Examples of the Standards for Students’ Writing

English Language Arts 30–1

From the January 2014 Diploma Examination

Alberta Government
This document was written primarily for:

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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 co-operation of these students has allowed us to continue illustrating the standards of writing performance expected in the context of diploma examinations and demonstrate the variety of approaches taken by students in their writing.

This document includes the valuable contributions of many educators. Sincere thanks and appreciation are extended to the following Standards Confirmers: Tim Bonner, Jennifer Crumpton, Cammy Feehan, Cynba Gray, Brad Kaminsky, Janine Metzner Huizing, Karen Nakaska, Heather Wheatland, Stephen Womack, and Jason Wutzke.

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

You can reach us with your comments and questions by email to Gary.Hoogers@gov.ab.ca, John.Finnie@gov.ab.ca, or Deanna.Shostak@gov.ab.ca, or by regular mail at

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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 writing that received scores of Satisfactory (S), Proficient (Pf), or Excellent (E). These sample responses are taken from the January 2014 administration. Along with the commentaries that accompany them, they should help you and your students to understand the standards for English Language Arts 30–1 Diploma Examination writing in relation to the scoring criteria.

The purpose of the sample responses is to illustrate the standards that governed the January 2014 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 2014 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 2014 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 2014 English Language Arts 30–1 Diploma Examination.

Cautions

1. The commentaries are brief.

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

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

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

The student writing in this document illustrates just a few of the many successful organizational and rhetorical strategies used in January 2014.
We strongly recommend that you caution your students that there is *no preferred approach* to an assignment except the approach that best accomplishes the student writer’s goal of effectively communicating his or her own ideas about the topic.

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

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

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

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

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

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

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

5. For further information regarding student performance on the Part A: Written Response, access the [*English Language Arts 30–1 Assessment Highlights*](#) and [*Subject Information Bulletin*](#).
English Language Arts 30–1, January 2014
Writing Assignments

January 2014
English Language Arts 30–1
Part A: Written Response
Grade 12 Diploma Examination

Description

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

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

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

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

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

Instructions

• Complete Assignment I first. The Personal Response to Texts Assignment is designed to allow you time to think and reflect upon the ideas that you may also explore in Assignment II: Critical/Analytical Response to Literary Texts. Complete both assignments.

• Space is provided in this booklet for planning.

• 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.
PERSONAL RESPONSE TO TEXTS ASSIGNMENT
Suggested time: approximately 45 to 60 minutes

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

THE TENT DELIVERY WOMAN’S RIDE

My daughter asked me if I’ve always been
A tangled woman. I told her insanity
Could be hereditary, that you get it
From your children. I’ve been asked to be
A sweeter person for my daughter’s sake
But damned if I’ll go back to that again.
Besides, I like the way I am just fine.
She called me “tangled,” like the piles of rope
I haul around for men to pitch the tent-
Pavilion sets on wedding party lawns.
It’s great to see the lines go up and tight
On temporary buildings, then to see
Them all torn down again. It’s been my job
To drive the truck around. I like it fine.

Today I crossed the carcass of a dog,
And saw its knotted patterning of lines,
And all around it purple butterflies
Were spiraling. They splattered on my truck
And so tonight I brought a few inside.
The wings of one were still in motion, lifting
Up and down. I held it to the light

And looking at the butterfly got me
Riled up again, enough to take the truck
Across that river bridge with all the rows
Of yellow guard-rail lights. I had in mind
To swerve against the side and shoot on past
The safety lights, another kind of tit for tat,
But what’s the use in one way to die?
I kept on going.

Now it’s three A.M.
And I’ve been driving with the windows down
Across the northern Alabama line.
Feels like I’m being pulled this way somehow,
My destiny by accident, like once
Back home, my mother left her knitting work
In the kitchen, walked outside and saw the end
Of yarn was caught around her shoe.
I feel like that, pulled out, unraveled.
But I like it fine.

Wilmer Mills

This excerpt is unavailable for electronic posting.
CROSSWALK IN THE RAIN
ASSIGNMENT I: PERSONAL RESPONSE TO TEXTS
Suggested time: approximately 45 to 60 minutes

You have been provided with three texts on pages 1 to 4. In the poem “The Tent Delivery Woman’s Ride,” the speaker considers why she is driving across the Alabama state border. In the excerpt from Saturday, Dr. Henry Perowne contrasts his life with that of his son Theo. The photograph by Trent Parke shows a man with his tie over his shoulder, about to cross a street.

The Assignment

What do these texts suggest to you about the impact significant events have on an individual’s ability to determine their own destiny? Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience.

In your writing, you must

• use a prose form

• connect one or more of the texts provided in this examination to your own ideas and impressions
Assignment I: Personal Response to Texts

*Initial Planning*

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

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

What idea do you intend to explore and how does it address the topic?

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

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

______________________________________________________________________________

Use additional paper for planning if required.
ASSIGNMENT II:
CRITICAL/ANALYTICAL RESPONSE TO LITERARY TEXTS
Suggested time: approximately 1½ to 2 hours

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

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about the role kindness plays when individuals attempt to determine their own destiny.

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

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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.

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

Background

For all diploma examination scoring sessions, 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 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 Fent Delivery Woman’s side, mother forcing daughter to do something she doesn’t want to do. My dad has done the same → I want to control my future now.

What idea do you intend to explore and how does it address the topic?

When parents have too much influence in their child’s life, they will ultimately push them away.

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.
Living By Your Rules

In society, individuals are often told to do as their parents tell them. Many people grow up without the influence of their parents and have to learn the lessons of life on their own. On the other hand, some parents tend to control their kids into doing what they think is “best” for their child. Often times, this lack of freedom in the child’s life causes rebellion. In the poem, “The Tent Delivery Woman’s Ride,” Wilmer Mills suggests the idea that when an individual experiences a significant event, their ability to control their future increases even though the individual might have break bonds in order to gain this control.

Mill’s poem represents the path that led the main character to where she is today. This “tangled woman” was created by her mother’s extreme control in her life. Her mother did not allow her to control her future, but instead wanted her child to follow the path that she did. It is evident that the narrator’s human nature to be free and unconstrained by authority led her to run away. Mills’ poem allows us to see that this will to make our own destiny can lead us to a life which we enjoy. After choosing to determine her own future, the narrator cuts of ties with her mother because of the fear of confinement. It is clear in the poem that even after choosing to follow her own path, Mills feels “unraveled,” parallel the yarn her mother had forced her to knit.
Similarly, I have experienced situations where important events allowed me to determine my own destiny. When deciding what I wanted to do after high school, my parents kept on trying to convince me that I needed to go into engineering in order to have any chance of success in the future. Despite their efforts, my true dream was to open my own business and help others through medical research. After telling them this, they still continued to push me into doing what they thought was right. As humans, we are often inclined to be free, instead of being lead by others into their direction. This is why I chose to do what I wanted. While doing this, however, my relationship with my parents was weakened, as we hardly talk anymore. After gaining this control, I was finally able to be content with my life, instead of trying live by someone else's rules.

The global idea presented in both Mills' poem and my experience is that it is human nature to oppose direction and live freely. Many individuals have to make significant decisions that will allow them to follow their dreams, and become who they want to be. This desire to be unconstrained in seen by world leaders like Bill Gates, who dropped out of high school is order to do what he wanted. Everyday we are presented with guidelines and rules and told that if these rules are not followed then we cannot be successful. Instead, individuals should have the courage to follow their dreams, and not be limited by the dreams of others.
After experiencing life-impacting events, like cutting ties with a loved-one, many individuals are able to be themselves and follow their own paths. This human goal of freedom is achievable by all. Once future-restricting goals are removed from everyone, individuals will be better off and able to find their own destiny.
**EXAMPLE PAPER—SATISFACTORY**

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tbody>
<tr>
<td><strong>Ideas and Impressions (S)</strong></td>
<td>By using conflict between parent and child as a significant event, the student begins this response, which combines the analytical and the personal, with a <strong>generalized exploration of the topic</strong>: “when an individual experiences a significant event, their ability to control their future increases even though the individual might have break bonds in order to gain this control” (2). The student offers the <strong>relevant idea</strong> about the poem that “This ‘tangled woman’ was created by her mother’s extreme control in her life” (2). The student continues with the <strong>straightforward assertion</strong> that “It is evident that the narrator’s human nature to be free and unconstrained by authority led her to run away” (2). These interpretations are <strong>clarified by adequate support</strong> in that “the narrator cuts of ties with her mother because of the fear of confinement” (2) represented in the “yarn her mother had forced her to knit” (2). The student then presents a <strong>relevant personal perception</strong>: “I have experienced situations where important events allowed me to determine my own destiny” (3) through a conflict with parents. The student’s urge to determine a destiny is clarified in “Despite their efforts, my true dream was to open my own business and help others through medical research” (3). This <strong>relevant personal event</strong> provides the general circumstances that show how the student “was finally able to be content with my life, instead of trying live by someone else’s rules” (3). The student <strong>adequately supports</strong> the idea that many individuals react to “guidelines and rules” (3) with a “desire to be unconstrained” (3) through the example of “Bill Gates, who dropped out of high school is order to do what he wanted” (3). This example, along with the examination of the poem and the personal story, <strong>clarifies</strong> the student’s idea about the need for individuals “to find their own destiny” (4). The student concludes with the <strong>straightforward and relevant perception</strong> that “This human goal of freedom is achievable by all” (4).</td>
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**S**
# Personal Response to Texts Assignment

## EXAMPLE PAPER—SATISFACTORY

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<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<td>Presentation (S)</td>
<td>In this response, the student employs a hybrid prose form that employs multiple perspectives: literary, personal, and global. Given this choice, the <strong>voice created by the student is apparent</strong> in sentences such as “In society, individuals are often told to do as their parents tell them” (2), “Mills’ poem allows us to see that this will to make our own destiny can lead us to a life which we enjoy” (2), and “Everyday we are presented with guidelines and rules and told that if these rules are not followed then we cannot be successful” (3). Adequate stylistic choices are evident, such as “Often times, this lack of freedom in the child’s life causes rebellion” (2) and “As humans, we are often inclined to be free, instead of being lead by others into their direction” (3). The student’s creation of a conventional tone is illustrated in some redundancy of word choices, such as “control their future” (2), “determine her own future” (2), and “success in the future” (3), and in the repetition of words such as “dreams” (3) and “rules” (3). The conventional tone is also evident in the adequate but generalized phrasing of sentences such as “some parents tend to control their kids into doing what they think is ‘best’ for their child” (2), “This is why I chose to do what I wanted” (3), and “After experiencing life-impacting events, like cutting ties with a loved-one, many individuals are able to be themselves and follow their own paths” (4). <strong>The unifying effect is appropriately developed</strong> in the student’s use of the essay form to repeat the same idea through three separate examples. The student’s examination of the topic culminates in the hopeful but absolute statement “Once future-restricting goals are removed from everyone, individuals will be better off and able to find their own destiny” (4).</td>
</tr>
<tr>
<td>• The voice created by the student is apparent.</td>
<td></td>
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<tr>
<td>• Stylistic choices are adequate and the student’s creation of tone is conventional.</td>
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<tr>
<td>• The unifying effect is appropriately developed.</td>
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Initial Planning

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

I will be responding to the excerpt from SATURDAY by Ian McEwan. The connection will be between Theo’s birth which brings free spirit into Henry’s life. This significant event causes Henry to reflect on his life thus far, giving him the opportunity to change his life for the better.

What idea do you intend to explore and how does it address the topic?

The idea that freedom will lead to reflection, thus calling for the opportunity to make life changing decisions.

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

Personal Analytical Essay
Planning

Intro. Significant events that occur in one's life allow for that individual to reflect on their life thus far, consequently leading to life changing ideas or decisions.

These are the significant events that allow Henry to take control of his own destiny.
It is the significant events in an individual's life that allow them to look back and reflect upon what they have done thus far, consequently allowing for the opportunity to change the way that one views their life so that they may control their own destiny. In the excerpt *SATURDAY*, by Ian McEwan, Henry Perowne is introduced as an individual that has already been processed through the pre-determined steps of life, already settled down into his successful, conventional niche. He is, however, drastically impacted by the birth of his son Theo who is in many respects different from his standardized parents. A child of free spirit and uniqueness. It is through Theo that Henry recognizes the discontent that he has within his life, the regret that he holds due to his reluctance to follow his own dreams.

Theo Perowne is the significant event in Henry's life. Theo's "music thrills him" to the core. It makes him feel a "strange and worldly joy" that is unique to the blues. Theo helps him to see joy and happiness in his life; something that is clouded by the "veil of fatigue" that Henry carries as a result of his professional medical career. Not only does Theo help Henry see the joy of life, but through his music also forces his father to reflect. Theo's music "carries a reprimand, a reminder of buried dissatisfaction in [Henry's] own life". With the help of Theo's music, Henry takes control of his destiny by maturely recognizing that "he's still young enough to yearn for the unpredictable and unrestrained, and old enough to know the chances are narrowing". If Theo had not been born into the world, Henry would never have realized the hum-drum life that he lead, that there was more out there to live for. Although Henry does not physically go out and quit his job in search of something that he is truly passionate about, though he "has told no
Example Scored Proficient–1 (Pf)

one" of joy that he feels when he hears his son play; Dr. Henry Perowne knows that he wants better for himself. He wants to live.

I too can relate with Henry in a similar fashion. At an early age I was drastically affected by my brother's diagnosis with cancer. I was a lazy kid in junior high and was apathetic about where I was going in life. However, when my brother got sick, he fought that disease with a fiery, burning passion. He saw the effects of his disease on our family and did everything in his power to fight it. He beat it once, twice, three times. He never gave up even when it seemed hopeless. Although he is not with me today, I can confidently state that it was he who helped me to take control of my destiny. Through him I changed my life and started to work harder in school. Through him I became the kind, caring, dedicated person I am today. Without him I would never have wanted more for myself, to reach for the stars. To be something.

The one thing that Henry and I have in common with one another is that we both were impacted by two amazing free-spirited, unique individuals who caused us to think about what we were really doing with our lives. In the end we both wanted to change our path, our destiny. So ask yourself this question, are you really living?
English Language Arts 30–1 January 2014
Personal Response to Texts Assignment

EXAMPLE PAPER—PROFICIENT–1

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<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<td>Ideas and Impressions (Pf)</td>
<td>The student opens with the considered controlling idea that “It is the significant events in an individual’s life that allow them to look back and reflect upon what they have done thus far, consequently allowing for the opportunity to change the way that one views their life so that they may control their own destiny” (3). As noted on the Initial Planning page, the student uses a “Personal Analytical Essay” (1) in order to explore purposefully the prose excerpt and a personal experience, and to consider thoughtfully the impact that “reflection” (1) has on individuals by “allowing for the opportunity to make life changing decisions” (1). The student uses specific support from the excerpt, such as “a ‘strange and worldly joy’” (3), “the ‘veil of fatigue’” (3), and “recognizing that ‘he’s still young enough to yearn for the unpredictable and unrestrained, and old enough to know the chances are narrowing’” (3), to strengthen the idea that “Not only does Theo help Henry see the joy of life, but through his music also forces his father to reflect” (3) on the possibility “that there was more out there to live for” (3). The student offers further specific support through the experience of being “drastically affected by my brother’s diagnosis with cancer” (4). The student watches his brother fight “that disease with a fiery, burning passion” (4) and notes how he “never gave up even when it seemed hopeless” (4). These specific supporting details strengthen the student’s idea that “I can confidently state that it was he who helped me to take control of my destiny” (4) and “Through him I became the kind, caring, dedicated person I am today” (4). Overall, the student explores the topic purposefully with the idea that “we both were impacted by two amazing free-spirited, unique individuals who caused us to think about what we were really doing with our lives. In the end we both wanted to change our path, our destiny” (4).</td>
</tr>
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Pf
**EXAMPLE PAPER—PROFICIENT–1**

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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| 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 effect is capably developed.  

The **unifying effect is capably developed** through the student’s choice to explore how “Theo Perowne is the significant event in Henry’s life” (3) and the strategy to make a purposeful comparison to the student’s brother. **The unifying effect** of a parallel discussion of the two narratives is **capably developed**: “Dr. Henry Perowne knows that he wants better for himself. He wants to live” (4) and “Without him I would never have wanted more for myself, to reach for the stars. To be something” (4). The **student creates a distinct voice**, as in “Henry Perowne is introduced as an individual that has already been processed through the pre-determined steps of life, already settled down into his successful, conventional niche” (3) and “I was a lazy kid in junior high and was apathetic about where I was going in life” (4). **Stylistic choices are specific** in controlled sentence structures such as “It is through Theo that Henry recognizes the discontent that he has within his life, the regret that he holds due to his reluctance to follow his own dreams” (3), “when my brother got sick, he fought that disease with a fiery, burning passion” (4), and “He beat it once, twice, three times” (4). The **student creates a competent tone** through effective word choice and the **capably developed** use of details and **unifying effect**.
Assignment 1: 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?

Photo and short story: Finding out that I have the support from my dad Realizing what you want. to pursue my passion for music.

What idea do you intend to explore and how does it address the topic?

A significant event can be something mental or also something very small (reassurance and support) Music as a metaphor -unifying device.

State your choice of prose form. Choose from prose forms that you have practiced in English Language Arts 30–1. You may respond using a personal, creative, or analytical perspective. Do NOT use a poetic form.
Music is everywhere. It's in everyone and it feels every thing. It is every moment of your seemingly insignificant life. Music is the unifying element of every person in the world. Even if you don't speak the language you can still understand it. Every progression, lift, rest, and key change may significantly impact the direction of the song no matter how minor and insignificantly it may be; that is my life. My life has been comprised of many small and seemingly insignificant moments that have served to define my own destiny.

During the start of my junior high school days, I was a quiet yet intelligent kid; however I had never really knew about music. I spent all of my time playing as many sports
I could get enrolled in as possible, and working diligently at my school work. My dad had this old guitar that just sat in our basement, staring at me. I picked it up occasionally, and never really gave it a second glance. During that time, my dad also had a vast amount of music laying around, CD’s by Our Lady Peace, Hootie and the Blowfish, and Boston in the CD rack. At this point in my life, I had started to explore some of this music with the help of my dad. This whole new world was opened up to me. This must’ve been how Henry Perowne raised his son. His passions for music seemed to flow downward like a river toward Theo.

Once high school had started, music was a drug. I couldn’t get enough of it. I spent every minute of downtime searching for these underground
artists from every corner of the world regardless of language or genre. All that mattered was the passion of the melody or the variations of the bridge. I felt like the boy in the photograph taken by Trent Parke, staring with longing in my heart at the tour bus stationed outside the downtown theatre. After all these years, I finally knew; this was what I want.

I like to think of my life as a song, where my dad is the drums, leading me into a time shift, keeping me grounded as my melody made my dreams soar, just as Theo’s dad had done for him, the rhythm to my lead. All of those minor insignificant moments where my dad showed me a new riff or made me listen to an album. This has become the rhythm of my destiny and the heart of my passion.
English Language Arts 30–1 January 2014
Personal Response to Texts Assignment

EXAMPLE PAPER—PROFICIENT–2

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
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</tr>
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<tbody>
<tr>
<td><strong>Ideas and Impressions (Pf)</strong></td>
<td>The student chooses to <strong>explore the topic</strong> through a personal narrative that <strong>thoughtfully</strong> and <strong>purposefully</strong> examines how “My life has been comprised of many small and seemingly insignificant moments that have served to define my own destiny” (2). Using the music motif from the prose prompt, the student <strong>purposefully</strong> traces the subtle way that music, through the assistance of the student’s father, slowly became present and important: “My dad had this old guitar that just sat in our basement, staring at me” (3) and “I had started to explore some of this music with the help of my dad” (3). The student draws a <strong>considered</strong> parallel between the student’s father and Henry Perowne, whose “passions for music seemed to flow downward like a river toward Theo” (3). Noting that the student’s junior high days had been focused on “playing as many sports I could get enrolled in” (2–3) and “working diligently at my school work” (3), the student emphasizes <strong>purposefully</strong> the impact of his father’s early encouragement when he “showed me a new riff, or made me listen to an album” (4), which helped to lead the student to an obsession with music in high school. The student’s devotion to and joy in music are evident in the <strong>specific details</strong>, such as “Every progression, lift, rest, and key change may significantly impact the direction of the song” (2) and “All that mattered was the passion of the melody or the variations of the bridge” (4). This <strong>specific support</strong> serves to <strong>strengthen the student’s ideas and impressions</strong>. In a <strong>considered</strong> and <strong>thoughtful</strong> way, the student expresses the significance of his father’s influence on the student’s perceived destiny: “I like to think of my life as a song where my dad is the drums, leading me into a time shift, keeping me grounded as my melody made my dreams soar” (4).</td>
</tr>
<tr>
<td><strong>Pf</strong></td>
<td></td>
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</tbody>
</table>

28
### 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 effect is capably developed.

#### RATIONALE

The **student’s voice is distinct**, as is evident from the opening sentences: “Music is everywhere. It’s in everyone and it feels every thing. It is every moment of your seemingly insignificant life. Music is the unifying element of every person in the world” (2).

**Stylistic choices are specific**, such as “working diligently at my school work” (3), “staring with longing in my heart” (4), and “the rhythm to my lead” (4). The **student’s creation of tone is competent** as he explores the unifying and inspiring character of music: “Even if you don’t speak the language you can still understand it” (2) and “Once high school had started, music was a drug. I couldn’t get enough of it” (3).

The student offers a **capably developed unifying effect** by using “Music as a metaphor” (1) to express how music inspires him and connects human beings. The father’s gentle nudges to the student have led to the student’s recognition of his destiny: “After all these years I finally knew; this was what I want” (4). By incorporating musical terms and analogies, the student creates a response that becomes almost musical in its expression and control: “This has become the rhythm of my destiny and the heart of my passion” (4).
Initial Planning

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

The Tell-Tale Heart

To what extent is the theme of the text(s) a central theme in this text?

For me, at a key point in my life, I feel the same, I don't have a determined cause, yet, I don't want one - I just want what makes me happy.

What idea do you intend to explore and how does it address the topic?

My "destiny" is yet to be determined. I do not know what my future holds, and everyone around me has expectations for me to react - however, I cannot. My guidance counselor did give me some advice to live by - to be happy - and that is what I want.

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 Reflection.
My Tangled Ride.

I feel lost - without a way in the world, without a determined direction. It's as if I am standing on a road without my glasses - I know it will lead somewhere, yet - all that I see before me is murkiness and blurriness, as if my destiny has not yet been determined - that's fine with me though. The thing is, this is not fine with my parents, my friends or my teachers. Everyone has set up these expectations, these goals, for me to live by - for me to meet - or else I might as well be this failure. They don't like to see the tangled life I have right now - yet they fail to see that I am perfectly content; I like the way my life is right now just fine.

My parents, being immigrants from China, constantly demand hard work and determination - they rail on me and my siblings to be successful, to find a high-paying job. They've taught me all my life to study hard, and to get a good job - that's their definition of success. And I've bought into it completely. All my life I've been the smart one, the one who gets good grades. My teachers are proud of me and applaud me for my work ethic, my dedication. My friends are confident in me - confident that I will always get good grades, and that will transition into getting a good job, and having a wealthy future. My parents expect it - they demand no less, and are proud to see that I am living the life that they couldn't have - and I was happy too. That is, until my grandfather died.

Up until grade 6 I might have shared the exact opinions that now I find to be trifling. I was the "star child" in my family, always achieving close to the best, if not the best, in academics and having friends from school, online and...
extra-curricular activities. If I was still that same me, right now I probably would have some sense of direction, some notion of my future. The thing is, ever since my grandfather has died - my preconceived ideas of my future died along with him. My guide - my sense of direction was lost, and even now I still feel the effects of his absence. To put it simply, it hurt - a lot. I put blame on myself, I put blame on others and I was scared - I've never dealt with loss before. While I was unsure of it at that point - it was then and there, when my grandfather died, that I also lost my sense of destiny.

Prior to my grandfather's death, I was completely influenced by my parents, friends and teachers. "Work hard and study hard", they would always tell me, "You should be a doctor, an engineer, a pharmacist or a nurse". And I would buy into their plan, one hundred percent - their idea for my future at this point became my own destiny. I was ready and eager at 10 years old to be a doctor, to be an engineer, to be anything that essentially paid well. My destiny was set, and I was already on the path to get there. Like the way my family lived our life, my path was straight, unmoving. Like the pattern my parents would always put their lives into, the same cycle for years, I was expected to live that way - just study and eat and sleep until I get a job then work and eat and sleep. Then, when I was 12 years old, my grandfather died - and all of sudden, an unmoving road block was placed directly onto the path I was taking. Now, my opinions have changed. The once hope I had for being a doctor or engineer were shattered. Rather than seeing the prospects of those careers as something to be desired - as my friends and family would constantly preach to me - I saw the stress and weariness that came in preparing for that lifestyle - I didn't want that.
At that point, my once straight-lined life began to twist and tangle. The perceptions I once adopted, I began to turn on. While I still study hard and still achieve top honors in my classes, even at 17 now, I no longer see the benefits the come along with the determination and hard work my parents have instilled in me. Their expectations I now find to be a hassle, no longer the benchmark of achievement I was so eager to reach. My friends, who still applaud me for being the top of my school in academics, I find to be tiresome when they joke that I don't need to worry about my future, since I'm going to be "a doctor and rich". Yet, they don't see that I am not on that path anymore. My teachers, while I appreciate their help and encouragement to find a job, also expect me to become something "great". When I visited my grade 5 teacher, for example, last year, she told me that she "expected me to do something with my future, something great", and she told me not "to waste my brain and potential". Flattering, but I don't want it. These expectations that have been set up for my future, I just don't want them, and I hope they are not thrust on my siblings either, who now have my academic success to use as their own benchmark - I just don't these expectations thrust onto them either.

There is one person, however, whose expectations and hopes for me I do find value in, and continue to live by right now. These expectations are not the same as the ones my parents thrust on me - they, actually, are the reason my life is as tangled as it is now. This individual is my grandfather. The same man whose death first threw me off my path is now the man whose advice is helping forge my own path. While friends and family insisted that I be a doctor, be an engineer and be successful, he was the only one to tell me to be happy. While he wanted me to do well in school, first and foremost he told me to be happy, to make
something out of my life - not to make money. Never had he placed expectations that dealt with grades, careers or money. My grandfather only focused on my personal desires - telling me that "if you are rich but not happy with it, I'd much rather have you poor, but happy". So, his advice became my "guide" in place of him. Slowly I began to lose the sense of direction - no longer knowing what I want to do, what I want to be. Being a doctor? maybe not. Being an engineer? probably not. Being rich? if it means being stressed all the time, then no. Being happy and content with my life? absolutely.

This is the way I live my life now - a tangled mess if you will, but I am okay with it. My parents and friends still try to straighten my path out for me again, especially with the stress of graduation and university looming over me. They've become surprised at my behaviour, asking if I've always had this messy way of living my life, surprised that I've changed from the knotted, straight boy to the free-flowing, tangled mess of a young adult. My friends around me already have their careers decided - me, I still have my options open around me. My parents still expect me to become a doctor - me, I just want to do whatever makes me happy. My grandfather told me to do whatever makes me happy - and I am living by his words right now. Although living this way has caused me to take detours in my life that I would have never done previously on my straight path, I am happy with it. The ups and downs and lefts and rights and overs and unders that my path has taken ever since I decided to live happy has twisted and tangled the path to a future I was knew and hoped for. Now - my path is tangled, like a mangled rope - I have no sense of direction. My future is blurry, but I know that my choices will lead me to the future that I want. So is my life tangled? yes. Is my
Example Scored Excellent–1 (E)

future undetermined, all stretched out? yes. And am I happy and fine with it? absolutely.
### SCORING CRITERIA

<table>
<thead>
<tr>
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<td>• The student’s exploration of the topic is insightful.</td>
<td>Through a mature reflection on the incongruity between the student’s own “tangled life” (2) and the expectations that “Everyone has set up” (2) for him, the student explores the topic insightfully, pointing to his grandfather’s death as the significant catalyst for this divergence. By exhibiting “hard work and determination” (2) in order “to find a high-paying job” (2), the parental “definition of success” (2), the student notes that, in his youth, he had “bought into it completely” (2). However, his grandfather’s death forced the student to reconsider his traditional “sense of destiny” (3). The student describes the various types of pressures “thrust” (4) on him by friends, family, and teachers, pressures which he confidently dismisses by clinging to his grandfather’s advice “to be happy, to make something out of my life - not to make money” (4–5). Such advice leads to the student’s insightful recognition that, while his “path is tangled, like a mangled rope” (5), his new approach allows for greater possibilities: “to take detours in my life that I would have never done previously on my straight path” (5). The student’s multiple references to “tangled” images from the poem is a precise motif that aptly reinforces a number of discerning perceptions, including the change from “the knotted, straight boy to the free-flowing, tangled mess of a young adult” (5). While he is without a “sense of direction” (5) and his “future is blurry” (5), the student believes that “my choices will lead me to the future that I want” (5), a confident conclusion. This response offers support that precisely and aptly reinforces the student’s ideas through the characterization of the influential figures in his life: the teachers who “applaud me for my work ethic” (2), the parents who “are proud to see that I am living the life they couldn’t have” (2), and the friends “who still applaud me for being the top of my school in academics” (4). All these expectations and compliments are “Flattering” (4), but the student offers the insightful recognition that he does not “want” (4) or need them.</td>
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<tr>
<td>• Perceptions and/or ideas are confident and discerning.</td>
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E
# Personal Response to Texts Assignment

## Example Paper—Excellent–1

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Rationale</th>
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<td><strong>Presentation (E)</strong></td>
<td>The student’s sensitivity in discussing the expectations placed on him, as well as the restrained discussion of his grandfather’s death, creates an authentic <strong>voice</strong> that is <strong>convincing</strong>, particularly in the context created by the student’s chosen form: “Rather than seeing the prospects of those careers as something to be desired - as my friends and family would constantly preach to me - I saw the stress and weariness that came in preparing for that lifestyle - I didn’t want that” (3) and “The same man whose death first threw me off my path is now the man whose advice is helping forge my own path” (4). Consistent and controlled <strong>stylistic choices</strong> create a <strong>tone</strong> that is unobtrusive and conversational but very <strong>adroit</strong>. The student uses a variety of rhetorical devices with <strong>precision</strong>: the rhetorical question, “So is my life tangled? yes. Is my future undetermined, all stretched out? yes” (5–6); parallel structure, “My friends around me already have their careers decided - me, I still have my options open around me. My parents still expect me to become a doctor - me, I just want to do whatever makes me happy” (5); and effective, yet accessible, diction: “murkiness and blurriness” (2), “Their expectations I now find to be a hassle, no longer the benchmark of achievement” (4), and “especially with the stress of graduation and university looming over me” (5). The student has <strong>skillfully developed</strong> a <strong>unifying effect</strong>: he begins with a seemingly forlorn opening, “I feel lost” (2); he moves to a retrospective analysis of his parents’ pressure and hopes; he describes the shattering impact of his grandfather’s death; he then documents his doubts about his prescribed destiny; he pinpoints the pivotal advice of his grandfather; and, he concludes with the willingness to embrace the ambiguity of having a “tangled” (5) life. Although the response seems to have a casual, meandering flow, the overarching structure is sustained, integrated, and developed <strong>skillfully</strong>.</td>
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Example Scored Excellent–2 (E)

**Initial Planning**

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

*Crosstalk in the 'ain' rent game*  

What idea do you intend to explore and how does it address the topic?

A father who abandoned his son wants to **

with him.**

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.

A reflective story (a father looking into his life)
I stood there, on the other side of the street, so close to what I have only dreamed of for the past twenty six years, but I couldn’t move. My feet felt like tree roots that had grown from my legs through the pavement, sturdy and motionless. I watched the usual bar-goers have a cigarette outside the venue, trying to hide from the rain drops hitting the earth like they were meteors from space. The rain didn’t bother me. It was kind of relaxing to be honest – the water seemed to soothe my body, and my mind, of the unknown that was hidden behind the 1987 tour bus that waited outside the building. I found myself envying that bus. The bus was a place of comfort, somewhere to seek shelter and feel safe – a trait that every father should have for their child but one I never quite grasped.

Whether it was because the rain became an annoying pester, or the show was about to start, the people outside the bar began to move inside. Even though my mind may not have been quite ready, my body was - my teeth began to chatter before I even realized I was cold. I began to walk, very slowly, towards the bar. My mind had been elsewhere ever since reading about Jiles Carter, the country legend and his appearance at the Country Road, in the newspaper last Thursday.

Twenty six years, seven months and 14 days. I waited that long before deciding to find my son. It was the morning of July 6, 1972, when I left everything behind. I was too young for fatherhood, too young for a mortgage, and too young for wanting to grow up. My happiness was slowly draining, like the water in a bathtub when you pull the plug. At the time, leaving was the
only way out. I told myself that I could “start fresh” and “begin a new chapter in my life” if I ran as fast as I could and never looked back, and so I did. I ran, and ran, and ran. I ran until my mind would stop reminding me of the faces I left behind. But, to my dismay, my mind never did run as far as my body did. In fact, my mind stayed with the ones that I once called my family. And the more my body distanced itself from my “past life”, the more my mind filled with regret and sadness. The moment I left, I found myself craving the utter dullness of my previous life to the melancholy and emptiness that invaded my new life like a plague.

The smell of alcohol and cigarette smoke that permeated the bar hit me like a wall, as did the humidity. I wanted so bad to turn around and run away, as I was so used to, but my body kept walking. It kept walking through the bar, through the country music fans and to an open spot a little left of the stage. I waited. It felt as if time was passing me like cars on a highway, coming and going so fast, but all I have in my life is time, so I wasn’t too concerned.

The moment I saw him, it didn’t hit me as I was expecting. A rush of emotion didn’t come flooding to my surface as I thought would happen, rather I felt guilty. I felt guilty for everything that I had done, but at that very moment, I felt guilty for being at the bar wanting to see my son. The guilt hid my emotion to the point where to any other person in the bar, I would seem as just another country music fan.

I saw his mother in him – when he introduced himself to the crowd, he smiled his mother’s smile. When he began to sing, he sang his mother’s voice, so beautiful and soft yet it held so much power. I couldn’t help but watch. No one in this bar could take my eyes off of him. It was when he finished his last song when I started to feel the repressed emotions that I
tried so hard to forget, but never could. I didn’t want him to stop, I didn’t want him to turn away
and I didn’t want him to get on that bus and leave. I didn’t want him to do to me what I did to
him years ago.

I saw myself in him, for the first time, when I saw him get on to that 1987 bus and leave
everyone behind, including me. I saw it when he bid everyone a goodnight and left with no
intention of returning anytime soon. For a brief moment, I felt the pain of abandonment. It felt
like I had the wind knocked out of me and I couldn’t quite grasp some air. But I knew that I
would talk to him, I would find a way. I found it not as much of a hopeless dream but rather a
fatherly destiny.
### 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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### RATIONALE

On the Initial Planning page, the student reveals an insightful exploration of the topic through a “reflective story” (1) in which “A father who abandoned his son wants to reconcile with him” (1). This first-person narrative, using the photograph as its setting, begins with the father standing in the rain on the “other side of the street” (2) and looking at Country Road, the bar where his estranged son, “the country legend” (2), is performing. As he does so, the narrator reflects on the morning “twenty six years” (2) earlier when he “left everything behind” (2), feeling that he was “too young for fatherhood, too young for a mortgage, and too young for wanting to grow up” (2). He describes his naive belief that leaving would “‘begin a new chapter in my life’” (3) only to discover that his life was filled with “melancholy and emptiness” (3).

Although the father’s abandonment of his son is the event that destines him to decades of unhappiness, it is the significance of the father’s experience inside the Country Road bar that adds complexity to the story and elevates the student’s exploration of the topic to an insightful level. The father’s overwhelming guilt blindsides him, but he realizes that the reunion with his son is not destined to happen at this time. His empathetic recognition that he does not want his son “to get on that bus and leave” (4), just as the father “did to him years ago” (4), is a confident and discerning perception. Ultimately, as a result of this near-confrontation, the father realizes that his “fatherly destiny” (4) is to talk to his son, but not at this moment and not in this place. Precise support aptly reinforces the student’s ideas and impressions throughout the narrative. Although the student identifies the photograph as the main prompting text, the story of a parental figure running away from family echoes the poem, and the story of a father who quietly admires his son connects in an insightful way to the prose excerpt.
### SCORING CRITERIA

<table>
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<tr>
<td>• The voice created by the student is convincing.</td>
<td>The voice created by the student is convincing throughout the story in sentences such as “I found myself envying that bus. The bus was a place of comfort, somewhere to seek shelter and feel safe – a trait that every father should have for their child but one I never quite grasped” (2), “I ran, and ran, and ran. I ran until my mind would stop reminding me of the faces I left behind. But, to my dismay, my mind never did run as far as my body did” (3), and “The smell of alcohol and cigarette smoke that permeated the bar hit me like a wall” (3).</td>
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<td>• Stylistic choices are precise and the student’s creation of tone is adept.</td>
<td>Stylistic choices are precise and the student’s creation of tone is adept, as in “My feet felt like tree roots that had grown from my legs through the pavement, sturdy and motionless” (2) and “I wanted so bad to turn around and run away, as I was so used to, but my body kept walking. It kept walking through the bar, through the country music fans and to an open spot a little left of the stage. I waited” (3).</td>
</tr>
<tr>
<td>• The unifying effect is skillfully developed.</td>
<td>In examining the impact of two significant events, decades apart, on one individual’s pursuit of two different destinies, the student establishes a <strong>unifying effect that is skillfully developed</strong>. This <strong>unifying effect</strong> is further strengthened by the unwavering consistency of the characterization of the narrator who remains retrospective and fully self-aware. Adding to the <strong>skillfulness of the unifying effect</strong> is the student’s willingness to leave the destined meeting of father and son open-ended and unresolved. There is the promise of reconciliation, but there is no absolute certainty; such ambiguity is the mark of a <strong>confident and convincing</strong> writer.</td>
</tr>
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Initial Planning

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

The Tent Delivery Women's Rule

What idea do you intend to explore and how does it address the topic?

Destiny and its effects and contend on our lives

How the parent-child relationship defines us

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 Story
The Runaway

Lynn found herself driving in the car again, midnight, the beginning of a Tuesday. The grey asphalt of the road kissed with the pitter-patters of yellow and white paint seemed to rush under the tires of her car like a dark river, and she could feel a similar undercurrent washing through her body.

This was just another regular night for Lynn, going out searching in the dark like a stray dog for scraps, and her headlights illuminated plenty of road to go. She'd get back in the early morning, sore with the repetition and bitter with the inescapability of the situation and she'd sleep for maybe three hours and show up late to her nine-to-five job. But that would be after she found her runaway.

Lynn, in the lonely moments of her late twenties unmarried and childless shouldn’t have had a runaway to look after. No immature escapist to scold, no accidental responsibility to regret, no, Lynn only had her mother who'd gone missing again.

With more than a little malice, Lynn recalled how her mother had never been the one to find her. As long as her memories could remind her, her mother had never been a mother. Biologically attached with not much else to show, Sandy had neither been ideal or effective as a parent. Prone to drinking, cussing, and always showing up late; Sandy was a messy accident spilling over onto Lynn’s life.

As a child, Lynn had never had many friends, there wasn’t much to do when you weren’t allowed guests into your one bedroom apartment where you shared a bed with your mother. But it had never been that that bothered Lynn. No, it had always been the long dark nights in a basement suite unsure of where her mother was, unable to sleep on the rough cotton sheets and scared, waiting for the sound of someone stumbling down the hall and trying their keys in the wrong door.

But it wasn’t fair, Lynn had rid herself of all that. She’d gone to school, been reliable, gotten a job, a house, found her life's fire-escape and run down it with no thoughts of looking back. She was finally settled into a life of normalcy, stability, she’d wiped herself clean of almost all of her mother. Even so though, there were still long dark empty nights.

It had gone like this for a while until she’d gotten a call last month. The fire she had run away from had found her again when a nurse, saying there were no names on Sandy's paperwork except for this one and that her mother was losing her mind, she really just needed a home, asked her to take her mother back in.
Seeing no other choice and feeling the moral obligation Lynn had taken Sandy, more broken and confused than ever before, back into her home. And, sure enough, it hadn’t taken long before she’d started to go missing at night.

Lynn found her hovering like a ghost at the back of her old bars, crying over old boyfriends on street corners and trying to buy milk from gas-stations with no money. Lynn also found Sandy going back to where she grew up as a child.

Lynn didn’t know much about her mother’s childhood, a run-down bungalow three-hours away where a young couple now lived, an idiom Sandy claimed she had inherited from her own mother saying, “your children make you crazy,” a lot of unfinished business.

Now responding to another call from the young couple Lynn sat at the intersection that would ultimately take her to her mother. She didn’t have to go. She could just call the couple, give them the name and number of that nurse that had called her, go home, get the dying moments of the night to her own rest.

She would have turned around if she didn’t remember how Sandy used to find her crying at night when she was young, early in the morning, alone, when she first started her nightly ventures. Lynn’s mother, whether drunk, angry, lost or broken, had always held her until the tears dried up.

So Lynn turned her car and headed towards her mother. Hours later she found that worn-down bungalow with the broken porch and found Sandy inside. Upon finding Sandy, angry, lost, broken and crying, Lynn felt little trepidation as she approached her.

For the first time in a long time, Lynn held her mother and she didn’t feel lonely anymore. “Mom, it’s time for us to go home.”
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<th>SCORING CRITERIA</th>
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<td>Ideas and Impressions (E)</td>
<td>In this creative response, the student generates a story based loosely on the perspective of the daughter in the poem to explore the idea of “How the parent-child relationship defines us” (1) through “destiny and its effects and controls on our lives” (1). The student offers a mature and insightful exploration of the topic by examining Lynn’s necessary abandonment of her “messy accident” (2) of a mother to pursue “a life of normalcy, stability” (2), followed by her grudging acceptance of the “moral obligation” (3) to allow her mother back when Lynn is an adult. Early in the response, the student presents an insightful account of Lynn’s conflicted feelings about this choice and, at the end of the response, the student confidently expresses Lynn’s consent to the full implications of her destiny with her mother: “Mom, it’s time for us to go home” (3). The student’s idea about the protagonist’s present relationship with her mother is discerning: “She’d get back in the early morning, sore with the repetition and bitter with the inescapability of the situation” (2) that her mother had “gone missing again” (2). The student provides precise support about the impact of Lynn’s childhood experiences: “Biologically attached with not much else to show, Sandy had neither been ideal or effective as a parent” (2) and “the long dark nights in a basement suite unsure of where her mother was, unable to sleep on the rough cotton sheets and scared” (2). Further precise support is evident in “She’d gone to school, been reliable, gotten a job, a house” (2) and “Lynn found her hovering like a ghost at the back of her old bars, crying over old boyfriends on street corners” (3). The student prepares the reader for Lynn’s ultimate understanding by noting that Lynn “felt little trepidation” (3) as she approached “Sandy, angry, lost, broken and crying” (3). Lynn’s final act of holding her mother and accepting this destiny concludes an insightful exploration of the topic as Lynn, to her surprise, recognizes that “she didn’t feel lonely anymore” (3).</td>
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E
### EXAMPLE PAPER—EXCELLENT–3

#### SCORING CRITERIA

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<thead>
<tr>
<th>Presentation (E)</th>
<th>RATIONALE</th>
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<td>• The voice created by the student is convincing.</td>
<td>In this fictional story, the student creates a convincing voice: “Lynn, in the lonely moments of her late twenties unmarried and childless shouldn’t have had a runaway to look after. No immature escapist to scold, no accidental responsibility to regret, no, Lynn only had her mother who’d gone missing again” (2).</td>
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<tr>
<td>• Stylistic choices are precise and the student’s creation of tone is adept.</td>
<td><strong>Stylistic choices are precise</strong> and create an <strong>adept tone</strong>, as in “The grey asphalt of the road kissed with the pitter-patters of yellow and white paint seemed to rush under the tires of her car like a dark river” (2), “she’d wiped herself clean of almost all of her mother. Even so though, there were still long dark empty nights” (2), and “Now responding to another call from the young couple Lynn sat at the intersection that would ultimately take her to her mother. She didn’t have to go” (3).</td>
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<tr>
<td>• The unifying effect is skillfully developed.</td>
<td>The <strong>precise</strong> repetition of the phrase “angry, lost or broken” (3) <strong>creates a tone</strong> that supports the ties that bind a daughter to her mother. These <strong>precise choices adeptly create</strong> a mature <strong>tone</strong>, as in “Prone to drinking, cussing, and always showing up late; Sandy was a messy accident spilling over onto Lynn’s life” (2) and “Lynn had taken Sandy, more broken and confused than ever before, back into her home” (3).</td>
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The **unifying effect is skillfully developed** through the framing story which begins with the protagonist “driving in the car again” (2) searching for her mother, and then moves to a **skillful** telling of Lynn’s complicated past with her mother. The awkward and painful reconnection of mother and daughter through the auspices of “a nurse” (2), who “asked her to take her mother back in” (2), is sensitively expressed. The resolution, uncertain and not predictable, is effectively and **convincingly** presented in the final two sentences of the response. |
This example is unavailable for electronic posting.
Initial Planning

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

Literary Text and Text Creator

"The Glass Roses" by Alden Rowan

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

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

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

I chose this text as Stephen initially starts off trying to be gruff with Leka, in a fashion similar to his father. However, after interacting with Leka, Stephen starts to feel comfortable with Leka, learning to apologize and ultimately wake Leka up from his nightmare at the end. It is due to this kindness that Stephen is able to break out of the mould set by his father.
Thesis:

Three Ideas: 1. Stephen’s initial demeanor: Having his father and the fellow lumberjack as his sole role models, Stephen believes that being gruff is the sole way he would be treated as a grown up.

2. When Stephen meets Leka, he finds out this is not the case as Leka is friendly and has grown up well from his past experiences. From Leka, stephen learns to apologize and learns of friendship.

3. Analysis: Stephen is unable to obey his father in the end, remembering Leka’s display of kindness. This results in Stephen choosing his own destiny.

- Roses + forest symbolism
Assignment 2: Kindness in the Eyes of an Adolescent Lumberjack

Showing someone kindness, does not mean that it requires being their friend. The word 'kind' has undergone melioration, going from a neutral connotation to developing a favourable one. However, in many cases, kindness does develop into friendship over time as one's outlook begins to change with the introduction of a new perspective. In this case, kindness is similar to a hot pack in that it absorbs the benevolence of others to exert a similar or stronger amiability. *The Glass Roses*, written by Alden Rowan, explores the role kindness plays in determining one's destiny through Stephen, who has only learnt to be gruff from his father in order to survive the harsh conditions encountered by a lumberjack. However, when he is introduced to Leka, he realises that there are alternative pathways to growing up, such as being benevolent, not just the inflexible way taught by his father.

The text commences with Stephen staring enviously at the group of lumberjacks at a table with their "family humped backs and ox-like shoulders", comparing them to his willowy frame. He is especially attentive in describing the foreman at the table as being the "huskiest and the most solemn". This foreman is Stephen's father. Having had lived with his father all his life, Stephen's father and his fellow lumberjacks, whom possess a similar demeanor to each other, are the sole role models in Stephen's life. As such, Stephen believes that in order to be treated as a grown man, he would have to adopt his father's gruff mannerisms. For Stephen, the most effective way to accomplish this is to be a lumberjack. However, Stephen finds himself easily exhausted mentally and physically by the workload, and becomes a disappointment to his father. It has gotten to the extent that his father even attempts to shame Stephen into quitting, constantly
criticising him. Although Stephen accepts the criticism without judgement, it is a cause of discomfort for Stephen in his relationship with his father, allowing both to become distant with each other.

When Stephen is introduces to Leka, he addresses Leka in a gruff fashion as all the other lumberjacks do, using the derogatory term 'the Polack', wanting to seem mature under his father's watch and out of loyalty towards his father. However, Stephen becomes attracted by Leka, despite his hesitation, when Leka addresses him in a friendly manner. This is bizarre to Stephen as the other lumberjacks have only conversed with him in a stoic manner to give him commands or criticism. He becomes fully engulfed by his childlike curiosity, a trait unwelcomed by Stephen's father, when Leka divulges with Stephen tales. Stephen becomes especially engaged in the story of the glass roses. The glass roses are serving as a metaphor for Leka and Stephen who are believed to be weak in fragile in the eyes of society. Although Stephen is focused on the shattering of the glass roses, Leka provides a much kinder outlook on the roses emphasizing the beauty and uniqueness of the roses, an outlook that sticks to Stephen. As with the progression of the story telling, Stephen becomes much kinder, given another perspective on life, even apologizing to Leka for his previous outbursts. It is when Stephen discovers that Leka is not Polish but Ukrainian that Stephen becomes the first to apprehend Leka's actual name instead of the insulting term used by the lumberjacks. This shows kindness of Stephen's behalf as he shows benevolence, something his father's fails to do with his ostracising of Leka and incapability to learn Leka's name.

The kindness Leka provides Stephen, in contrast to the harsh criticisms Stephen's father bestows on him, allows Stephen to make a decision near the end of the text, as he
no longer can obey his father and decides to differentiate himself from the collective
identity in waking up Leka. This allows Stephen to escape from his predetermined fate.
The contrast between the roses and the forest provides for a symbolism, where the forest
represents the collective identity of the lumberjacks while the roses represents the
individuals such as Stephen and Leka. It emphasizes the theme of 'otherness' displayed in
the text as the glass roses are not fitted for this forest, however can be placed there due to
circumstances. The theme 'otherness' shows the lack of compassion and kindness one has
towards an unique individual as displayed by Stephen's father towards Leka. As the
forest is filled with tough, grounded evergreens, when Stephen and Leka chop one down,
it does not make much of an impact on them any more than they have accomplished the
task provided to them and is not something memorable. This is similar to the collective
identity in that if someone is not there, their absence is not significant to the whole.
However, the shattering of the roses is memorable to the two, as the roses are distinct if
they are shattered there is nothing left. As Stephen allows himself to be kind to Leka,
Stephen decides to escape from his shaping to be an evergreen, to embrace the unique
rose that he has always been.

As Stephen takes a step away from his predetermined fate of being a stoic
lumberjack, he is able to learn and reciprocate the kindness he learns from Leka.
In doing so, Stephen is able to step out of his father's mould and decide on his own
destiny. As he does so with kindness, he is able to father a friendship with Leka. Much
like a hot pack, the benevolence Leka displays towards Stephen becomes reciprocated
and is returned with a much stronger force. It is the energy Stephen exerts to be kind to
Leka that fester the flames of their friendship.
## EXAMPLE PAPER—PROFICIENT

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<thead>
<tr>
<th>SCORING CRITERIA</th>
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<tr>
<td>Thought and Understanding (Pf)</td>
<td>On the Initial Planning page, the student offers a <strong>competent comprehension</strong> of Stephen’s dilemma in “The Glass Roses” and ties the story <strong>thoughtfully</strong> to the <strong>topic</strong>: “It is due to this kindness that Stephen is able to break out of the mould set by his father” (1). The student demonstrates a <strong>thoughtful and considered understanding of the text</strong> by developing a thesis which governs the rest of the discussion: “in many cases, kindness does develop into friendship over time as one’s outlook begins to change” (3) and Stephen comes to understand “that there are alternative pathways to growing up” (3). The student offers a <strong>revealing and sensible literary interpretation</strong> of “Stephen, who has only learnt to be gruff from his father in order to survive the harsh conditions encountered by a lumberjack” (3). However, the student notes that Leka’s “friendly manner” (4) and stories awaken Stephen’s “childlike curiosity” (4), and he “becomes especially engaged in the story of the glass roses” (4). Through a <strong>thoughtful and considered</strong> analysis of the metaphor of the “glass roses” (4), the student comes to the understanding that “Stephen becomes much kinder, given another perspective on life” (4). Further evidence of the student’s <strong>competent comprehension of the literary text</strong> exists in the student’s exploration of the imagery of the glass roses and the forest: “the forest represents the collective identity of the lumberjacks while the roses represents the individuals such as Stephen and Leka” (5). The student <strong>thoughtfully</strong> appreciates the depth of the text in noting that “As Stephen takes a step away from his predetermined fate of being a stoic lumberjack, he is able to learn and reciprocate the kindness he learns from Leka” (5) and “is able to step out of his father’s mould and decide on his own destiny” (5).</td>
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Pf
### EXAMPLE PAPER—PROFICIENT

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<td>Supporting Evidence (Pf)</td>
<td>The student begins the body of the response by using the <strong>specific support</strong> that “Stephen’s father and his fellow lumberjacks” (3) are the “sole role models in Stephen’s life” (3) to demonstrate Stephen’s narrow perspective on his future. This <strong>support is well chosen to reinforce and develop the student’s ideas in a persuasive way</strong> when the student recognizes that “Stephen believes that in order to be treated as a grown man, he would have to adopt his father’s gruff mannerisms” (3) and when the student identifies that Stephen believes that “the most effective way to accomplish this is to be a lumberjack” (3). The <strong>well chosen</strong> details in the second body paragraph develop the idea that Stephen and Leka are viewed negatively by the other men as “fragile” (4). As well, the student offers <strong>specific support</strong> for the developing friendship of Stephen and Leka: “Stephen becomes attracted by Leka, despite his hesitance, when Leka addresses him in a friendly manner” (4). The student, moreover, recognizes that the “kinder outlook” (4) of Leka is <strong>reinforced</strong> by “the beauty and uniqueness of the roses” (4) and also notes Leka’s influence on Stephen, who also becomes kinder, “even apologizing to Leka for his previous outbursts” (4). The <strong>specific</strong> evidence offered in the third body paragraph focuses on the “symbolism” (5) of the forest and the glass roses. The student <strong>persuasively</strong> contrasts the “tough, grounded evergreens” (5) of the lumberjacks with “the unique rose” (5) that Stephen learns to become.</td>
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### SCORING CRITERIA

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<tr>
<th>Form and Structure (Pf)</th>
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<tr>
<td>• A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably.</td>
<td>The student’s decision to trace the narrative arc of Stephen’s experience in the camp and the choice to examine the “Roses + forest symbolism” (2) lead to a purposeful arrangement of ideas and details that begins on the planning page and is developed capably and coherently in the response. In choosing to follow both this arc and contrasting symbols, the student shapes the response through cause and effect, as in “Although Stephen accepts the criticism without judgement, it is a cause of discomfort for Stephen in his relationship with his father” (4) and through comparison and contrast evident in “The kindness Leka provides Stephen, in contrast to the harsh criticisms Stephen’s father bestows on him, allows Stephen to make a decision” (4).</td>
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<td>• The unifying effect or controlling idea is coherently sustained and presented.</td>
<td>The student presents a coherent unifying effect throughout the response by moving from Stephen’s feeling of being “a disappointment to his father” (3) to the impact of “The kindness Leka provides Stephen” (4) and, finally, to Stephen’s opportunity “to escape from his predetermined fate” (5), so that he can “embrace the unique rose that he has always been” (5). The symbolism of “the roses and the forest” (5) in the third body paragraph contributes to a controlled discussion and a unifying effect that is coherently sustained. The deliberate deviation from the narrative arc to consider symbolism reinforces the purposeful arrangement. The student’s purposeful choice to bookend the response with references to a “hot pack” (3, 5) and the connection of that metaphor to the “energy Stephen exerts to be kind to Leka” (5) in the final sentence concludes a controlled discussion that is developed capably.</td>
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## EXAMPLE PAPER—PROFICIENT

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<td>Matters of Choice (Pf)</td>
<td>The student uses <strong>specific diction</strong> and phrases, such as “gruff mannerisms” (3), “exhausted mentally” (3), “the derogatory term ‘the Polak’” (4), “benevolence” (4), “ostracising” (4), and “reciprocate the kindness” (5). The student’s <strong>stylistic choices contribute to the creation of a considered composition with a capable voice</strong>, as in “However, in many cases, kindness does develop into friendship over time as one’s outlook begins to change with the introduction of a new perspective” (3) and “In doing so, Stephen is able to step out of his father’s mould and decide on his own destiny” (5). Considering the context of first-draft writing, the student demonstrates the ability to craft <strong>syntactic structures that are generally effective</strong> and frequently employs <strong>specific diction</strong>, as in “absorbs the benevolence of others to exert a similar or stronger amiability” (3), “He becomes fully engulfed by his childlike curiosity” (4), “Although Stephen is focused on the shattering of the glass roses, Leka provides a much kinder outlook on the roses emphasizing the beauty and uniqueness of the roses, an outlook that sticks to Stephen” (4), and “to differentiate himself from the collective identity” (5).</td>
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**SCORING CRITERIA**

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<tr>
<th>Matters of Correctness (Pf)</th>
<th>RATIONALE</th>
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<tr>
<td>• This writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics.</td>
<td>Although the student makes <strong>minor errors in complex language structures</strong>, the writer <strong>demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics</strong>, as in “Although Stephen accepts the criticism without judgement, it is a cause of discomfort for Stephen in his relationship with his father, allowing both to become distant with each other” (4) and “As Stephen allows himself to be kind to Leka, Stephen decides to escape from his shaping to be an evergreen, to embrace the unique rose that he has always been” (5). There are <strong>minor errors</strong>, such as “Alden Rowan” (3), “Leka divulges with Stephen tales” (4). and “festers the flames” (5), but these are <strong>understandable</strong> given the <strong>circumstances</strong> of timed first-draft writing.</td>
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<tr>
<td>• Minor errors in complex language structures are understandable considering the circumstances.</td>
<td>Pf</td>
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Critical/Analytical Response to Literary Texts Assignment

Example Scored Excellent (E)

Initial Planning

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

Literary Text and Text Creator

The Wars, Timothy Findley

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.

Robert's struggle to avoid compromising to the inhumanity and corruption that other war necessitates in him is overcome through his rediscovery of his inherent kindness and virtue.
English Language Arts 30–1, January 2014
Critical/Analytical Response to Literary Texts Assignment

Example Scored Excellent (E)

Planning

Refer to Assignment Ten Planning page.
Example Scored Excellent (E)

Planning

1. Rowan

2. Mrs. Ross' knife "mountain climber"

3. Shooting Horses "Chair"

4. Taffler's Whorehouse

1. Rodwell / Leavet / formal / minute "er"

2. German gas attack

3. German soldier "errors which proved impossible"

4. St. Anthyn / Barbara "without careful thought"

5. Sense of normalcy "right to be ordinary"

1. Rape / "face in mirror"

2. Remone's picture "act of charity"

3. Shooting brother and horses

4. Candle "litted only once"

5. Final picture "nothing verifies our perception"

Snowflakes

Kindness / Despise

Lover of love to hide

Conformity

Desensitize only in memory
In a time that places too much emphasis on dollars and titles, a gesture of kindness or compassion against the competitive societal norm is often the greatest virtue. It is not those with the most medals or honors that are remembered, but those that extend their kindness and compassion to others that triumph against adversities while superficial ambitions are corrupted, and choose not to surrender to the same fate. In *The Wars*, by Timothy Findley, Robert preserves his appreciation for life and his fellow soldiers against the horrors of a war that has caused soldiers to devolve into thoughtless murderers. Refusing to be condemned to the same fate, Robert overcomes these brutalities by maintaining faith in what others have lost, the value of human decency and honor. Through Robert’s struggle to maintain his appreciation for life and vitality against the brutalities of the war, Findley reveals that the instinctive preservation of kindness and compassion shapes a defining sense of purpose in the face of external adversities that threaten to corrupt or eliminate human virtues.

Robert’s initial desire for a physical escape from tragedy places him in a war that threatens to corrupt and dehumanize him. Rowena’s sudden death imprisons Robert in an overwhelming guilt that he cannot resolve. To Robert, Rowena represented a source of purity and innocence that he swore to protect, and a child who trusted him unconditionally. Without a mental escape from his own persecution, Robert instinctively seeks a physical escape that shatters his faith in humanity and virtue when he witnesses the unfathomable horrors that are committed in the war. His need to seek mental refuge in the memory of Rowena is represented by his desire for the company of animals, which is
a recurring motif that serves as a reminder of the kindness and innocence that Rowena embodied. While he has to hide certain insecurities and fears around his fellow soldiers, he appreciates that the animals do not criticize or ridicule him. Unlike Robert, Mrs. Ross deals with her fear of Robert's departure through a retreat to a facade of strength and lack of emotion. Even though she wants to hold Robert close to her, she cannot surrender herself to affection and emotion because it makes her vulnerable to the pain she avoids. Mrs. Ross parallels Robert's faith in human decency when she states that "everyone is cut off at birth with a knife and left to the mercy of strangers". Even the metaphors surrounding her echo this harsh bitterness, like the "ashes [from her cigarette] that tumble down the edge [of the sink], down the porcelain slopes like mountain climbers falling to their deaths". Mrs. Ross recognizes that she cannot protect Robert, and has no influence on her fate as a mother who has lost her children, and in this way, she acts as a character foil for Robert. Robert, who is forced to compromise his integrity in order to be accepted as a soldier, visits a whorehouse in Lousetown where the heroism he once associated with Taffler is shattered. In the war, even sex, which represents the greatest display of affection to Robert, is a violent and cruel behavior. This harsh parallel of Robert's kindness to the brutal realities is emphasized when he is forced to shoot the lame horse on the boat. As he does, the image of "a chair [falling] over in his mind" reveals that the memories of Rowena and his life before the war directly conflict with the war that threatens to condemn him as one more meaningless soldier.

As the unconscionable atrocities he witnesses begin to distort his sense of normalcy, Robert holds on to the human decency and kindness that his fellow soldiers have surrendered for the sake of survival. Constantly surrounded by the heinous crimes
that are a normal part of the war, Robert's gradual desensitization to meaningless death threatens to eliminate the virtue and kindness that he desperately holds on to. He is able to regain this faith when he meets Rodwell, who also rescues and appreciates animals like he does. The stained glass and sentimental objects that are collected in Rodwell's dugout starkly parallels the frontlines of the war, and demonstrates an attempt to salvage the fragile remnants of civilization that remain in the war. Both Robert and Rodwell choose to focus on these small reminders of kindness that still exist, rather than depend on an illusionary facade in order to cope. Unlike Rodwell and Robert, Levitt endures the war through his book, Clausewitz, that characterizes war as a "formal minuet", nothing but an elegant dance. When the dugout is buried and his books destroyed in the bombing, Levitt is unable to come to terms with the harsh destruction of the romantic heroism and glory he and so many others associate with the war, and can only sustain his illusion in madness. Insanity is the only escape left to him, and he surrenders to the destiny that the war has condemned him to. Like Levitt, the soldiers that Robert leads, who are attacked with German gas in the ditch surrender all remnants of their honor to bestial instincts and turn against each other. Covered in mud and filth, with no shred of heroism or honor remaining, the superficial glory that they have catered to cannot mimic Robert's genuine appreciation for life and kindness, which causes him to rescue the soldiers while they turn against him. He escapes the fate of madness that the war imposes on the soldiers through the preservation of his human decency, which is reflected in the German soldier he encounters after the attack. Even while Robert is completely defenseless against the him, the two soldiers share a moment outside the cruel realities of their circumstances. The soldier almost represents a mirror version of Robert, but his sudden and ambiguous death
reveals that innocence and kindness alone cannot survive in the war, and "the errors that proceed from a spirit of benevolence are the worst". Constant fear and paranoia causes Robert to override these fragilities in order to survive, because kindness has been reduced to a mere weakness that can be exploited, and leaves him vulnerable to betrayal.

Even when the war's brutalities shatter all remnants of dignity or honor left to him, Robert's faith in the inherent goodness of his fellow soldiers and the fragility of life allows him to break from the predestined corruption the war has imposed on him. As he struggles to liberate himself from the fate that the war has condemned him to, Robert's morals come into direct conflict with his role as soldier. He describes himself as someone who has "left [his] face in a mirror, [and his gun] in a stranger's hand" because he can no longer conform to the role of a soldier that has dehumanized him and made him a pawn in the war. Robert's rape in Desole is indicative of this complete loss of honor, dignity, and self-worth, which is made worse by the fact that the rape is committed by his "fellow soldiers... his brothers" that his faith in kindness depended on. To them, Robert's ideals or morals do not matter, because he is only used for his body and all other aspects of him are meaningless. Robert describes burning Rowena's picture as an "act of charity," because he can no longer allow her memory to exist in these corrupt and sinister circumstances. In this way, he sanctifies her life in his memory by protecting her from being tarnished and corrupted by reminders of the war's inhumanity. His preservation of kindness causes him to reject his role as a soldier, tearing off his lapels and shooting Captain Leather as a final act of defiance. As he is forced to shoot the horses that he once depended on, Juliet's candle lights in the middle of the bombing, as a reminder of the kindness and compassion that he has fought for against his fate in the war. Even though
Example Scored Excellent (E)

he is denounced as a criminal for his final actions, the claim that "nothing verifies our perception of something as much as our killing of it" suggests that even though virtue and kindness is both admired and destroyed, it is remembered through its loss and reclaim. The last image of Robert and Rowena and a horse is in fact a celebration of life, and the virtues of kindness that he protected in order to forge his own fate with his humanity intact.

Even though the surrender to animal instincts and the compromise of kindness is tempting when faced with life threatening circumstances, it is only through a greater appreciation of virtue that these battles are won. Without a preservation of human decency, the predetermined fate of sacrificing morality and conscience is inescapable, and such values cannot be reclaimed once immediate adversities have passed. The instinctive retreat to a bestial need for survival necessitates a conformity to madness and corruption against hardships, and this fate is only overcome through a reaffirmation of the kindness and compassion that delivers against these trials and adversities.
<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thought and Understanding (E)</td>
<td>The student presents an insightful and carefully considered controlling idea on the novel <em>The Wars</em>: “Through Robert’s struggle to maintain his appreciation for life and vitality against the brutalities of the war, Findley reveals that the instinctive preservation of kindness and compassion shapes a defining sense of purpose in the face of external adversities that threaten to corrupt or eliminate human virtues” (4). Comparisons of characters like Levitt, who “is unable to come to terms with the harsh destruction of the romantic heroism and glory he and so many others associate with the war, and can only sustain his illusion in madness” (6), to Robert, whose “faith in the inherent goodness of his fellow soldiers” (7) leads to a “break from the predestined corruption the war has imposed on him” (7), reveal subtle distinctions. The student’s argument culminates in the insightful conclusion that “The instinctive retreat to a bestial need for survival necessitates a conformity to madness and corruption against hardships, and this fate is only overcome through a reaffirmation of the kindness and compassion that delivers against these trials” (8). Literary interpretations are illuminating, such as the understanding of Mrs. Ross that “Even though she wants to hold Robert close to her, she cannot surrender herself to affection and emotion because it makes her vulnerable to the pain she avoids” (5). The student’s inference that Robert’s burning of his photograph of Rowena “sanctifies her life in his memory by protecting her from being tarnished and corrupted by reminders of the war’s inhumanity” (7) demonstrates a comprehension of subtle distinctions in the novel.</td>
</tr>
</tbody>
</table>

E
<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tbody>
<tr>
<td>Supporting Evidence (E)</td>
<td>In exploring Robert’s character arc and comparing Robert’s motives and actions with those of other characters, the student employs <strong>support</strong> that is <strong>precise and astutely chosen to reinforce ideas</strong>. The student acknowledges that “Rowena represented a source of purity and innocence that he swore to protect” (4) and that Robert’s “need to seek mental refuge in the memory of Rowena is represented by his desire for the company of animals, which is a recurring motif that serves as a reminder of the kindness and innocence that Rowena embodied” (4–5), both of which are <strong>convincing support</strong> for the student’s understanding of Robert’s motivation. Interpretations of Mrs. Ross are <strong>reinforced</strong> by <strong>astutely chosen</strong> evidence and quotation: “Even the metaphors surrounding her echo this harsh bitterness, like the ‘ashes [from her cigarette] that tumble down the edge [of the sink], down the porcelain slopes like mountain climbers falling to their deaths’” (5). The student <strong>efficiently maintains a valid connection between support and ideas</strong> in “This harsh parallel of Robert’s kindness to the brutal realities is emphasized when he is forced to shoot the lame horse on the boat” (5). A seamless synthesis of quotation and interpretation in how Robert “describes himself as someone who has ‘left [his] face in a mirror, [and his gun] in a stranger’s hand’ because he can no longer conform to the role of a soldier that has dehumanized him and made him a pawn in the war” (7) illustrates the student’s ability to consistently and <strong>efficiently maintain</strong> the link between supporting evidence and the <strong>student’s ideas</strong>.</td>
</tr>
</tbody>
</table>

E
SCORING CRITERIA | RATIONALE
--- | ---
**Form and Structure (E)** | This student crafts a **skillful** characterization of Robert in a **judicious arrangement of ideas and details**, focusing on how he “struggles to avoid conforming to the inhumanity and corruption” (1) of war through “his unconditional faith in the inherent kindness and virtue of men” (1). The student’s planning offers a **judicious** format that **effectively develops** and **sustains** the **controlling idea** that “Robert preserves his appreciation for life and his fellow soldiers against the horrors of a war that has caused soldiers to devolve into thoughtless murderers” (4). The student **skillfully develops a fluent discussion** that examines the ebb and flow of relationships in Robert’s life: his sister, Rowena, the guilt for whose death “he cannot resolve” (4); his mother, who “cannot surrender herself to affection and emotion” (5); Taffler, whose “heroism” (5) is “shattered” (5) at the brothel; his comrade, Rodwell, “who also rescues and appreciates animals” (6); Levitt, his fellow officer, who descends into “madness” (6); and the ill-fated German sniper whose hand is stayed by “‘a spirit of benevolence’” (7).

The student **effectively sustains the controlling idea** about the impact of war on Robert’s determining of his final destiny as a humane person: “His preservation of kindness causes him to reject his role as a soldier, tearing off his lapels and shooting Captain Leather as a final act of defiance” (7).

The **integration** of the student’s **controlling idea** throughout the coherent and focused literary discussion is **unified and effectively sustained**: “Without a preservation of human decency, the predetermined fate of sacrificing morality and conscience is inescapable” (8).
### EXAMPLE PAPER—EXCELLENT

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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</thead>
<tbody>
<tr>
<td><strong>Matters of Choice (E)</strong></td>
<td>The student employs <strong>precise diction</strong>, such as “Rowena’s sudden death imprisons Robert” (4), “Robert instinctively seeks a physical escape that shatters his faith in humanity” (4), “As the unconscionable atrocities he witnesses begin to distort his sense of normalcy” (5), and “gradual desensitization to meaningless death” (6). <strong>Syntactic structures are effective and sometimes polished</strong>: “Both Robert and Rodwell choose to focus on these small reminders of kindness that still exist, rather than depend on an illusionary facade in order to cope” (6) and “As he struggles to liberate himself from the fate that the war has condemned him to, Robert’s morals come into direct conflict with his role as a soldier” (7). <strong>Stylistic choices contribute to the creation of a skillful composition with a convincing voice</strong> in sentences such as “In a time that places too much emphasis on dollars and titles, a gesture of kindness or compassion against the competitive societal norm is often the greatest virtue” (4), “While he has to hide certain insecurities and fears around his fellow soldiers, he appreciates that the animals do not criticize or ridicule him” (5), and “The last image of Robert and Rowena and a horse is in fact a celebration of life, and the virtues of kindness that he protected in order to forge his own fate with his humanity intact” (8).</td>
</tr>
<tr>
<td>SCORING CRITERIA</td>
<td>RATIONALE</td>
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<tr>
<td>Matters of Correctness (E)</td>
<td>The student demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics, as demonstrated in the complex sentences “The soldier almost represents a mirror version of Robert, but his sudden and ambiguous death reveals that innocence and kindness alone cannot survive in the war, and ‘the errors that proceed from a spirit of benevolence are the worst’” (6–7), and “To them, Robert’s ideals or morals do not matter, because he is only used for his body and all other aspects of him are meaningless” (7). In offering the reader a sophisticated and confident piece of critical and analytical writing, the student demonstrates a relative absence of error considering the complexity and length of the student’s response and the circumstances of examination conditions.</td>
</tr>
</tbody>
</table>

E
Scoring Categories and Criteria

Personal Response to Texts Assignment

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

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


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.”


Ideas and Impressions (10% of total examination mark)
Cross-Reference to the Program of Studies for Senior High School English Language Arts  2.1  2.2  2.3  4.1

When marking Ideas and Impressions, the marker should consider the quality of
• the student’s exploration of the topic
• the student’s ideas and reflection
• support in relation to the student’s ideas and impressions

Excellent

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.

Proficient

Pf

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

Satisfactory

S

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

L

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

P

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

Insufficient

INS

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.
Personal Response to Texts Assignment (continued)

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

When marking Presentation, the marker should consider the effectiveness of
• voice in relation to the context created by the student in the chosen prose form
• stylistic choices (including quality of language and expression) and the student’s creation of tone
• the student’s development of a unifying effect

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

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>E</strong></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 effect is skillfully developed.</td>
</tr>
<tr>
<td><strong>Pf</strong></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 effect is capably developed.</td>
</tr>
<tr>
<td><strong>S</strong></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 effect is appropriately developed.</td>
</tr>
<tr>
<td><strong>L</strong></td>
<td>The voice created by the student is indistinct. Stylistic choices are imprecise and the student’s creation of tone is inconsistent. The unifying effect is inadequately developed.</td>
</tr>
<tr>
<td><strong>P</strong></td>
<td>The voice created by the student is obscure. Stylistic choices impede communication and the student’s creation of tone is ineffective. A unifying effect is absent.</td>
</tr>
</tbody>
</table>
Critical / Analytical Response to 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 youngsters has actually read something and thought about it, not a question of whether, necessarily, he has thought about it the way an adult would, or given an adult’s “correct” answer.


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


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

When marking Thought and Understanding, the marker should consider

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Insufficient

INS

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

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

<table>
<thead>
<tr>
<th>Excellent</th>
<th>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.</th>
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<tbody>
<tr>
<td>E</td>
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</table>

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<thead>
<tr>
<th>Proficient</th>
<th>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.</th>
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<tbody>
<tr>
<td>Pf</td>
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</table>

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

<table>
<thead>
<tr>
<th>Limited</th>
<th>Support is inadequate, inaccurate, largely a restatement of what was read, and/or inappropriately chosen to reinforce the student’s ideas and thus lacks persuasiveness. A weak connection to the student’s ideas is maintained.</th>
</tr>
</thead>
<tbody>
<tr>
<td>L</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Poor</th>
<th>Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student’s ideas is evident.</th>
</tr>
</thead>
</table>
**Form and Structure** (5% of total examination mark)

Cross-Reference to the *Program of Studies for Senior High School English Language Arts*  2.2  3.1  4.1  4.2

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

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>E</strong></td>
<td>A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully. The unifying effect or controlling idea is effectively sustained and integrated.</td>
</tr>
<tr>
<td><strong>Pf</strong></td>
<td>A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. The unifying effect or controlling idea is coherently sustained and presented.</td>
</tr>
<tr>
<td><strong>S</strong></td>
<td>A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately. The unifying effect or controlling idea is presented and maintained generally; however, coherence may falter.</td>
</tr>
<tr>
<td><strong>L</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>P</strong></td>
<td>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.</td>
</tr>
</tbody>
</table>
### 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**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to the creation of a skillful composition with a convincing voice.</td>
</tr>
<tr>
<td>Proficient</td>
<td>Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to the creation of a considered composition with a capable voice.</td>
</tr>
<tr>
<td>Satisfactory</td>
<td>Diction is adequate. Syntactic structures are straightforward, but attempts at complex structures may be awkward. Stylistic choices contribute to the creation of a conventional composition with an appropriate voice.</td>
</tr>
<tr>
<td>Limited</td>
<td>Diction is imprecise and/or inappropriate. Syntactic structures are frequently awkward or ambiguous. Inadequate language choices contribute to the creation of a vague composition with an undiscerning voice.</td>
</tr>
<tr>
<td>Poor</td>
<td>Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled or unintelligible. A lack of language choices contributes to the creation of a confused composition with an ineffective voice.</td>
</tr>
</tbody>
</table>
When marking Matters of Correctness, the marker should consider the correctness of

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

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

**Excellent**

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

**Proficient**

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

**Satisfactory**

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

**Limited**

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

**Poor**

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