr>
<td><strong>L</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Poor</strong></td>
<td>This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. Jarring errors impair communication.</td>
</tr>
<tr>
<td><strong>P</strong></td>
<td></td>
</tr>
</tbody>
</table>