Examples of the Standards for Students’ Writing

English Language Arts 30-1

From the January 2017 Diploma Examination
This document was written primarily for:

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<td>Students</td>
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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: Angela Bell, Stephanie Chow, John Finnie, Mike Freeborn, Martha Howson, Amanda Huddleston, Shalini Kapoor, Gavin Logan, Kathy Royce, Jason Wutzke, and Doug Zook.

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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 2017 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 2017 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 2017 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 2017 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 2017 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 2017.
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*.

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.**
Description

Time: 3 hours. You have a total of 3 hours to complete this 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.

• You may use the following print references:
  – an English and/or bilingual dictionary
  – a thesaurus
  – an authorized writing handbook

• Space is provided in this booklet for planning.

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.
I had gone out that evening, I remember, to breathe the scented air for a few minutes. Two paces from the house, a sort of impenetrable night began, just as in the times so often described to us by Maman. I went down to the end of the farm road, to the edge of the immense plateau, so somber at that hour and rustling like a great cloak spread out in the wind. How easy it was, with the darkness blotting out all traces of habitation, to imagine these places in the primitive reverie that had so excited my grandfather but always rebuffed my grandmother. On those nights of mild and vaguely plaintive wind, I was always aware of those two profoundly divided spirits. And my own adventurous heart perhaps divided them even further by inclining me so strongly toward the one who had so loved adventure. …

In the big living room, where a few of our people were lingering, I found my mother and Uncle Cléophas, sitting a little to one side and engaged at this very moment in calling to mind the character of my grandmother.

“Do you remember the sudden anger she turned on us, Eveline,” said my uncle, “that first night on the wagon trail when we couldn’t find a house to stop in and had to camp out under the stars? Was it because the fire wouldn’t catch? Or in fear of the naked prairie all around? She stood up, calling us gypsies, and said threateningly, ‘All right. I’ve had enough of following you, you band of strangers. You go your way then. I’ll go mine.’”

Maman smiled rather sadly.

“Those are the sorts of threats one makes when one is at the end of one’s tether. Before she left her village, she probably didn’t realize how different everything would be. The night you speak of must have been when she finally saw all the implications.”

“But to call us strangers!”

“Weren’t we, in a sense,” said Maman, “when we all turned against her to extract her consent by force?”

“We had to,” my uncle insisted. “We had to leave. Back in the hills, you remember, Eveline, it was nothing but rocks, thin soil…”

“No doubt,” said Maman. “But she was attached to it, and you must know now yourself that one doesn’t only become attached to what is soft and easy.”

Hidden in a corner of the room, a very young man was softly playing a harmonica. The slightly languid air formed a discreet accompaniment to their speech and perhaps urged them a little toward nostalgia.

“What could we have done but what we did?” my uncle continued. “The west was calling us. It was the future then. Besides, it proved to be right.”

“It was the future,” said Maman. “Now it’s our past. At least let’s try, in the light of what we’ve learned by living, to understand what it was like for her to have to leave her past when she was no longer young. Would you, Cléophas, willingly leave this farm you’ve inherited?”
“That’s not the same thing,” said my uncle defensively. “I’ve worked so hard here.”

Maman appeared to be listening to someone invisible, a soul that had vanished perhaps but had not yet stopped trying to make itself heard. She raised her eyes to her brother and gave him a smile of indulgent rebuke.

“Cléophas, haven’t you ever understood how hard she had to work on that wretched farm in order to make a life for us that was pleasant on the whole?”

“That’s true,” said my uncle, somewhat ashamed. “But I was so young when we left the hills. I scarcely remember them. What about you? Do you remember?”

Maman stared dreamily at her clasped hands.

“I remember them, yes, quite well.”

But what was she recalling exactly? The bygone hills she had not seen since childhood? Or the quite unexpected ones in Manitoba, which we had one day discovered, which had restored so much else to her memory and which must have been the source of the change I had observed in her, for, come to think of it, it was only since the reappearance of hills in our life that I had noticed that attention to voices from the past that I found so bewildering and that took her to some extent away from me.

Suddenly I had had enough of all this chiaroscuro. After all, since hills were in some way involved in all this, we might as well speak of them openly, settle the matter once for all. It occurred to me that she had not spoken of them to me even once in this whole year, although she thought of them incessantly, I was convinced.

I broached the subject.

“Uncle Cléophas,” I said, “do you know the village of Altamont? Less a village, actually—just a few houses …”

“Altamont!” my uncle repeated, tranquilly smoking his pipe. “Queer little spot, isn’t it? It’s been half dead for a long time. I’ve never liked that region. It’s too cramped and narrow. I’ve never been able to understand why, with the choice of homesteads on the level easy prairie, anyone would look at that clump of hills. Yet it happened some fifty years ago. At least the region attracted some Scottish immigrants who, I imagine, found there a smaller edition of the country they had left. But what folly! The Highlanders didn’t make a go of it and scattered after a short while, some returning home, others going to the towns. An experiment that turned into a disaster, that’s Altamont.”

“Nevertheless,” I said, hearing myself speak on Maman’s behalf, “there are some extraordinary views to be seen when you cross the entire little range.”

“Do you say there’s a road right across the range? If so, it must be in a bad state of repair, for almost no one, to my knowledge, ever goes there now.”

I noticed then that Maman was watching me nervously, as if she feared I might let my uncle too far into our secrets, and with her eyes she cautioned me against it. Good and affable as he was, my uncle was not much given to flights of the imagination and knew how to squelch them sometimes with a single, too concrete word. It was curious: the true son, at heart, of my grandmother, the one most exactly like her, with his realistic spirit and his attachment to what he possessed, he was because of his lack of imagination the one least capable of understanding her.

Gabrielle Roy
About My Father’s Plot to Get Home

It didn’t come from the high mountaintops as one might think, or the white fire of fear from the razor’s sudden flash in the dark, nor did it come from the cloud lost after the rains had poured from the skies. I remember my father took my arm and set out struggling for his apparent home.

It did not know its own past. It looked the way it always had, with the pain in its bones and the pleasure bursting out of its face, and it felt all knowledge sleepily turning within it, wrapped in the innocent folds of its skin.

Soon it will return to its nakedness, as it always has. But it will not matter if it rises above the vast fields of blood. And if mountains rise, and rivers flood. And bland cracks appear like bad dreams in the flawless skin of a father’s world.

Jayanta Mahapatra
This photograph is from the book *Habitar La Oscuridad* (Inhabiting the Dark). Over a period of many years, Cruz photographed the blind and visually impaired in Mexico.

Marco Antonio Cruz/Habitar la oscuridad
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 excerpt from Gabrielle Roy’s *The Road Past Altamont*, the narrator’s mother and uncle share contrasting perspectives about their past. In Jayanta Mahapatra’s poem “About My Father’s Plot to Get Home,” the speaker considers the desire to return home. The photograph by Marco Antonio Cruz is part of a long-term project.

The Assignment

What do these texts suggest to you about the ways in which individuals deal with the prospect of an uncertain future? Support your idea(s) with reference to one or more of the prompting 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?

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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 how imagination affects an individual’s willingness to embrace or reject an uncertain future.

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.

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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
Initial Planning

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

*the protagonist from Habitar La Oscuridad, we both share a hesitation to indulge ourselves in the future or what may be around the corner.*

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

*The blind man's hesitation to turn the corner may represent his hope or prospect something good lies in his future.*

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 Response**
Planning

→ The man looks hesitant to turn the corner which
   could be disastrous in which he could let his life
   waste away if he does not let go of his fear of
   the future

→

Personal paragraph

→ I relate to the blind man because my prospect
   of the future is holding me back from
   what is in store for me due to my fear of what's
to come. Leaving my comfort zone will be hard, but I must cope with my prospect of
   the uncertain future and indulge in the
   present.

→ tie together.
The hopes for a happy future are a driving force in an individual’s life. In the photograph from *Habitar La Oscuridad* by Marco Antonio Cruz, perhaps Cruz’ intentions were to capture the hesitance an individual may have when turning the corner to indulge his or herself in an uncertain future. The visually impaired man in the photograph seems to be unsure of what may be around the corner due to his inability to foreshadow what may be ahead of him. I can resonate with this photograph in a sense that I am about to graduate high school and start a new chapter in my life but I am unsure of whether I can indulge myself in the future due to my fear of what it may hold. Sometimes an individual’s prospect of an uncertain future can hold him or her back from creating a happy life.

Sometimes an individual must dive head first into his or her future in order to live a happy life. In the photograph from *Habitar La Oscuridad*, the title translated to “Inhabiting the Dark”, immediately suggests to the reader that the blind man is dwelling in the dark. Perhaps the man’s prospect of his uncertain future drives him to live a hesitant life. The dark shadows of the walls and the stairs could perhaps symbolize the darkness he has been living in and as he turns the corner although he is fearful, it will result in good things for him. Although his future may be bright, his hand placement perhaps serves to magnify his fear of what is going to be around the corner. Instead of just turning the corner and indulging in what’s to come, his prospect of his uncertain future creates a lack of courageousness in his life which holds him back from living and
indulging in the present. Perhaps his way of coping with the uncertainty of his future is putting a significant strain on his ability to live a happy life. Sometimes an individual's prospect of his or her uncertain future can hold him or her back from living in the present.

Sometimes an individual's prospect of an uncertain future can result in great strains on his or her happiness. In my life, I am going through a huge change and I am uncertain whether to turn the corner and face my future head on or just hope that good things come my way. Although I am normally fearless when it comes to starting new chapters in my life, this one has me stumped. I am 17 turning 18 and have recently been accepted to university. As excited as I should be to turn the corner to a new phase in my life, I am uncertain of what to expect. Having to pay bills, buy a car, make supper and study without my mom nagging me is going to be a whole new world and I am uncertain as to whether I am ready for what the future has in store for me. All I can do is hope that when I turn the corner there is nothing but good things that will be in store for me. Sometimes an individual's prospects of his or her uncertain future may hold him or her back from the happiness around the corner.

Sometimes an individual must take charge of his or her future in order to create the life they want for his or herself. In the photograph from Habitar La Oscuridad, the man looks unsure of what to expect when he turns the corner. I relate to this image in which I do not know what to expect when I turn the corner to a whole new world of being an adult. Sometimes all a person can do is indulge themselves in their future if they want to create the life they want for themselves, otherwise they may be living in fear their whole lives.
Sometimes an individual’s prospects of an uncertain future may hold him or her back from living the life they want.
English Language Arts 30–1 January 2017
Personal Response to Texts Assignment

EXAMPLE PAPER—SATISFACTORY–1

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<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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| Ideas and Impressions (S) | In the introduction, the student states the intention to examine “the hesitance an individual may have when turning the corner to indulge his or herself in an uncertain future” (3), initiating a **generalized exploration of the topic**.  
- The student’s exploration of the topic is generalized.  
- Perceptions and/or ideas are straightforward and relevant.  
- Support is adequate and clarifies the student’s ideas and impressions. |

| S | The student begins the second paragraph with the **straightforward idea** that because “the blind man is dwelling in the dark” (3), the “prospect of his uncertain future drives him to live a hesitant life” (3). The student uses **adequate support**, such as “The dark shadows of the walls and the stairs could perhaps symbolize the darkness he has been living in” (3), to clarify the **relevant perception** that “Sometimes an individual’s prospect of his or her uncertain future can hold him or her back from living in the present” (4).  
In the third paragraph, the student creates a **generalized** parallel to the photograph, stating “As excited as I should be to turn the corner to a new phase in my life, I am uncertain of what to expect” (4). The **adequate support** of “Having to pay bills, buy a car, make supper and study without my mom nagging me” (4) **clarifies the relevant idea** that the student is “uncertain whether to turn the corner and face my future head on or just hope that good things come my way” (4).  
The student concludes with the **straightforward idea** that “Sometimes all a person can do is indulge themselves in their future if they want to create the life they want for themselves, otherwise they may be living in fear their whole lives” (4) to end the **generalized exploration of the topic** in relation to the prompting text. |
### EXAMPLE PAPER—SATISFACTORY–1

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<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tr>
<td><strong>Presentation (S)</strong></td>
<td>The student’s <strong>voice is apparent</strong> in phrases such as “Sometimes an individual’s prospect of an uncertain future can hold him or her back from creating a happy life” (3) and “All I can do is hope that when I turn the corner there is nothing but good things that will be in store for me” (4). <strong>Adequate stylistic choices</strong> are demonstrated in sentences such as “The visually impaired man in the photograph seems to be unsure of what may be around the corner due to his inability to foreshadow what may be ahead of him” (3). The repeated use of “Sometimes” (3, 4, 5) and the use of clichés, such as “dive head first” (3), create a <strong>conventional tone</strong>. The student draws parallels between personal experiences and the analysis of the visual text in statements such as “I relate to this image in which I do not know what to expect when I turn the corner to a whole new world of being an adult” (4), demonstrating an <strong>appropriately developed unifying effect</strong>. The student uses similar phrasing in the topic and concluding sentences of body paragraphs: “Sometimes an individual’s prospect of an uncertain future can result in great strains on his or her happiness” (4) and “Sometimes an individual’s prospects of his or her uncertain future may hold him or her back from the happiness around the corner” (4). The use of this structural device to bookend body paragraphs <strong>develops an appropriate unifying effect</strong>.</td>
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Personal Response to Texts Assignment

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?

Photograph. Blind man walking down stairs
Link is believing in one's own abilities

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

Belief in times of uncertainty. Adresses the topic as a means of dealing with an uncertain future. Belief in one's self allows them to have faith and deal with uncertain future

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.

Short Creative story
Taking a Leap of Faith

Lucas walked drudgingly out of the rehearsal hall and towards his father's small, expensive car. It was the day of one of his last concerts of the year before he had to apply for university so that he could study music and become a professional trombonist.

As he got into the car and sat down, his father looked at him disapprovingly.

"Lucas, we need to have a talk about your future." his father said to him. "Your mother and I don't think it's a good idea for you to pursue music professionally."

Lucas was shocked. He sat there, his mouth agape and his eyes wide. He had no words. He couldn't talk at all at that point. His breathing started getting shallower and faster. This was a dream of his and his father was saying to him that he shouldn't do it.

"Your mother and I think that it's a better idea for you to pursue something like law. It's more stable and would allow you to have a career."

Lucas just sat there in silence for the rest of the ride home. He was beginning to panic. Sure he had had his doubts in the past about how he would make a career being a musician but he just always believed that he would find a way to make it work. He had faith in himself and that's what allowed him to continue, despite his uncertainty.

When the car pulled up in their driveway, Lucas got up and rushed out to go practice. Practicing always made Lucas feel comfortable. When he was playing his instrument, he was calm, it relaxed him and allowed him to think. Just simply playing a scale could relax him enough for him to fall asleep sometimes. So that's what he did, he practiced and he calmed down.
Example Scored Satisfactory–2 (S)

When he was called down for dinner, he went and sat down at the table. He ate most of the meal in silence as he faced his father, his mother sitting just slightly off to his right. The family ate rather quickly and almost immediately after the last bite had been eaten, Lucas’ mother and father tilted their heads up slightly and looked at Lucas, giving him the "we need to talk" look.

"Lucas?" his mother asked to confirm that he was listening. "We need to talk about what you're going to do next year..."

"That's right," his father continued, "see your mother and I want you to be happy and we know how much you love playing music... but we don't see how you could possibly be happy doing it as a career. It's a difficult thing to do and we aren't sure if it's for you. We'd much rather you go do something with your other skill. You're really good at math, why not pursue mathematics or engineering."

"But I despise math!" Lucas responded. "I want to do something that makes me happy, something that I genuinely enjoy. Not something that makes a lot of money. Money isn't the only thing that's important to be happy."

"We know that Lucas," his mother answered, "but we want you to be able to afford to live comfortably. That's also part of happiness"

"Don't you have any faith in me?" Lucas questioned. "You say you want me to be happy so let me do what I want to be happy. Have faith in me, believe me, support my decisions as those are the ones that are likely to make me happy. I believe that I can succeed in my chosen path no matter what happens."
"But how do you know that you'll succeed. How do you know that it'll all work out for you?" Lucas' father interjected.

"I don't." Lucas answered honestly, "But I believe in myself and my own abilities to make it work. I believe that I can make it. No more how uncertain my future is, I believe in myself and that's what will keep me going."

After dinner that night, Lucas went to bed and kept practicing. He didn't care if his parents thought it was the right choice or not. He believed in what he wanted to do, and to him, that's all that really mattered. He had no idea what he was going to as a career but he knew he'd figure something out. So he took out his instrument and kept practicing.

In the following months, Lucas stuck to a regular practice schedule and continued with his dream of pursuing music. He auditioned for universities, and as a compromise with his parents, he agreed to apply for something "More Stable" like math as a second choice, and after he had his undergraduate degree, he agreed to take the LSAT and go to Law School. He had no intention of following through with that but it comforted his parents.

After having been accepted by several universities, Lucas still had no idea what he wanted to do for a career but still had faith. He didn't even know which university he wanted to accept the admissions offer to but he had a small idea. So like a blind man walking down the stairs, Lucas decided he just had to take a leap and believe in himself. And that's what he did.
English Language Arts 30–1 January 2017
Personal Response to Texts Assignment

EXAMPLE PAPER—SATISFACTORY–2

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tbody>
<tr>
<td>Ideas and Impressions (S)</td>
<td>The student begins the narrative response with the <strong>straightforward idea</strong> that Lucas plans to “study music and become a professional trombonist” (2), but his parents “don’t think it’s a good idea’’ (2). Lucas’s reflection that although he “had his doubts in the past” (2) and belief that “he would find a way to make it work” (2) is contrasted with his father’s uncertainty about how Lucas “‘could possibly be happy’” (3) with a music career. This <strong>generalized exploration</strong> of the topic is further reinforced by Lucas’s <strong>relevant</strong> statement that money “‘isn’t the only thing that’s important to be happy’” (3). Lucas’s actions and observations culminate with his <strong>straightforward</strong> decision to “take a leap and believe in himself” (4). The student provides <strong>adequate support</strong> for Lucas’s response to his father’s disapproval with observations such as “simply playing a scale could relax him” (2) and “He ate most of the meal in silence as he faced his father” (3). Like “a blind man walking down the stairs” (4), Lucas decides to “take a leap and believe in himself” (4), which is a <strong>generalized exploration</strong> of an individual dealing with an uncertain future. Lucas’s final resolve is <strong>adequately</strong> established as he “didn’t care if his parents thought it was the right choice or not” (4) and is <strong>clarified</strong> by the fact that he “auditioned for universities” (4).</td>
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## EXAMPLE PAPER—SATISFACTORY–2

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<thead>
<tr>
<th>SCORING CRITERIA</th>
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<tbody>
<tr>
<td><strong>Presentation (S)</strong></td>
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<td>• The voice created by the student is apparent.</td>
<td>The student establishes an apparent voice in details such as “Lucas walked drudgingly out of the rehearsal hall and towards his father’s small, expensive car” (2). This apparent voice continues in the parents’ dialogue, such as in his father’s statement “‘Lucas, we need to have a talk about your future’” (2) and his mother’s suggestion that “‘We need to talk about what you’re going to do next year…’” (3).</td>
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<td>• Stylistic choices are adequate and the student’s creation of tone is conventional.</td>
<td>The student uses a conventional tone, displayed in Lucas’s pleas with his parents, “‘I want to do something that makes me happy, something that I genuinely enjoy’” (3) and “‘Have faith in me, believe me, support my decisions as those are the ones that are likely to make me happy’” (3). The student employs adequate stylistic choices in narration such as “So that’s what he did, he practiced and he calmed down” (2).</td>
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<td>• The unifying and/or aesthetic effect is appropriately developed.</td>
<td>The unifying effect is appropriately developed in the repetition of Lucas’s consistent belief that uncertainty can be overcome because “He had faith in himself” (2), in his explicit statement to his parents “‘I believe that I can succeed in my chosen path no matter what happens’” (3), and in the final paragraph, which reveals that Lucas “still had faith” (4). These recurring ideas about faith and the references to Lucas practising help to develop an appropriate aesthetic effect.</td>
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</table>
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 photograph from Habitar La Oscuridad.

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

The blind man at the bottom of the stairs.

He is blind, every step of his is uncertain but it does not keep him from walking.

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.

c/p: personal/analytical
**Planning**

Black a white photograph of a blind individual at the bottom of the stairs. Without stretched arm he starts walking down a tilted hallway. The hallway is empty; he walks alone. Behind him is a sea of darkness, in front is a bright future. The tiled floors are black and white representing the good and bad that will come with his journey. On the wall to his left is a caution sign, but it is of no use to him he is blind. He has no one helping him no dog, no walking stick, no hands. He is entirely on his own and yet with all odds working against him, he ventures down the uncharted hall.

In my life success is certain, my future is uncertain. Grade 12 has taken a toll on myself and my 6 friends and classmates. I have learned not to fear, hockey story...
Facing Fear in the Midst of Uncertainty

For many individuals, uncertainty brings fear. Fear of the unknown can become debilitating; as Paul Maud 'dib of *Dune* would say, “Fear is the mind killer.” The ability to overcome fear of an uncertain future is a difficult skill to acquire, but none the less a necessary skill to achieve prosperity and peace in an individual’s life. Is there anyone who is better at this than blind individuals? Every step a blind individual takes is taken with zero assurances of what is to come. I look up to blind people’s courage. They lead incredibly bold lives. I look to them when I am in need for inspiration, when it is easier to succumb to the fears that accompany uncertainty, when it would be easier to not try and not fail, than to take a plunge into the future, not knowing the outcome. When these thoughts and fears arise, I look to the blind, for they have experienced uncertainty more than most. They encourage me to take the step in the dark, face my fears with fortitude, and deal with the prospect of an uncertain future.

Marc Antonio Cruz captures the bravery of blind individuals in a photograph from *Habitar La Oscuridad* brilliantly. In the black and white photo, an individual – assumed blind because of the description – steps from a staircase into a lit hallway. With outstretched arm he ventures into the unknown. The hallway is tiled with a pattern of black and white which represents the inevitable good and bad that he will face on his journey. The hallway is empty; he is without a guide dog or walking stick. No one is there to help him. On the wall next to him is a caution sign, which of course is of no use.
to him. All odds are against him, and yet he still ventures into the uncertain hallway.

There is no look of hesitation in his stance for he has experienced hardship in his past and knows that he can take on whatever lies ahead of him. This is represented in the sea of darkness behind him. He does not know what is to come, but he knows what he has faced in the past, and it is his perseverance through previous hardships that gives him certainty in the midst of incredible uncertainty. His assurance in life lies with the knowledge of what he has faced in the past. The scars of yesterday give him memory of his resilience; he knows that he can face whatever comes before him because he has acquired strength through endurance of previous hardship. Although he walks alone, he walks admirably without fear.

I, like many others have faced uncertainty throughout my last year of high school. Conversations with any adult almost always end with the question, “So, what are your plans once you have finished high school?” Of course at a time like this it seems the only certainty is the daunting pile of homework after a long day at school, dinner with my family, volleyball practice, and then too little sleep to prepare me for the almost identical next day. The cyclic days like these will soon come to an end, and what looms near the finish line is fear. Fear of an uncertain future. It is easy to get caught up in it. At times when I am fearful of my future, I look into my past for inspiration. I often recall one moment in my life that changed me forever. It was not a near death experience or a traumatic death in my family, but a simple, spontaneous decision. I grew up playing hockey. I remember countless hours spent in the rink or on the pond in the back yard with my dad. I had started to get quite talented, but as my talent increased, my love for
the game decreased. I had the skills, but not the passion. I still remember the day I told my parents I wanted to quit playing hockey. It was in September, after the first bantam AAA tryout. I cried, not because I wanted to continue playing, but because I was afraid of the uncertainties of my future because of my decision to quit. Until that point in my life, all I knew was hockey. All my free time was spent at the rink, all my friends were still playing hockey, and then suddenly, I had detached myself from all of it. I was lost. Soon after, I was encouraged to try out for the school volleyball team. I reluctantly went, but soon that reluctance turned to love. I was a natural! I am now still playing volleyball—playing for my provincial and national team for my age category, but more importantly, I still love the game. My life was forever changed for the better because I dove headfirst into an uncertain scenario. Recalling on this pivotal event in my life gives me the strength to face the fear of my uncertain future. I do not know what the years to come hold, but I do know that whatever lies ahead, I can face. With bravery like the blind, I can face an uncertain future.

I may not face all the trials that individuals who are blind face, but I can look to them for inspiration to face my fears of uncertainty the way they face their fears of their everyday life. Sometimes the only certainty in life is that life in fact is uncertain, but I know that I can deal with whatever comes my way, for I rely on the strength that I have acquired over past experiences. I, like those who are blind, have become resilient. I know that my future may not always be certain, but I need not fear.
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<tr>
<td><strong>Ideas and Impressions (Pf)</strong></td>
<td>The student establishes a <strong>purposeful exploration of the topic</strong> in acknowledging “blind people’s courage” (3) in situations “when it is easier to succumb to the fears that accompany uncertainty, when it would be easier to not try and not fail, than to take a plunge into the future, not knowing the outcome” (3). The student moves to the <strong>considered perception</strong> that the subject of the visual “does not know what is to come, but he knows what he has faced in the past, and it is his perseverance through previous hardships that gives him certainty in the midst of incredible uncertainty” (4). The student employs <strong>specific support to strengthen this idea</strong> by acknowledging that “he is without a guide dog or walking stick. No one is there to help him” (3). A parallel experience about deriving certainty from past resiliency is <strong>thoughtfully</strong> echoed in the student’s personal anecdote. The student explains how “At times when I am fearful of my future, I look into my past for inspiration” (4). The student utilizes <strong>specific support to strengthen the idea</strong> of certainty in “I grew up playing hockey. I remember countless hours spent in the rink or on the pond in the back yard with my dad” (4). The student identifies the <strong>considered perception</strong> that “as my talent increased, my love for the game decreased. I had the skills, but not the passion” (4−5). This realization causes the student to “quit playing hockey” (5) and to “try out for the school volleyball team” (5). The student reveals that “I am now still playing volleyball” (5) and despite an initial “reluctance” (5) about playing volleyball, it has “turned to love” (5). This <strong>support is specific and strengthens the student’s impression</strong> that “Recalling on this pivotal event in my life gives me the strength to face the fear of my uncertain future” (5).</td>
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### 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

The **student creates a distinct personal voice** in examples such as “Of course at a time like this it seems the only certainty is the daunting pile of homework after a long day at school, dinner with my family, volleyball practice, and then too little sleep to prepare me for the almost identical next day” (4).

A reflective and **competent tone** is established with the initial claim that “The ability to overcome fear of an uncertain future is a difficult skill to acquire, but none the less a necessary skill to achieve prosperity and peace in an individual’s life” (3). The student uses **specific stylistic choices** in sentences such as “The scars of yesterday give him memory of his resilience; he knows that he can face whatever comes before him because he has acquired strength through endurance of previous hardship” (4) and “I cried, not because I wanted to continue playing, but because I was afraid of the uncertainties of my future because of my decision to quit” (5).

By developing a parallel between the visual text and personal anecdote, the student creates a **capable unifying effect** in stating how visually impaired people “encourage me to take the step in the dark, face my fears with fortitude, and deal with the prospect of an uncertain future” (3). This parallel is **capably developed** as it is threaded throughout the response in comments such as “His assurance in life lies with the knowledge of what he has faced in the past” (4) and “I rely on the strength that I have acquired over past experiences” (5).
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 photograph, connecting the concept of an individual lack of ability of knowing the future but coping with it by living the world around them.

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

I intend to explore the stillness and set aspect of the world compared to the uncertainty of the future. Exploring how a person must rely on the world around them to deal with uncertainty.

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
Planning

How individuals deal with the prospect of an uncertain future?

Picture of a blind person, visually impaired, hand outstretched, using it as guidance towards the path.

Blind person is constantly living in a world where they are unable to know their future. Use the world around them to guide them, other senses.

A person who suffers from an anxiety disorder, constantly requires reassurance and help to deal with their uncertain future.

The image suggests a need for one to deal with the prospect of an uncertain future, must rely on the world as it is set, but the future is not.
Staring, at the door. The door begins to go fuzzy, but once I focus my eyes it becomes crisp once again. Once I walk outside, I know what I will see, it will be the same green grass, the same neighbor smiling at me and the same pale metallic car waiting to come to life. My hand reaches out several times, but something keeps clenching it back. Like a rubber band, stretched far and snapping back against your skin, the pain of being so pathetic rushing and flooding inside you like the blood pooling up behind your skin. Who knows though, my car could be gone, the grass soaked with blood, and a raging serious killer on the loose. I felt ridiculous thinking these thoughts, but the images wouldn’t stop flashing through my head. My fifth attempt at reaching the handle of the door, was interrupted by another image of the bloody grass. This time, I closed my eyes though, clenching my hand so tight I could feel the stinging pain of my nails digging into my skin. I took three deep breaths and quickly grabbed the handle and sprinted with my eyes closed, my heart racing in panic and wind pushing against my face until I felt the warm metal of my car press against my outstretched hands. My eyes were squeezed shut, I didn’t know what was around me, what I was going to see, but the familiarity of the metal of my car aided me in eventually opening my eyes. Green grass, a confused neighbor, and my pale metallic car, all in the places I wished they would be. Although my mind could not stop imagining and stressing over the changes in the world, the world somehow remained the same. I felt confident now from this achievement, confident enough to flash a slight smile at my neighbor, whose expression changed from confused to also smiling.
Example Scored Proficient–2 (Pf)

Staring at my boss, my vision going blurry. Tears began welling up in my eyes, even though she had not spoken a word yet. I had never once been called down here before, however I knew, I just knew that I was going to get fired. That spelling error I made a few weeks ago, she must have found out, or maybe it was because I took two of the cookies and not one that time at the party. It was all over, I messed up and for my mistake I was going to get fired. My heart was racing so fast, I couldn’t bear to make eye contact with her, I was so terrified of what her expression might be. Her eyebrows furrowed and her arms crossed, the face of the demon that haunts my basement, it must be something like that. As the sound of my name ranged against my ears though, out of instinct I glanced up, seeing the calm, worried face of my boss staring at me. My head became clear for just that split moment, before quickly dwindling away into a serious of anxious thoughts. I was quite surprised by the next few words though, the soft harmless words that escaped her lips.

“Are you doing okay? I’ve just been worried about you lately, you’ve been working pretty late, would you like a day off?” Is what came out of her mouth, my heart began to well up in overwhelming joy at her kindheartedness and care about my wellbeing. I relied so much on the words of others, the reassurances that everything was fine, it was really all I could rely on, since I could not rely on myself. I flashed her a slight smile, and she smiled back. Everything was okay this time.

I knew that some people did not understand what my brain was going through, those were the people who told me to “just calm down.” They believed that my issues could be solved if I just acted like them, not being able to recognize the difference between us. They stood confidently, not understanding my overwhelming stress and pitying my reactions. Something that might just
make their heart skip a beat, sent me into a flown blown anxiety attack. Which is, exactly what I
was facing right now, an overwhelming amount of built up anxiety being released through
hyperventilating, heart racing and my brain feeling like it was going to jump out of my head and
die. When these happened, those people who tell you to “just calm down” are not the people you
want around you, you need something to bring you back. Some sign that could remind you that
you were truly going to be okay, I couldn’t even see out of my eyes though with the overflowing
tears that flooded and fell down my face, falling onto my carpet. Everything my therapist had
told me over our therapy courses had seemingly disappeared, and all that was in my head was the
overwhelming feeling that I had messed up. It was just a text, a text telling me that they did not
feel like talking much anymore. I had ruined everything, It was all my fault, I always messed up.
This was what rang through my head as I took deep, shaky breaths to not pass out, but then I felt
something. A light fluff of warm fur pressing against my leg, instinct pushing me to glance down
at the glowing amber eyes of my little friend. That split second and feeling, that drag back to
reality and the reassurance of her relaxing purr had somehow managed to bring me back. I
dragged a hand against my eyes, pushing away the tears that soaked my cheek so I could more
clearly see her and lift her onto my lap. My friendships, my job and maybe even the events in my
life may not be certain, but I know that at the very least, the fur of a cat will always feel the
same, that there are people who genuinely care for me, and that my pale metallic car will be sat
on my driveway tomorrow.
English Language Arts 30–1 January 2017  
Personal Response to Texts Assignment  
EXAMPLE PAPER—PROFICIENT–2

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<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONAL</th>
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<tr>
<td>Ideas and Impressions (Pf)</td>
<td>On the Planning page, the student sets out to develop a response wherein a person with anxiety “constantly requires reassurance from others to deal with their uncertain future” (2) because “the world is set, but the future is not” (2). This thoughtful connection to both topic and text is purposefully explored throughout the response. The dramatized details about the car, the grass, and the neighbour provide specific support for the narrator’s anxious and emotional thought processes. Once these concrete elements of the narrator’s world are “all in the places I wished they would be” (3), the student conveys the thoughtful idea that physical reality helps to counter the narrator’s inner torment. Although the narrator’s “mind could not stop imagining and stressing over the changes in the world, the world somehow remained the same” (3), allowing the narrator to gain confidence. In the second paragraph, the narrator describes the anxiety of being called into the boss’s office. The specific support of the “spelling error” (4), “the cookies” (4), and the boss’s body language strengthen the student’s ideas as the narrator arrives at the considered perception that the reassurance of others “was really all I could rely on, since I could not rely on myself” (4). The narrator thoughtfully reflects that “My friendships, my job and maybe even the events in my life may not be certain” (5), but that the tangible things in the narrator’s world will be there “tomorrow” (5).</td>
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### SCORING CRITERIA

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| **Presentation (Pf)** | The student begins the response *in medias res* with the narrator experiencing an anxiety attack as she leaves her house. By the end of the response, we see the ubiquitous nature of anxiety in the narrator’s life towards every prospect of an uncertain future. The **aesthetic effect** of the narrator’s experiences blends into a **capable unifying effect** through the use of deliberate repetition to highlight the distinction between the narrator’s emotional states and the external world: “Staring, at the door” (3), “Staring at my boss” (4), “heart racing” (3, 4, 5), “tears” (4, 5), and the “pale metallic car” (3, 5).
|                     | A **distinct voice** and **competent tone** become evident in the student’s use of imagery, such as “I took three deep breaths and quickly grabbed the handle and sprinted with my eyes closed, my heart racing in panic and wind pushing against my face until I felt the warm metal of my car press against my outstretched hands”(3) and “I dragged a hand against my eyes, pushing away the tears that soaked my cheek so I could more clearly see her and lift her onto my lap” (5).
|                     | **Stylistic choices are specific and the creation of tone is competent**, as demonstrated by the narrator revealing the impending sense of doom in her experiences: “Who knows though, my car could be gone, the grass soaked with blood, and a raging serious killer on the loose” (3) and “all that was in my head was the overwhelming feeling that I had messed up” (5). This panic is contrasted by the necessary physical reassurances that calm her down, such as finding “Green grass, a confused neighbour, and my pale metallic car, all in the places I wished they would be” (3) and the cat’s “relaxing purr” (5). |
English Language Arts 30–1, January 2017
Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

Initial Planning

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

"About my father's Not to Get Home."

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

Journey... in quest of returning home... the same way I was on a quest to accept my entrance into Canada. A new world, not yet there but making efforts

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
Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

**PRT: Land of Change (1285)**

I remember the plane's wheels skidding across the rocky surface of the airport's main road. Every metre of land the plane passed by stirred and churned and turned my stomach. I was nervous; I felt the anticipation, the trepidation all at once. Until this very day, I am not actually sure what I was nervous about. The only certainty in my predicament was that I was anxious, and worried about what the future had in store for my life in the tundra-esque territory. The plane finally came to a steady stop. We had finally arrived in Canada. I couldn't believe it. With my mother, eyes gleaming like the sun, my father, who couldn't help but ramble on and on about the plentiful opportunities we would have in Canada, along with my three younger siblings, earnestly staring at the snow, I stepped off the plane and walked the road leading to my future. My life. A new beginning. A lady dressed in reds holding tightly to a walky-talky kindly escorted us to the doors that stood before me, and my new life. She smiled so hard, I assumed it must have hurt. Was she the trope for every other Canadian there was? Would I have to become as friendly and affable as that in order to be truly considered Canadian? Did she have the slightest clue of how cold it was? For God's sakes, she was wearing a uniform that wouldn't keep a polar bear warm! Thoughts flitted by, some good, some bad, some downright trivial. But all my thoughts, my questions seemed to beat around one simple theme - how would I be able to deal with the change and uncertainty of the future? At such a young age, my aspirations back in Malaysia were small, undetailed, and dreamy - abstract from any hint of reality. I would read about Anne of Green Gables, and wished to be as bold as her, or at least bold enough to speak my mind in class despite the constant teasing of immature classmates. I wished to be as
witty as Geronimo Stilton, go on adventures, discover the world, explore the multiple dimensions of human nature, sightsee. That was me. A little girl with big dreams. Every so often, I was daydreaming - stuck in the clouds. Yet, all my dreams were fast approaching. I was nervous. What for? The opportunity was so close to me. I could almost taste it. Canada, "Glorious, and free." It was too close. The melting pot of nationalities, the home of acceptance, the home of the brave. All the exploration in the world was there. But yet, I felt as if the culture back in Malaysia, the relationships I created with all my friends, the homelessness of the small tiny nation, the way that every day there was a new animal to be discovered, the sweet aromas of Campung rice freshly baked in banana leaves, the beauty of the many faces I passed by on a daily basis, were all irreplaceable, and undeniably a part of my identity. Stepping through that door, I knew I would lose a piece of myself - my identity. I thought I was somewhat betraying my country. Even though I was a foreign-born family-classed Malaysian resident, I felt a sense of pride and connection to my home country. But not anymore. I was simply a turncoat! Stepping through that door that lead to "Canada" was a difficult moment for me. Still under the supervision of my hopeful-eyed parents, I had to enter. I had to enter Canada, a foreign land. But my heart, did not. For days, while everyone else in our big noisy apartment screamed and mused at the sight of snowflakes falling, and drawing intricate patterns as they hit the ground, I sat on a bed, that was clearly not my own, and moped. Looking back, I am plagued with the shame of how I suppressed the explorer in me, how when provided the opportunity, I didn't take it. School would be starting very soon. That was what held the most significance to me. It would be starting, and then I'd have to enrol in classes that I probably wouldn't like, sit with students who would probably make fun of me - a black girl with a foreign inflection, learn about things
that I'd much rather see up front. How did teachers even teach? The worst thoughts were all I could think of, after all, I was just a silly little girl who kept her heart locked up in Malaysia. I couldn't help myself. It was bad. I was a pessimist. My parents would often ask me "are you excited? You're going to school? Gonna get to make new friends, start anew. Like us all!" I would give a half-hearted feigned smile, and change the subject. I remember my father took my arm and said "it will all be over soon." He knew. He understood. But he didn't let it faze him. What was wrong with me? Change was good for everyone expect me. I was so selfish. My future in Canada would have so much good in store for me. Occasionally, positive thoughts as the later would pop up but I would easily stray into a complex maze of negative thoughts. I didn't know how I to do this. Move. Realistically, these thoughts did not come about because of the difficulty of transition, the hardships of severing emotional connection with Malaysia's land or losing a sense of belonging but because of the surmountable uncertainties of what Canada or fate had planned for me. The thoughts would pile higher than the Tower of Jericho - fears that separated me from acceptance and moving on into the Promise Land. I couldn't. No matter how hard I tried, I couldn't get passed the obstacle in my way. The Goliath. My future in this unfamiliar land. It was time to go to school. I followed my parents persistently. They seemed to have integrated so quickly within a span of three seconds. I was lagging drastically behind. I loitered into the car. School. There that went. It was all a blur. But I remember the countless introductions, the smiles and yet the stares, the curiosity cached behind the eyes of my new classmates, and I remembered it being so overwhelming. But besides me was another girl - shy, silent, and not prone to many words. She looked at me blankly and blatantly. She was new. I could tell. My gut instinct told me to go talk to her. Class was over. Then it was
lunch. I got up from my seat and so did she. We walked in sync, side-by-side. Not a word was spoken. She seemed to comfort me in those moments, reassure me that it was okay, and that we were all in this together. Transitioning: Life was a long stream of random events and new events would join the Zumba line every here and there. Contrary to popular belief, we don't have to 'go with the flow' but simply understand that this was all life was - a stream of events. I would encounter many change-instilling events but, I would need to realize that that was all life really was - a stream of events, a stream of randomness. So I had every reason to be worried about the uncertainty of the future. And that was my way of dealing with it. Was it perfect? No. But was withdrawal and fear a wrong reaction? Not entirely. After school, the girl who watched me and stayed by my side like a silent presence, much like Elroy Berdahl, finally said "hey." We began talking. Change was alright, I guess.
## SCORING CRITERIA

### Ideas and Impressions (E)

- 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.

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<thead>
<tr>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the Initial Planning page, the student compares the poem’s “journey…in quest of returning home” (1) to her ongoing personal “quest to accept my entrance into Canada: a new world” (1). The student identifies that she is “not yet there but making efforts” (1), establishing a basis for an <strong>insightful exploration of the topic</strong>. The student begins with a vivid memory of “the plane’s wheels skidding across the rocky surface of the airport’s main road” (2) and this event foreshadows both her “anticipation” (2) and “trepidation” (2). These elements establish an <strong>insightful perception</strong> of her continuous struggle between her past “emotional connection with Malaysia’s land” (4) and the “uncertainties of what Canada or fate had planned for me” (4). The student <strong>confidently</strong> juxtaposes her spirited nature and how she wished to “discover the world” (3) with her uncertainties “about what the future had in store for my life” (2) and her feeling of “somewhat betraying my country” (3). Amidst the student’s preconceptions of Canada as “‘Glorious, and free’” (3) she inserts <strong>precise</strong> memories of Malaysia such as “the sweet aromas of Campung rice freshly baked in banana leaves” (3). These memories <strong>aptly support</strong> “a sense of pride and connection to my home country” (3), and she recognizes that she “had to enter Canada, a foreign land. But my heart, did not” (3). Her anxieties about starting school in Canada are <strong>precisely supported</strong> by thoughts such as “I’d have to enrol in classes that I probably wouldn’t like, sit with students who would probably make fun of me” (3). However, in retrospect, the student <strong>insightfully</strong> admits that her resistance to change led her to have “negative thoughts” (4) and she is “plagued with the shame of how I suppressed the explorer in me, how when provided the opportunity, I didn’t take it” (3). Ultimately, the student deals with her uncertain future by finding a connection with a new “girl - shy, silent” (4) who reassured her that “it was okay, and that we were all in this together” (5), concluding that “Change was alright, I guess” (5). This conclusion shows her gradual willingness yet continuing hesitation to open herself up to the prospect of uncertainty, which <strong>aptly reinforces the student’s ideas and impressions</strong>.</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 <strong>skillfully</strong> organizes the personal reflection utilizing a stream of consciousness perspective, which emulates the fluidity between her memories and changing identity as a result of the inevitable uncertainty associated with moving from Malaysia to Canada. The student interweaves fragments of memory, impressions, and reflections throughout the response, creating a <strong>skillfully developed aesthetic effect</strong>. For example, the student begins with the memory of arriving in an unfamiliar land, but <strong>convincingly</strong> interjects memories of Malaysia, “the homeliness of the small, tiny nation” (3) and “the beauty of the many faces I passed” (3), to counteract her fears and anxieties of “moving on into the Promise Land” (4). The student fears that “Stepping through that door, I knew I would lose a piece of myself - my identity” (3), reflecting an <strong>adept tone</strong>.</td>
</tr>
<tr>
<td>Stylistic choices are precise and the student’s creation of tone is adept.</td>
<td>The student’s <strong>precise</strong> simile of Canada as a “melting pot of nationalities” (3) and her eventual “Transitioning” (5) between the two places lead to her conclusion that “that was all life really was - a stream of events, a stream of randomness” (5). However hesitantly, the student accepts the uncertainty of her life. The <strong>precise stylistic choices skillfully</strong> parallel the speaker’s changing identity alongside this self-reflexive form, which ultimately contributes to a unified effect.</td>
</tr>
<tr>
<td>The unifying and/or aesthetic effect is skillfully developed.</td>
<td>The student’s <strong>stylistic choices</strong> are <strong>precise</strong> in the way that she creates a <strong>convincing voice</strong> of a naive but thoughtful narrator, commenting on the airline attendant’s “uniform that wouldn’t keep a polar bear warm!” (2), assuming that her family had “integrated so quickly within a span of three seconds” (4), and realizing that she “was just a silly little girl” (4). The student’s <strong>precise</strong> use of allusions, comparing her uneasy thoughts about the move to “the Tower of Jericho” (4) and “Goliath” (4), contributes to an <strong>adept tone</strong>.</td>
</tr>
</tbody>
</table>
Initial Planning

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

Photograph - we are blind to our futures/what's in front of us

In response - don't know what's behind each door, have to pick one

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

Living in a world where you are essentially blind
don't know what comes next but you have to face it

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
Example Scored Excellent–2 (E)

Planning

Prospect of uncertain future

Main idea - in light of uncertain future, individuals cannot make an immediate decision placed in extreme circumstances. When you make the decision - the later, the better.

Focus - 2 doors, 2 options

Institutionalization of decision making

Final scene - hand on knob, open to a nightmare.

Decisions are hard to make, especially if you don't know where they lead. Individuals deal with these circumstances with feelings of extreme fear and uncertainty, which can paralyze them as they make their decision.
Choose Your Own Adventure

He stared, waiting.

The object of his attentions shifted uneasily, as the full weight of that prophetic gaze held her captive.

"Well? What is it that you choose?" The man's voice broke the silence that had befallen the two. "Which door do you choose?"

The woman didn't know - she couldn't make that choice. She swallowed, staring at the two-faced figure in front of her. His two heads, his four eyes continued to gaze unerringly into her soul. She didn't know what to choose: there were two doors in front of her; each blank and undescriptive. They told nothing of what lay behind them.

Rubbing clammy hands together, the woman shivered as her stomach turned uneasily. The woman's only thoughts revolved around the doors on either side of the god in front of her.

One of the faces of Janus grinned. "Come on, it's not that hard. Pick a door, left or right, both seem nice."

The woman only blinked in response, still uncertain. She couldn't. Didn't he know? It wasn't that easy to make a decision. It wasn't that easy to step forward without knowing where your foot would fall. She swallowed again in a vain attempt to wet her mouth. The heads stared at her, mocking, waiting.

Janus's other half didn't smile. "Be careful of what you choose. What you find behind those doors - you might not like it."

Great, the woman thought to herself; What happened to an 'easy' decision?

She blinked as she swung her gaze from one door to the other. The doors innocently gleamed at her, their untouched, pristine white glaze shimmered invitingly.
She turned around, eyes mapping the room that was surrounding her: blank walls, the door she'd come through that now looked battered and worn, its white paint peeling and fading to a yellowy colour.

There was no way out.

The only way to leave was through one of the doors in front of her. Yet the woman couldn't make herself move towards one of the doors.

Her heart began to pound as she turned around to look at the figure, her fists clenching and unclenching.

"Anything. C-can you tell me anything?" She swallowed a few more times, trying in vain to wet her throat.

Janus stared unreadably at the woman. The poor, poor creature, hoping he'd give her a hint. He couldn't, however - it was against the rules of fate. The human had to choose her own path. His mouths twitched as a smile threatened to break loose - she had to become her own oracle.

"I cannot tell you anything. It is your choice, your future. What is your decision?" Janus' heads spoke in unison, as he gestured to the doors on either side of him. "What door do you chose?"

The woman grimaced, shaking hands coming up to grip tightly at her hair. She had to pick. She had to choose. But she didn't know. How could she pick a door when there was nothing she knew about what lay behind them.

The woman felt blind - she couldn't see what lay ahead. Distantly she wondered if she really wanted to.

No. She had to.

She had to pick a door.
Stepping forward with hesitant steps, the woman moved towards one of the doors. She approached it cautiously, breath catching in her throat as she raised her hand up.

She poked it.

The door did nothing.

Mildly disappointed, she looked towards Janus who seemed amused with her actions. The woman then moved towards the other door, repeating the same inspection she had done with the first.

Still, nothing happened.

The woman stepped backwards, evaluating the two doors and the figure between them. She really didn't want to choose, the fear still held a grip over her insides.

She locked eyes with Janus, who simply stared back. He had spoken his part and had nothing more to say.

Hesitantly, she sighed, resignation filled her. She had to choose now.

Wiping her palms on her thighs, the woman swallowed against the rising tide of nausea and walked towards the first door she had approached.

Looking to Janus, she nodded in resolve, as her heart attempted to gallop out of her body.

"I choose this door." A confident voice rang out in the empty room - yet it was a confidence she didn't feel.

The god nodded and his heads both smiled and frowned. He gestured towards the door, as if telling the woman that her entire fate lay before.

Swallowing once more, the woman raised a faltering hand, landing it on the cool metal of the doorknob in front of her.

There was no turning back now.
Turning the knob, the woman shook minutely as her nerves continued to overwhelm her. Her uncertainty coloured her face.

Click.

The door was unlatched now, slightly ajar and waiting for her to push it open.

Taking one last deep breath, she pushed the door open. It swung open silently and for a moment, small part of herself complained over how anticlimactic her find was, while another, larger part quaked in fear.

A staircase lay before her, its wrought iron railing guiding its descent into the darkness below.

She stared.
### EXAMPLE PAPER—EXCELLENT–2

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tbody>
<tr>
<td><strong>Ideas and Impressions (E)</strong></td>
<td>In responding to the photograph and the topic, the student <strong>confidently</strong> uses the metaphor of blindness and the weight of fateful necessity to direct this creative response: “Living in a world where you are essentially blind → don’t know what comes next but you have to face it” (1). The student proposes to examine the topic fully by describing the “internal deliberation” (2) of a character when faced with the “prospect of uncertain future” (2), and the resulting “feelings of extreme fear and uncertainty” (2). To raise the stakes of this fictional exploration of the topic, the student <strong>insightfully</strong> uses Janus, the two-faced Roman god of gates, doorways, and transitions. In an anonymous room with “blank walls” (4), a woman faces two identical doors. According to Janus, “The human had to choose her own path” (4) and “become her own oracle” (4). In creating this scene, the student <strong>insightfully explores</strong> how the woman deals with the process of making a choice that will determine her fate absolutely. The student notes <strong>discerningly</strong> the woman’s resistance to choosing: “The woman didn’t know - she couldn’t make that choice” (3) because the doors are “each blank and undescriptive. They told nothing of what lay behind them” (3). The fear and uncertainty of the woman <strong>are supported aptly</strong> with <strong>precise</strong> physical details that <strong>reinforce</strong> the emotional weight of the situation: “Rubbing clammy hands together, the woman shivered as her stomach turned uneasily” (3) and “Her heart began to pound as she turned around to look at the figure, her fists clenching and unclenching” (4). The student <strong>insightfully</strong> recognizes that the woman finally makes her choice through “resignation” (5) and with “confidence she didn’t feel” (5). Anticipating a reader’s desire for some grand revelation behind the door, the student stays <strong>confidently</strong> faithful to the photograph and topic regarding an uncertain future by offering the paradox of the “anticlimactic” (6) and terrifying “staircase” (6) that leads “into the darkness below” (6). The student reveals a <strong>discerning</strong> understanding that a choice that may prove both fateful and ambiguous. That the response ends with “She stared” (6) reveals the student’s <strong>confident</strong> and <strong>insightful</strong> recognition that the uncertainty of the future continues, and that the torment of the human condition “never goes away” (2).</td>
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**E**
SCORING CRITERIA

Presentation (E)

- 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.

RATIONALE

The student skillfully develops the aesthetic effect of this story through the frame of the first and last sentences: “He stared, waiting” (3) and “She stared” (6). Although Janus and the woman are not intended to be equated, this device does seem to imply that the woman’s fate, in the end, is in her hands: “She had to. She had to pick a door” (4). The god observes and waits; the woman also “stared” (6), but she must eventually act. The student’s use of the staircase from the photograph, “its wrought iron railing guiding its descent into the darkness below” (6) skillfully reinforces the unifying effect that humans are essentially “blind” (4) and that the consequence of any choice is fundamentally unknowable. Neither the featureless white room nor the “darkness below” (6) reveals any certainty.

The voices created by the student are convincing. Janus has two voices: one humorous and casual, “‘Come on, it’s not that hard. Pick a door, left or right, both seem nice’” (3), and the other more ominous, “‘What you find behind those doors - you might not like it’” (3). The ambivalent thoughts of the woman are also convincing: “The woman felt blind - she couldn’t see what lay ahead. Distantly she wondered if she really wanted to” (4). The narrative voice is convincing and controlled, moving easily from vivid description of the woman’s agitation, “shaking hands coming up to grip tightly at her hair” (4), to the spare narration of setting and action: “She poked it. The door did nothing” (5).

The student’s stylistic choices are precise, as in “the full weight of that prophetic gaze held her captive” (3), “His two heads, his four eyes continued to gaze unerringly into her soul” (3) and “Click” (6). The student’s creation of tone is adept, whether conveying the woman’s uneasiness, “The woman only blinked in response, still uncertain. She couldn’t. Didn’t he know? It wasn’t that easy to make a decision” (3), or capturing the god’s unsettling divinity, “The god nodded and his heads both smiled and frowned” (5).
Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory (S)

**Initial Planning**

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

**Literary Text and Text Creator**

_Death of a Salesman by Arthur Miller_

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*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.

_Willy Loman escapes from the uncertain future that lies ahead by using his imagination and daydreaming to the past._
Planning

The ideas developed by Arthur Miller in "The Modern Drama Death of a Salesman" theme in how inner conflict affects an individual.

Intro: Willy Loman rejects uncertain future.

1. Imagination plays a role in the rejection.

1. Thinks he is an attractive man.

1. Beginning of the play:
   - Can't drive anymore but still does salesmen for 30 years (mediocre).

2. Biff:
   - How he messes with when he moves back after leaving.
   - Still imagines Biff as a star basketball player going to college.

3. Imagination overcomes Willy and goes too far.
Imagination Escapes from the Unknown

The knowledge of imagination is clearly demonstrated in Arthur Miller's modern drama, *Death of a Salesman*. Imagination can be described and interpreted in many different ways. The way Miller decided to demonstrate it is in the way that an individual can use imagination to reject the idea of an uncertain future. Because for some people, an uncertain future can be a frightening event which causes them to try and stay clear of the idea. Willy Loman is described as an old travelling salesman who has been in the business for thirty-six years, and he is uncertain about his future. Willy uses his imagination to escape from that idea. The ideas developed by Miller in the modern drama demonstrate how imagination affects an individual's willingness to embrace an uncertain future.

Towards the beginning of the play, Willy and his wife Linda are living in a struggle. Willy starts to have trouble driving and staying on the road but still continues to do so. He is a mediocre travelling salesman but thinks he is one of the best and very popular in the business. Willy believes that the only way to be successful is to be attractive and popular, and he thinks that he has these attributes. As his career starts to die down, Willy doesn't believe that he is done. In his imagination he can continue to work and believes he will make it to a higher rank in the business. Willy's older brother Ben, who has passed away, was a huge success in his life, and when Willy is going through a hard time and doesn't want to accept his future he daydreams back in time to talk to his brother. Willy is motivated to believe that his imaginations are real and that he doesn't
Example Scored Satisfactory (S)

have to deal with the idea of the future especially if it is uncertain where his life will lead him. Willy continues to imagine that he is a successful business man which is demonstrated by his decision to go in and demand for a different job. His imagination affects his willingness to embrace that fact that he is not a good salesman which is shown by the fact that Willy ends up fired. Throughout the course of the drama, Willy’s wife, Linda, ties into his sense of imagination and encourages the idea that he is right. Linda encourages his imagination which allows Willy to continue to believe that he can get out of what is to come in the future. Imagination affects Willy deeply in the sense that he refuses the embrace the idea of an uncertain future.

Willy’s incredible imagination is also influenced by his eldest son Biff. Biff in his high school years was a phenomenal basketball player who had high hopes to play for a university team. Willy has yet to let go of that idea and still believes it will come true even though Biff failed to do so. He also left the family do to his failure and has not yet fulfilled what he believes to be a successful life which Willy doesn’t accept. Biff and Willy’s youngest son, Happy, return home after a long leave of absence. This event sends Willy’s mind into an uprising state of anger. Every time Willy and his son Biff get into an argument, he immediately daydreams to the past where his son was a success and a good boy. Willy refuses to accept the future that his son has laid out for himself. Even with Linda interfering with their dispute, Willy’s imagination takes control and affects him to accept the uncertain future that awaits his family.
Throughout the course of the modern drama, Willy’s imagination seems to be getting worse and worse. He loses his job, and denies another opportunity from his friend Charlie who also lends him money every week to pay for his house bills and damages. Willy denies this job opportunity because in his mind and imagination, he will still make it as a big time salesman. His imagination also leads him to believe that he has an abundance of friends that he has made over the years as a travelling salesman. Which has also lead to him imagining that he is a very popular, attractive, and over all well liked mad in the business world. He refuses to be fired and puts up a big fuss when he is. The imagination Willy has about his life is beginning to over control his sense of reality. He gets confused on everyday aspects in the sense that he doesn’t know whether or not he is daydreaming in the past or in the present. He is so certain that what he is imagining is true and that affects his willingness to embrace the idea of an uncertain future. To him, his future is all laid out. With his imagination controlling his mind completely and goes too far, Willy ends off the drama with talking to his deceased brother Ben, who brings up the idea of Willy committing suicide. And since Willy thinks what he is imagining is true he goes along with that his brother tells him to do and pays the ultimate price. Willy’s imagination is so controlling that it affects his willingness to embrace an uncertain future.

Arthur Miller developed the ideas in the modern drama, Death of a Salesman, that an individual’s imagination affects their willingness to embrace an uncertain future. For some people, an uncertain future can be a frightening event which causes them to try and stay clear of the idea. Which is exactly what Willy Loman did with the use of his Imagination to help him escape from the disturbing idea of an uncertain future.
### Critical/Analytical Response to Literary Texts Assignment

**EXAMPLE PAPER—SATISFACTORY**

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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</thead>
<tbody>
<tr>
<td><strong>Thought and Understanding (S)</strong></td>
<td>The student begins by introducing the <strong>straightforward idea</strong> that “an individual can use imagination to reject the idea of an uncertain future. Because for some people, an uncertain future can be a frightening event which causes them to try and stay clear of the idea” (3) and then follows this claim with the relevant idea that “Willy uses his imagination to escape from that idea” (3).</td>
</tr>
<tr>
<td>• Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic.</td>
<td>In reference to Willy’s career, the student makes the <strong>general but plausible literary interpretations</strong> that in Willy’s imagination “he can continue to work and believes he will make it to a higher rank in the business” (3) and that “His imagination affects his willingness to embrace that fact that he is not a good salesman” (4). The student moves to a discussion of Biff and identifies the <strong>relevant idea</strong> that “Willy refuses to accept the future that his son has laid out for himself” (4).</td>
</tr>
<tr>
<td>• Literary interpretations are general but plausible.</td>
<td>In the last body paragraph, the student states the <strong>general but plausible idea</strong> that Willy’s imagination is “getting worse and worse” (5) and is “beginning to over control his sense of reality” (5). This discussion culminates in the <strong>straightforward assertion</strong> that Willy’s imagination “goes too far” (5) and it causes him to commit suicide and pay “the ultimate price” (5). These ideas lead to the <strong>generalized comprehension of the literary text and the topic</strong>.</td>
</tr>
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S
**SCORING CRITERIA**

<table>
<thead>
<tr>
<th>Supporting Evidence (S)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness.</td>
<td>Throughout the response, the student uses <strong>general, adequate support</strong> to <strong>reinforce</strong> the assertion that Willy uses his imagination to ignore his current problems and reject an uncertain future. For example, the student points to Willy’s evasion of his ineffectiveness as a salesman: “As his career starts to die down, Willy doesn’t believe that he is done. In his imagination he can continue to work” (3). Additionally, the <strong>appropriate support</strong> that “when Willy is going through a hard time and doesn’t want to accept his future he daydreams back in time to talk to his brother” (3) and “He loses his job, and denies another opportunity from his friend Charlie who also lends him money every week to pay for his house bills and damages” (5) <strong>reinforces the student’s ideas in an acceptable way</strong>.</td>
</tr>
<tr>
<td>• A reasonable connection to the student’s ideas is suitably maintained.</td>
<td>The student’s discussion of Biff <strong>may lack persuasiveness</strong> in mistaking him as a “phenomenal basketball player” (4) rather than a football player or by stating that “Willy has yet to let go of that idea” (4) that Biff will find success in the athletic world. However, the student’s <strong>general use</strong> of Biff’s failures to <strong>reinforce</strong> how Willy is “influenced by his eldest son Biff” (4) and his hope for Biff’s future success is <strong>appropriately chosen support that is reasonably connected to the student’s ideas</strong>.</td>
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S
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Form and Structure (S)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately.</td>
<td>On the Planning page, the student identifies a premise for three potential body paragraphs, setting up a straightforward arrangement of ideas and details. The introduction provides direction for the discussion, stating that because Willy “is uncertain about his future” (3) he “uses his imagination to escape from that idea” (3), a straightforward approach that is generally presented and maintained.</td>
</tr>
<tr>
<td>• The unifying effect or controlling idea is generally presented and maintained; however, coherence may falter.</td>
<td>The student begins this straightforward discussion of ideas by establishing the sources of uncertainty in Willy’s life: he is “a mediocre travelling salesman but thinks that he is one of the best and very popular in the business” (3) and Biff, who “has not yet fulfilled what he believes to be a successful life which Willy doesn’t accept” (4). Even though the controlling idea is generally maintained in these first two body paragraphs, coherence falters when the student inserts the statement about Linda “interfering” (4) in the dispute between Willy and Biff, despite having earlier identified her role as someone who “encourages his imagination” (4).</td>
</tr>
<tr>
<td></td>
<td>In the student’s final body paragraph, the student appropriately develops the controlling idea by asserting that Willy is “certain that what he is imagining is true and that affects his willingness to embrace the idea of an uncertain future” (5), leading to his suicide. The student straightforwardly concludes that “For some people, an uncertain future can be a frightening event which causes them to try and stay clear of the idea” (5).</td>
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</table>
## 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 “a huge success in his life” (3), “incredible imagination” (4), “interfering with their dispute” (4), “a big time salesman” (5), and “puts up a big fuss” (5).

**Syntactic structures are straightforward, but attempts at complex structures may be awkward**, as in “Willy is motivated to believe that his imaginations are real and that he doesn’t have to deal with the idea of the future especially if it is uncertain where his life will lead him” (3–4) and “This event sends Willy’s mind into an uprising state of anger” (4).

**Stylistic choices**, such as “Every time Willy and his son Biff get into an argument, he immediately daydreams to the past where his son was a success and a good boy” (4) and “he doesn’t know whether or not he is daydreaming in the past or in the present” (5), **contribute to the creation of a conventional composition with an appropriate voice.**
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Matters of Correctness (S)</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics.</td>
<td>The student’s writing demonstrates control of the basics of correct sentence construction in sentences such as “Willy believes that the only way to be successful is to be attractive and popular, and he thinks he has these attributes” (3) and “His imagination also leads him to believe that he has an abundance of friends that he has made over the years as a travelling salesman” (5).</td>
</tr>
<tr>
<td>• There may be occasional lapses in control and minor errors; however, the communication remains clear.</td>
<td>There may be minor errors, such as “Which has also lead to him imagining that he is a very popular, attractive, and overall well liked mad in the business world” (5). Occasional lapses in control exist in sentences such as “Willy is motivated to believe that his imaginations are real and that he doesn’t have to deal with the idea of the future especially if it is uncertain where his life will lead him” (3–4) and “Which is exactly what Willy Loman did with the use of his imagination to help him escape from the disturbing idea of an uncertain future” (5); however, the communication remains clear.</td>
</tr>
</tbody>
</table>
Critical/Analytical Response to Literary Texts Assignment

Example Scored Proficient (Pf)

Initial Planning

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

Literary Text and Text Creator

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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.

________________________________________________________________________

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________________________________________________________________________
Troubled Past to Uncertain Future

The imagination of a human being is an incredibly powerful tool. There are many things which can affect an individual’s imagination, such as a difficult past, a harsh reality, or a traumatizing experience. Each of these can cause a person’s imagination to change, and thus adjust his/her willingness to embrace an uncertain future. When somebody’s imagination is shaped by trauma, the world becomes much more frightening to that individual, meaning that the willingness to reject an uncertain future will become far more prominent than for a person who had not experienced major trauma in life, however when someone reaches a total downfall, he/she will be more likely to embrace an uncertain future as he/she will have nothing more to lose. Tennessee Williams suggests through his play *A Streetcar Named Desire* that when a person’s imagination is controlled by past disparities and harsh realities, he/she will become trapped inside of a world of illusion, and thus make him/her less likely to embrace an uncertain future until he/she simply has nothing more to lose.

In the beginning of this play, Blanche Dubois can be seen as a woman who wants an ideal life. She is always dressed up, and constantly talking herself up, even right as she arrives to Elysian Fields. She is seen as an outcast from the rough New Orleans setting that she arrives in, as her first description through the stage directions is that “She is incongruous to this setting.” While this first glimpse may give an impression that she is willing to try new things, it becomes clear that she had no choice in the matter, for her family’s plantation, Belle Reve, was lost. Because of this, she is forced to stay with her sister, Stella, and her husband, Stanley. Even at the beginning Blanche is seemingly distraught
to be stuck there, as she comments on the size of the house and the fold out bed which she will be staying on. This proves that even before her difficult past becomes known, her imagination is shaped by it, for she wishes to always have the finest things, live in the finest houses and be seen as the finest woman in all of the world. Due to this mentality, she is unwilling to embrace the life which she is forced to live. Blanche's imagination grows throughout the play, making her less willing to embrace new courses of action where uncertainty lies ahead.

As the play continues, the audience learns about her late husband, Allen Grey. When Blanche was young she married the boy who she fell deeply in love with, however later found out that he was a homosexual by catching him with one of his older male friends. After seeing this, Blanche confronted Allen and said "I saw! I know! You disgust me". After stating this Allen is found having shot himself. This shapes Blanche's imagination quite fundamentally, for the guilt which she feels in regard to causing Allen's suicide keeps her in a state of constant illusion, for she cannot bear the reality wherein she feels so monstrous for doing such a thing. Because of her guilt-ridden past, her imagination of reality is far too difficult to handle, therefor she escapes into a world of illusion where she does not have to face what has happened in her past. This, however, does not come without a price. By escaping into this unencumbered world, she also closes herself off to new opportunities, as she cannot open herself up to new people while still keeping the illusions she relies upon so heavily alive. Due to this, she deceives people, making her certain of how they will react to her false personality. For example, she makes Mitch believe that she has "...never been more than kissed" when in reality, she had engaged
with multiple lovers after the death of Allen. By doing this, she rejects the notion of dealing with any uncertainty, by only telling people what they want to hear. She even tells Stella that she “...want[s] to deceive [Mitch] enough to make him—want [her].” This proves that the imagination she has of her reality is too harsh for her to handle embracing an unknown future, and that she can only escape that by using means of deception.

Blanche constantly fights with her brother-in-law Stanley Kowalski. They are polar opposites of one another, which causes friction within the household, as Blanche has nowhere to go, however she clearly is not wanted at Elysian Fields by Stanley. Though Blanche cannot stand living with Stanley, she is forced to make peace with him, however she has great difficulty in doing so due to the lack of understanding between two of them, as well as the lack of trust each of them has of one another. Through this ongoing feud, Blanche’s illusion clashes with Stanley’s reality. Because Blanche relies so heavily upon her illusion, it is difficult for her to live with someone who is so firmly based in reality. On Blanche’s birthday, she receives a bus ticket back to Laurel from Stanley, which shocks her and breaks her heart. This once again shows how her imagination forces her to get stuck in the present and makes her unwilling to embrace what lies ahead. Though she loathes the way that Stanley and Stella live, she cannot fathom the thought of going back to Laurel with nobody, no job, and no clue what will happen. Later that night, after Stella has gone into labor, Stanley comes back to his house and talks to Blanche, telling her that he knows she is full of illusion, and that he believes she is simply insane. He then rapes Blanche. By doing this, Stanley not only asserts his power over Blanche, but also destroys her, and causes her downfall. By doing this, Stanley essentially kills Blanche’s
soul, and forces her to lose all touch with reality. Her imagination loses connection with her reality, and she no longer can sink lower than she has in life. Due to this, she becomes able to embrace the uncertainty of the future, for the past no longer has any connection to her.

When Blanche is raped by Stanley, her metaphorical demise is reached and she becomes completely lost in her own illusion. When she is not believed by anyone, including her beloved sister, she cannot take any more of the harsh reality which she is forced into. This can be seen in the last scene of the play, where she is talking about how she will be picked up by Shep Hunteleigh and taken to a high class place, leaving Elysian Fields in her dust. This is all untrue, as Blanche has simply convinced herself that her imagination is reality. When the doctors come to the door, Blanche is initially frightened and does not want to go with them, however when the doctor puts up his arm to escort her out, she believes that he is a gentleman, who had come there to take her away from the past into a brighter future. Blanche’s last line of the play is that she has “...always depended on the kindness of strangers.” By her saying this, it proves that she no longer can fight for even a hint of reality, as she is completely lost in illusion. While earlier in the play she had very little sense of reality, after the rape takes place she has reached the lowest point that she can possibly get to, and in this point of no return, there is nowhere to go but up. She can only imaging things getting better than how they have become, and thus embraces the uncertain future. This proves that a person who struggles with a guilt-ridden past, deception of those she cares about and a person who will do anything to get her away from him will be unwilling to embrace an uncertain future until their lowest point of
survival is reached. When she finally succumbed to the total illusion, Blanche had nothing to do but put trust in those she did not know. When imagination is all that she had left, Blanche could no longer take her own harsh reality into account. The only way in which she could move past all of the trauma in her past was by losing all touch with reality, and allowing herself to venture forth into an unknown future.

In summation, when a person is troubled by a traumatic past and forced to live out a harsh reality, he/she will be unlikely to embrace an uncertain future due to the imagination created by their reality. With this being said, when one loses all touch with reality and falls deeply into his/her own world of illusion, that person will likely find it easier to embrace future uncertainties, because the imagination which is possessed by the individual is no longer shaped by the harshness of reality, but by the illusion which that person now lives in. In Tennessee Williams' play *A Streetcar Named Desire*, Blanche makes an excellent example of this, for she is unwilling to face future uncertainties while he is still in touch with all of the harshness that has happened in her life, however when her metaphorical demise is reached, she no longer has touch with the austerity of her reality, and therefore finds it easier to embrace an unknown future, for her imagination is no longer controlled by the traumas faced in her life.
SCORING CRITERIA | RATIONALE
---|---
**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.

In the introduction, the student states that “When somebody’s imagination is shaped by trauma, the world becomes much more frightening to that individual, meaning that the willingness to reject an uncertain future will become far more prominent than for a person who had not experienced major trauma in life, however when someone reaches a total downfall, he/she will be more likely to embrace an uncertain future as he/she will have nothing more to lose” (2). This **thoughtful and considered idea** about individuals who may have suffered like Blanche demonstrates a **competent comprehension of the literary text and topic**.

The student explains how Blanche is “less willing to embrace new courses of action where uncertainty lies ahead” (3) because of her negative past. This **sensible literary interpretation** is furthered in an examination of Blanche’s reaction to Allan Grey’s suicide, which “shapes Blanche’s imagination quite fundamentally, for the guilt which she feels in regard to causing Allen’s suicide keeps her in a state of constant illusion” (3). The student’s claim that Blanche “cannot open herself up to new people while still keeping the illusions she relies upon” (3) is **revealing and shows that the student competently comprehends the significance of Blanche’s motives in relation to the topic**.

By providing a **sensible examination of the significance of Blanche’s relationship to Stanley and a revealing view of the culmination of Blanche’s choices and traumas in the play**, the student crafts a **thoughtful and considered argument** that “when one loses all touch with reality and falls deeply into his/her own world of illusion, that person will likely find it easier to embrace future uncertainties, because the imagination which is possessed by the individual is no longer shaped by the harshness of reality, but by the illusion which that person now lives in” (6).

The student’s explanation of **considered ideas reveals a competent comprehension of the literary text and topic**.
The student employs **specific and well-chosen support**, such as Blanche being seen by the audience “as an outcast from the rough New Orleans setting that she arrives in, as her first description through the stage directions is that ‘She is incongruous to this setting’” (2), to **reinforce the student’s ideas in a persuasive way**.

The student employs **well-chosen** details that develop a **capably maintained** and **sound connection** to literary interpretations. This is evident in Blanche’s reaction to her discovery of her husband’s sexuality: “After seeing this, Blanche confronted Allen and said ‘I saw! I know! You disgust me!’” (3) and that Blanche “makes Mitch believe that she has ‘…never been more than kissed’ when in reality, she had engaged with multiple lovers” (3–4). The student’s explanation that Blanche’s deception is intentional, as in “She even tells Stella that she ‘want[s] to deceive [Mitch] enough to make him–want [her]’” (4), cites a **specific** quotation that **reinforces** the interpretation in a persuasive way.

The student provides **specific** descriptions of Blanche’s fateful interactions with Stanley, such as “On Blanche’s birthday, she receives a bus ticket back to Laurel, which shocks her and breaks her heart” (4). The student’s selection of Blanche’s relationships with Allan, Mitch, Stanley, and the imagined Shep Huntleigh constitutes **well-chosen evidence** that **reinforces the student’s ideas persuasively**. The connection between Blanche’s imagination and the finality of her devolution is illustrated **in a persuasive way** through this final stage of Blanche’s interactions, where she sees the doctor and “believes that he is a gentleman, who had come there to take her away from the past into a brighter future” (5). The student’s selection of this set of relationships and interactions builds a **sound connection to the student’s ideas** that is **capably maintained**.
### SCORING CRITERIA

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<thead>
<tr>
<th>Form and Structure (Pf)</th>
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<td>• A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably.</td>
<td>The student initiates a controlled discussion of the topic with the purposeful idea that “when a person’s imagination is controlled by past disparities and harsh realities, he/she will become trapped inside a world of illusion, and thus make him/her less likely to embrace an uncertain future until he/she simply has nothing more to lose” (2).</td>
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<td>• The unifying effect or controlling idea is coherently presented and sustained.</td>
<td>The capable discussion of Blanche’s character begins by establishing how her “imagination grows throughout the play, making her less willing to embrace new courses of action where uncertainty lies ahead” (3). The student then suggests that Blanche’s deceptions toward others help make “her certain of how they will react to her false personality” (3) and to connect Blanche’s past with Allan Grey to the future with Mitch that she desires. The discussion of Stanley’s treatment of Blanche shows how he “essentially kills Blanche’s soul, and forces her to lose all touch with reality” (4–5). As a result, the student asserts that “Blanche has simply convinced herself that her imagination is reality” (5) and “When she finally succumbed to the total illusion, Blanche had nothing to do but put trust in those she did not know” (6).</td>
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<td><strong>Pf</strong></td>
<td>The student concludes that when Blanche’s “metaphorical demise is reached, she no longer has touch with the austerity of her reality, and therefore finds it easier to embrace an unknown future” (6), offering a purposeful arrangement of ideas and details that leads to a unifying effect that is coherently sustained.</td>
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**EXAMPLE PAPER—PROFICIENT**

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<th>SCORING CRITERIA</th>
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<td><strong>Matters of Choice (Pf)</strong></td>
<td>The student uses specific diction, as in “distraught” (2), “guilt-ridden past” (3), “unencumbered world” (3), and “metaphorical demise” (5) throughout the response. Syntax structures, such as “There are many things which can affect an individual’s imagination, such as a difficult past, a harsh reality, or a traumatizing experience” (2) and “Because of this, she is forced to stay with her sister, Stella, and her husband, Stanley” (2), are generally effective. Stylistic choices, such as “Because Blanche relies so heavily upon her illusion, it is difficult for her to live with someone who is so firmly based in reality” (4) and “When imagination is all that she had left, Blanche could no longer take her own harsh reality into account” (6), create a considered composition with a capable voice.</td>
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Pf
**SCORING CRITERIA**

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<th>Matters of Correctness (Pf)</th>
<th>RATIONALE</th>
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<td>• This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics.</td>
<td>The student demonstrates <strong>competent control of correct sentence construction, usage, grammar, and mechanics</strong> throughout the response: “As the play continues, the audience learns about her late husband, Allen Grey” (3) and “While earlier in the play she had very little sense of reality, after the rape takes place she has reached the lowest point that she can possibly get to, and in this point of no return, there is nowhere to go but up” (5).</td>
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<td>• Minor errors in complex language structures are understandable considering the circumstances.</td>
<td><strong>Minor errors</strong>, such as “she arrives to Elysian Fields” (2), “therefor” (3), and other punctuation or syntactical errors (3), are <strong>understandable considering the circumstances</strong> and the student’s use of <strong>complex language structures</strong>.</td>
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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

Boys and Girls by Alice Munro

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.

Imagination has a strong influence on an individual's perception of their future, especially in childhood. Adolescence. Boys + Girls: narrator's transition from being a child to becoming a young woman. Her imagination as a child (heroic stories etc.) gives her an image of where her future lies. As she grows older, she begins to lose her imagination, her uncertain future begins to move out of her control and becomes more certain.
Imagination can be defined as the ability of an individual to form images and think in a creative or inventive way, the ability to dream, and it is something that every child possesses. When children think of their future, the extent of their imagination is shown through their aspirations to be, supposedly, anything that they want to become. Children understand the concept of an uncertain future differently than most adults do, and are more willing to embrace it. To children, it is exciting, an opportunity to become anything at all. It does not cause worry or anxiety like it does in most teenagers and young adults. The vision a child holds for their future is only limited by their own imagination, whereas young adults find themselves limited by their reality and their situations in life, often forgetting or abandoning their childhood dreams. As an individual loses their imagination, their willingness to embrace their uncertain future is weakened. Alice Munro's short story, "Boys and Girls", follows the narrator from her childhood through her development to becoming a young woman. As a child, the narrator possesses a wild imagination, and embraces the prospect of an uncertain future. She truly believes that her parents will allow her to pursue her dreams of working outside of the house, rather than her perceived societal role within the house. The adults in her life: her mother, father, and grandmother, have lost their sense of imagination, instead rejecting the prospect of an uncertain future. They collectively see her future as one that is set, one that will follow her societal duties. Through these influences, the narrator begins to lose her sense of imagination and by the end of her story, she also rejects the prospect of an uncertain future.

Children often dream of being in heroic situations, such as that of a fireman, an astronaut, or in the case of the narrator in "Boys and Girls", to be an asset to her father. She views her father as "tirelessly inventive", whereas her mother appears to be evil in her mind. As
a child, the narrator already realizes that there is a divide between the perceived role of a man and of a woman in society. She notes that it is "odd to see her mother outside," but this perception does not stop her from holding the idea that her future is uncertain. The society she lives in may have already laid out her future, but her imagination allows her to rise above this. At night, after her brother has gone to sleep, the narrator tells herself stories, placing herself into situations where she has the opportunity to be heroic. In her stories, she is riding horses, shooting guns, being the hero while her teachers cower behind her. She is in a parade and she is celebrated by her townspeople. Her ability to imagine these endless stories of heroism maintains her willingness to embrace an uncertain future regardless of the societal roles set for her future. She continues to help her father do work out by the barn, fetching water and cutting grass. She runs away from the house, from her mother as soon as she finishes her assigned task. Her resilience allows her to continue on dreaming about her uncertain future.

The adults in the narrator's life begin to chip away at her imagination as she starts to grow up into a young woman. Her mother, over time, wears down her resilience. The narrator notices the "dead-quiet, regretful" tone that her mother takes on when she speaks of her, and overhears her mother saying "wait until [her brother] grows a little, then you'll have real help." Although the narrator is somewhat disheartened by this, she also becomes more determined to prove that she can be an asset to her father, even in the future. When her father introduces her to the feed salesman, he calls her his "new hired man", to which the salesman replies "I thought she was just a girl." Over time, the meaning associated with the word "girl" begins to change in the narrator's mind. She no longer sees it as what she is, but something she needs to become. When her grandmother comes to visit, the narrator begins to see more of how the adults
around her reject the idea of an uncertain future. She is told to sit like a girl, act like a girl. When she asks certain questions, she is told that "It is none of a girl’s business". The constant rejection of her ideas from the adults around her causes her imagination to be withered by reality, and thus her willingness to embrace an uncertain future also diminishes.

When it comes time to shoot the horses, Mack and Flora, the narrator is still somewhat determined to prove that she is stronger than what she has begun to associate with "a girl". She takes her brother with her to watch her father and her uncle shoot Mack in an attempt to establish her maturity over his. However, when Mack is shot, the narrator feels uneasy. The narrator understands that animals have to die, that the horses must be shot to feed the foxes that her father farms, yet she is deeply affected by Mack’s apparent suffering after he is shot, and by her uncle’s laughter at the scene before them. This reveals that the narrator has already began to change, as it is contrasted by the way her younger brother, still with a boundless imagination, quickly snaps out of the shock of watching Mack die, returning to his childlike innocence. Her mother and grandmother’s influence has already instilled the idea of "becoming a girl" and how proper girls behave into her mind. Her reaction toward watching Mack die regardless of her understanding that it was a necessity impacts her belief that she can work with her father on the farm.

When it comes time to shoot Flora, the narrator has no desire to see it happen, whereas her brother is eager to see it happen. In the story, Flora can be seen to represent the narrator’s imagination, her dreams, or her resilience as she faces a society where her role is laid out for her. As Flora gets away from her father, the narrator is sent to close the gate that would allow Flora to escape out of the farm. The narrator gets to the gate in time, but instead of pulling it
Example Scored Excellent (E)

shut, she opens it and allows Flora to get out. She knows that Flora will eventually be caught by her father and shot, but she opens the gate regardless. This can be interpreted to be reflected in the narrator's thoughts, in that she has realized that her future is no longer uncertain, that she will eventually enter her assigned role in society. When her father and her uncle return, she knows that Flora has been shot, and with her, the narrator's boundless imagination is gone, now limited by reality. Her willingness to accept an uncertain future has turned into a rejection. She begins to worry about her appearance, she tries to separate her side of the room from her brother's, attempting to make it look fancier. The boundaries on her imagination are evident in the way that the stories she tells herself at night change; she is no longer the hero, she is now the person being saved by others. The last shred of hope she holds to fulfill her dream of being an asset to her father is torn away when her brother reveals that it was her fault that Flora got away. Her father says that she is "just a girl" and instead of rejecting this, she admits to herself that perhaps it is true. With boundaries on her imagination, the narrator is no longer willing to embrace an uncertain future, instead succumbing to the assumptions and expectations within her society.

As the narrator begins to grow into a young woman, she loses the limitless imagination she once possessed, contrasted within her younger brother whose resilience remains unchanged throughout the story. This loss of her imagination changes her willingness to embrace an uncertain future as she begins to settle into her assigned role in her society. As individuals become more aware of reality, their imagination diminishes and causes an increase in their willingness to reject an uncertain future, instead seeking and accepting certainty in their lives.
### SCORING CRITERIA

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<thead>
<tr>
<th>Thought and Understanding (E)</th>
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<td>• Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic.</td>
<td>The student begins with a carefully considered idea that “Children understand the concept of an uncertain future differently than most adults do, and are more willing to embrace it” (2), before suggesting that as circumstances limit individuals’ imagination, “their willingness to embrace their uncertain future is weakened” (2). The student also makes carefully considered assertions that the narrator’s society may have “already laid out her future, but her imagination allows her to rise above this” (3) through her “ability to imagine these endless stories of heroism” (3). The student suggests that the narrator’s experience “wears down her resilience” (3), causing “her imagination to be withered by reality” (4), and, as a result, her “willingness to embrace an uncertain future also diminishes” (4), highlighting subtle distinctions in the text. Furthermore, the student insightfully notes that changes in the narrator are evident in the fact that in her later bedroom stories “she is now the person being saved by others” (5) and that she is “no longer willing to embrace an uncertain future, instead succumbing to the assumptions and expectations within her society” (5).</td>
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<td>• Literary interpretations are perceptive and illuminating.</td>
<td>The student’s literary interpretations are perceptive, such as “the narrator already realizes that there is a divide between the perceived role of a man and of a woman in society” (3) but this “does not stop her from holding the idea that her future is uncertain” (3). These perceptions are further developed through an illuminating discussion of the narrator’s shock at witnessing Mack’s death, noting that “regardless of her understanding that it was a necessity impacts her belief that she can work with her father on the farm” (4). The student insightfully notes that the narrator’s brother, “still with a boundless imagination” (4), is unaffected by Mack’s death. The student interprets the story’s symbolism in an illuminating way, suggesting that Flora represents “the narrator’s imagination, her dreams, or her resilience” (4) and that when Flora is shot, “with her, the narrator’s boundless imagination is gone” (5).</td>
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### SCORING CRITERIA

**Supporting Evidence (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.

### RATIONALE

**Support is precise.** Short quotations from the story, such as referring to the narrator’s father as “‘tirelessly inventive’” (2), astutely connect the narrator’s perceptions of the father’s world to her imagination. Similarly, short phrases, such as the narrator noting it is “‘odd to see her mother outside’” (3), referring to her mother’s tone as “‘dead-quiet, regretful’” (3), or overhearing her mother’s comment “‘wait until [her brother] grows a little, then you’ll have real help’” (3), all convincingly reinforce the student’s idea of the narrator’s awareness of gender roles in her society.

The student astutely paraphrases several significant sections of the story: “the narrator tells herself stories, placing herself into situations where she has the opportunity to be heroic. In her stories, she is riding horses, shooting guns, being the hero while her teachers cower behind her” (3) and, later, “the stories she tells herself at night change; she is no longer the hero” (5). Despite the lack of more concrete details from each of these sections of the story, the student efficiently maintains a valid connection to the idea that “The vision a child holds for their future is only limited by their own imagination” (2), but that “young adults find themselves limited by their reality and their situations in life” (2).
## SCORING CRITERIA

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<td><strong>Form and Structure (E)</strong></td>
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<td>The student <strong>judiciously</strong> establishes a context for the response with a <strong>fluent discussion</strong> of imagination and how “When children think of their future, the extent of their imagination is shown through their aspirations to be, supposedly, anything they want to become” (2). The student then <strong>skillfully develops the idea</strong> that, as children mature into young adults, they “find themselves limited by their reality and situations in life, often forgetting or abandoning their childhood dreams” (2). This preliminary discussion <strong>effectively</strong> sets the stage for an examination of the narrator of “Boys and Girls.” The student notes that the adults in the narrator’s life “see her future as one that is set, one that will follow her societal duties” (2). The student then presents a <strong>judicious arrangement of ideas and details</strong> by examining the process whereby the narrator initially exercises her “wild imagination” (2), “embraces the prospect of an uncertain future” (2), gradually feels the constraining pressure of “her mother, father, and grandmother” (2), and ultimately loses “her sense of imagination” (2) and “rejects the prospect of an uncertain future” (2). This <strong>unifying effect</strong> or structure is <strong>effectively presented</strong>. The <strong>effective</strong> use of transitions between the body paragraphs, such as “Children often dream” (2) and “As the narrator begins to grow” (5), also reinforces the <strong>fluent and skillful discussion</strong> of the response, establishing a <strong>judicious arrangement of ideas and details</strong>. Within each paragraph, the student also offers <strong>integrated and skillful arrangements of ideas and details</strong>, such as the examination of the narrator’s recognition of and resistance to the “divide between the perceived roles” (3) of men and women.</td>
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### SCORING CRITERIA

**Matters of Choice (E)**

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

### RATIONALE

The student’s choice of **diction is precise** in creating the context for childhood, adolescent, and adult reactions to an uncertain future: “the ability of an individual to form images and think in a creative or inventive way” (2), “abandoning their childhood dreams” (2), and “her teachers cower behind her” (3). In describing the progression of the narrator’s realizations from childhood to adulthood, the student uses such **precise diction**, as “heroic” (2, 3), “resilience” (3, 4, 5), “disheartened” (3), and “succumbing” (5).

The **syntactic structures are effective and sometimes polished**: “She truly believes that her parents will allow her to pursue her dreams of working outside of the house, rather than her perceived societal role within the house” (2) and “Her father says that she is ‘just a girl’ and instead of rejecting this, she admits to herself that perhaps it is true” (5).

The student’s **stylistic choices contribute to a skillful composition with a convincing voice**, as evident in the student’s commentary: “Although the narrator is somewhat disheartened by this, she also becomes more determined to prove that she can be an asset to her father, even in the future” (3), and “The last shred of hope she holds to fulfill her dream of being an asset to her father is torn away when her brother reveals that it was her fault that Flora got away” (5).
**EXAMPLE PAPER—EXCELLENT**

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<td>Matters of Correctness (E)</td>
<td>The student’s <strong>writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics</strong> as the student carefully traces the narrator’s development: “The vision a child holds for their future is only limited by their own imagination, whereas young adults find themselves limited by their reality and their situations in life, often forgetting or abandoning their childhood dreams” (2), “When her grandmother comes to visit, the narrator begins to see more of how the adults around her reject the idea of an uncertain future” (3–4), and “When her father and her uncle return, she knows that Flora has been shot, and with her, the narrator’s boundless imagination is gone, now limited by reality” (5). <strong>The relative insignificance of error is impressive considering the complexity of the response and the circumstances.</strong></td>
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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.

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

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


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 unantipatable or unique responses.”

Presentation (10% of total examination mark)  
Cross-Reference to the Program of Studies for Senior High School English Language Arts 3.1, 3.2, 4.1, 4.2

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

- **voice** in relation to the context created by the student in the chosen prose form
- **stylistic choices** (including quality 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.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong> E</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Proficient</strong> PF</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Satisfactory</strong> S</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Limited</strong> L</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Poor</strong> P</td>
<td>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.</td>
</tr>
</tbody>
</table>
Thought and Understanding (7.5% of total examination mark)

Cross-Reference to the Program of Studies for Senior High School English Language Arts 2.1, 2.2, 4.1, 4.2

When marking Thought and Understanding, the marker should consider
- how effectively the student’s ideas relate to the assignment
- the quality of the literary interpretations to show understanding of the text relative to the topic

| Excellent | Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating. |
| Proficient | Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible. |
| Satisfactory | Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible. |
| Limited | Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal. |
| Poor | Ideas are largely absent or irrelevant, and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated. |
| 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
  OR
  - no reference has been made to literature studied OR
  - the only literary reference present is to the text(s) provided in the first assignment OR
  - there is no evidence of an attempt to fulfill the task presented in the assignment. |

Scoring Categories and Scoring Criteria for 2017–2018

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.”

Scoring Categories and Scoring Criteria for 2017–2018
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.
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. A unifying effect or controlling idea is inconsistently maintained.

Poor

P

A haphazard arrangement of ideas and details provides little or no direction for the discussion, and development is lacking or obscure. A unifying effect or controlling idea is absent.
Scoring Categories and Scoring Criteria for 2017–2018 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

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

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

Excellent

E

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

Proficient

PF

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

Satisfactory

S

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

Limited

L

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

Poor

P

Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled and/or unintelligible. A lack of language choices contributes to the creation of a confused composition with an obscure voice.
Scoring Categories and Scoring Criteria for 2017–2018 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.

**Excellent**

E

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.

**Proficient**

PF

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

**Satisfactory**

S

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

**Limited**

L

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

**Poor**

P

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