This document was written primarily for:

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<td>Students</td>
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Acknowledgements

Publication of this document would not have been possible without the permission of the students whose writing is presented. The 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, Cammy Feehan, Amanda Huddleston, Gary Hoogers, Brad Kaminsky, Debra Leslie, Janine Metzner Huizing, and Jeff Madsen.

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You can reach us with your comments and questions by email to Gary.Hoogers@gov.ab.ca, John.Finnie@gov.ab.ca, or Tim.Coates@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 June 2012 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 June 2012 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 June 2012 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 June 2012 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 June 2012 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 June 2012.
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 Correctness, and Writing Skills.

5. For further information regarding student performance on the Part A: Written Response, access the *English Language Arts 30–1 Assessment Highlights*. 
June 2012

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 contributes 50% of the total English Language Arts 30–1 Diploma Examination mark and consists of two assignments.

- **Personal Response to Texts Assignment**
  Value 20% of total examination mark

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

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

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

Instructions

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

- Complete both assignments.

- Space is provided in this booklet for planning and for your written work.

- Use blue or black ink for your written work.

- Do not write your name anywhere in this 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 directed.

- It is your responsibility to print and staple your final written response to the designated pages in the examination booklet.

- Verify that the final printed hard copy of your writing is accurately and completely printed and stapled to the booklet.

- Indicate in the space provided on the back cover that you have attached word-processed pages.

*Feel free to make corrections and revisions directly on your written work.*
Late for the Doubleheader, 1970

My older brother’s hair hung long and ragged as a crow’s wing. He climbed the hundred-foot fir tree in the vacant lot in his powder blue, striped Ladner Fishermen fastball uniform until eventually I couldn’t see his cleats against the sun.

He climbed out of the goodness of his heart (our mother would have said, our grandmother) to rescue a starling that had somehow snagged itself on a piece of net twine and dangled off a bough, swinging like a burning censer in the wind. It cried and cried. The tomcats shook like kids under a pinata.

I stood by the trunk, squinting. My brother, the dark angel in pastels, disappeared, lost as one of Franklin’s men¹ in the rigging. He climbed out of the goodness of his heart and left me down here with the years and the tiny black shadow of the starling searching over the burnt grass like a hand on the bedcovers for a pack of smokes in the dark for another hand, for love.

My brother always climbs out of his heart. But it’s the starling’s shadow I wear in the world, and cry, though my hand that summer day reached out and found the blood of my kind in the glove.

Tim Bowling

¹Franklin’s men—a reference to Franklin’s lost expedition, a doomed Arctic exploration voyage.

from 1906: HELEN’S EDUCATION

This excerpt is unavailable for electronic posting.

Lorenzo Plus

Richard Maury

You have been provided with three texts on pages 1 to 4. In Tim Bowling’s poem “Late for the Doubleheader, 1970” the speaker contrasts his own nature with that of his brother. The excerpt by Margaret Sweatman is narrated by Helen’s mother, who explains why Helen received an education alongside new immigrants to Canada. In *Lorenzo Plus* by Richard Maury, two individuals face each other.

**The Assignment**

What do these texts suggest to you about the interplay between how individuals perceive themselves and are perceived by others? 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
Personal Response to Texts Assignment

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.

________________________________________________________________________________________

There is additional space for planning on the following unlined pages.
CRITICAL/ANALYTICAL RESPONSE TO LITERARY TEXTS ASSIGNMENT
Suggested time: approximately 1½ to 2 hours

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

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about the interplay between how individuals perceive themselves and are perceived by others.

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).
Critical/Analytical Response to Literary Texts Assignment

Initial Planning

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

Literary Text and Text Creator

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

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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Additional space is provided for Personal Reflection on Choice of Literary Text on the following page.
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 marking session, the example papers that received scores of Satisfactory (S), Proficient (Pf), and Excellent (E) are posted on the Alberta Education website at education.alberta.ca in the documents entitled Examples of the Standards for Students’ Writing.

During the standards confirmation process,

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

English Language Arts 30–1, June 2012
Personal Response to Texts Assignment

Example Scored Satisfactory (S)

Personal Response to Texts Assignment

Initial Planning

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

I am responding to the photograph. The connection is parental pressure to be someone you are, not to please them rather than to please yourself. Impact parents have on kids.

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

I intend to explore the idea of the importance to stay true to who you are despite parental influence. Parents pressure you how they want to where as your personality is based on how you perceive yourself.

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
Personal Response to Texts Assignment

Planning

Photo: mirror

Tense hand on boy

Photo is in the dark, conjecture?

Father with hands in a questioning, judgmental way.
Personal Response to Texts Assignment

Example Scored Satisfactory (S)

**Parental Influence**

The perception others have of you can influence the perception of yourself immensely. The people in your life are important, they guild you, provide encouragement, are present during milestones. However you can be impacted both positively and negatively by them. Parents while they provide support can also provide pressure to be someone you are not, someone they want you to be. The photograph by Richard Maury presents the idea that parental influence can lead to a loss of identity through a father son relationship. I made an important decision based on what my parents wanted me to do rather than what I wanted to do. I chose a program in university that my parents wanted me to take rather than one that I wanted to take because I wanted to please them. Wanting to be perceived positively by others can lead to altering of how you perceive yourself. It is important to follow your own wants and desires because if you enjoy something you are also more likely to succeed in it.

The photograph, Lorenzo Plus, demonstrates how the influence of parents can deter and individual from doing what they want because they want to impress their parents. My interpretation of the relationship in the photograph is one of a father and his son. The boy in the photograph has his hand on paper, most likely homework, and there is a painting beside him. This painting illustrates how while he is an artist and art is important to him, he must put it aside to focus on school to impress his father. We can tell that his father has negatively influenced him in following his passion as the boys hand is very tense. The father in the mirror does not look impressed by the son and is in a questioning, judgmental stance. The mirror symbolizes how the father views his son and because there is a fancy bored around the mirror
there is great importance to the perception of his father. The photograph demonstrates the
effect that father has on the son not following his passion for art because he is more concerned
with impressing his father.

I followed my mother and father’s desire to choose a university program for next year
that would lead to a career with a salary that was satisfactory to them, engineering. My cousin
is an engineer and he was the top in his university and his specialization, following it up with a
magnificent job and a fantastic income. My parents want me to be exactly like him and in doing
so expect me to take engineering as well. I entered into the program because I wanted
acceptance from my parents and to feel as though I impressed them. My true passion however
lies in the biological field and even more specifically in nursing. My dream job would to be a
nurse where my focus is on helping others and the income would not matter very much to me.
However, that career path was not acceptable to my parents and I ended up choosing
engineering. I regret my decision to enter into that program because the material does not
interest me and I do not feel like I can live up to my parents expectations. I did not follow the
way in which in which I perceive myself, which is to care more about others and helping. Rather
I made my decision based on how my parents perceived me, as being successful and having a
large income which would support me, which in turn would allow me to do the things that I
want to do.

It is important to stay true to who you are not let the influence of others deter you from
doing what you want. Your interpretation of yourself makes up who you are and should be
more influential in decision making than the opinion of others. Each and every individual is
Example Scored Satisfactory (S)

unique and has their own set of values and beliefs which can differ from that of others, causing a dilemma between deciding based on your values or based on the values of others. Parents are an enormous aspect of a child’s life and influence them greatly. However, pressure from parents can lead to a loss of identity and ultimately can negatively affect a child. The photograph represents the pressure that the father puts on his son to be a scholar instead of following his passion for art. The pressure to impress my parents by living up to their expectations of me leads me to make a decision that I regret and to follow a path that is not right for me. It is important to recognize when the pressure from the perception of others is so great that it overtakes your own perception of who you want to be and who you are.
As stated on the Initial Planning page, the student approaches the task with a “personal/analytical” (1) response that considers the “Impact parents have on kids” (1), noting that parents apply “pressure to be someone you are not, to please them rather than to please yourself” (1). Through this straightforward and relevant idea, the student addresses the topic in a methodical way.

The introduction begins with generalized assertions about how children are “impacted both positively and negatively” (3) by parents; the positive is “support” (3) and the negative is “pressure” (3) that “can lead to a loss of identity” (3) or an “altering of how you perceive yourself” (3). The student focuses on the negatives of parental pressure by examining the boy in the visual who does not follow “his passion for art” (4) and the personal example of the student who is “choosing engineering” (4) over nursing, a preferred career. The student comes to the straightforward conclusion that “It is important to stay true to who you are” (4); otherwise, the individual is left with “regret” (5). By offering the straightforward advice to “follow your own wants and desires” (3) and to avoid letting “the influence of others deter you from doing what you want” (4), the student presents a generalized exploration of the topic.

In the analysis of the visual text, the student selects adequate details, such as “his hand on paper” (3) and “there is a painting beside him” (3), to clarify the idea that the boy “must put it aside to focus on school to impress his father” (3). The student points out that the “fancy bored around the mirror” (3) emphasizes the “great importance to the perception of his father” (4). The student also offers straightforward and relevant perceptions about the mood of the text by noting that “the boys hand is very tense” (3) and the father “is in a questioning, judgemental stance” (3).

In the personal example, the attitudes of both the parents and the student are generalized. The parents perceive engineering “as being successful and having a large income” (4) while the student perceives nursing as “My true passion” (4). The interplay of these differing perceptions leads the student to realize that “I did not follow the way in which in which I perceive myself” (4); “Rather I made my decision based on how my parents perceived me” (4).
This functional discussion offers an analysis of the visual text in the first body paragraph followed by a personal example in the second body paragraph, leading to the creation of an overall apparent voice. The use of second person statements in the introduction and conclusion, such as “if you enjoy something you are also more likely to succeed in it” (3) and “Your interpretation of yourself makes up who you are” (4), are additional confirmation of the apparent voice.

Stylistic choices remain adequate, such as: “Wanting to be perceived positively by others can lead to altering of how you perceive yourself” (3) and “Parents are an enormous aspect of a child’s life and influence them greatly” (5). The student’s errors in apostrophe use, as in “the boys hand” (3) and “parents expectations” (4), and typographical errors as well as comma misuse, as seen in “they guild you” (3), “deter and individual” (3), and “which would support me, which is turn would allow me to do the things” (4), are understandable given the timed first draft writing circumstances. These errors do not interfere with the conventional tone.

The focus on the negative impact of parental pressure in both the textual analysis and the personal example provides a unifying effect that is appropriately developed. Also, the student’s introductory idea that “The perception others have of you can influence the perception of yourself immensely” (3) is in keeping with the concluding warning that “It is important to recognize when the pressure from the perception of others is so great that it overtakes your own perception of who you want to be and who you are” (5).
Personal Response to Texts Assignment

Initial Planning

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

I intend to respond to the . They relate to the things that . The ways in which . I feel that . They can relate directly to my own life.

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

I intend to address that even if you are doing what you want, or believe is right, or everybody else may look poorly upon you.

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.

Analytical / Personal
Example Scored Proficient–1 (Pf)

If someone makes an important choice in life, be it career related, or otherwise, their parent is most certainly not always going to agree. It is common fact that parents don’t always agree with their children, even if their children are doing what makes them happy. The texts provided suggest that sometimes, what someone desires to do or what they believe is right, may not always be what their parents or mentors believe to be right. If, in this case, the parental figure attempts to enact change, it will only cause entrenchment by the son/daughter.

*Lorenzo Plus*, the picture by Richard Maury, demonstrates the interplay of perceptions between the two individuals, no doubt father and son. The man who is undoubtedly the son, is quite clearly an artist living in his father’s home. This is demonstrated by a variety of things, from the painting next to him, and his pen and scrap paper, to the trash can full of rejected ideas. He clearly believes he can be successful, as is demonstrated by his insistence to be an artist. The way he holds his left hand gives the feeling of adamant rejection of his father’s disappointment. His father is clearly unhappy with his son’s decision to be an artist. His worn-out expression, and the way he holds his hands outwards, suggests that this is not the first time he has shown disdain for his son’s career choice. He does it in a way as if asking, “Why are you still trying?” Despite this, his son still attempts to follow his dream. The father views his son as a bumb, with little or no future, but the son rejects his father’s analysis, likely believing he will be successful if he doesn’t give up. Furthermore, despite his father’s critical and cutting disappointment, it doesn’t seem to faze the son much at all. His brow is lightly furrowed, which would imply he is angered, not broken by his father, and so his father’s disappointment will likely drive him further into his career. And therefore, though the son views himself quite differently from how his father views him. This difference of perspective just motivates the son even further, rather than breaking him down, and it is unlikely now that he will ever change.

In the excerpt from “Helen’s Education”, by Margaret Sweatman, the young girl, Helen, becomes entrenched in her stubborn and disconnected ways by her grandmothers attempts to change her. It is Helen’s way to be an individual, however, her grandmother sees it as being girlishness, when in reality, Helen was fully absorbed in thought, underneath her outer beauty. Helen can be seen as very intellectual, staring up at the stars.
Example Scored Proficient–1 (Pf)

on the ride to the mission, or watching people in great interest. However, her grandmother believes her to be vain, and simple-minded, absorbed in her own beauty as a little girl. However, as suggested by the text, “Helen’s beauty robbed Helen of herself.” Though it was not naturally her to act the way she did, she merely sat back and enjoyed what her beauty brought her, rather than try to express herself in a meaningful way. Two young boys flocked to Helen, due to her beauty, and she led them on, because her beauty allowed her to. When one of the boys stabs himself in the hand, as a sign of affection, Helen’s grandmother informs her that boys will give strange gifts, and they don’t always need to be accepted. Helen takes this resentfully, and merely continues with her day. No doubt her grandmothers attempt to influence her has merely entrenched her further in her deceptive ways. Since, it seems, she enjoys the way the boys act around her, a small lecturing will not change, but instead likely strengthen the ways in which she wraps the young “suitors” around her little finger. This type of behavior is present throughout the whole excerpt, be it when people were called, and were ignored by Helen as she explored the cow parsnip, or when the horse buggy collided with the streetcar and despite Alice’s attempts to cover Helen’s eyes, she pulled away to watch with rapturous interest. Therefore throughout the excerpt, Helen not only defies the authority of Alice, but it strengthens her traits that Alice was trying to remove from her.

In my own life, my own perception of myself has been strengthened by the disagreement with a parental figure. When I was younger, I desired to be a boxer. Though I was young, and scrawny, I knew I had the work ethic and will to be successful. I perceived myself as having great potential, merely because it was something I believed I wanted to do. My father, however, saw me as an intellectual, someone who should focus on my studies and not on a sport that could effect my brain. To him, taking up the sport rather than focusing on academics was a terrible waste of my potential. Rather than letting his disappointment in my choice sway me to his side, I became more stalwart in the defense of my choice. As it turned out, I didn’t much enjoy boxing. However, I competed in the sport for over a year, merely in defiance of my father. This strongly demonstrates the fact that his pressure on me merely strengthened my position, rather than convincing me to change my point-of-view.
Example Scored Proficient–1 (Pf)

So in conclusion, all three paragraphs support the point-of-view that when a parental figure tries to influence a son or daughters, the son or daughter gets further entrenched in their perspective. This is evidenced by the picture of the disappointed father, and the son, who remains an artist adamantly. It is also supported by Helen, and the ways she defies her grandmothers teaching to become even more girlish; and it is concluded by the personal response, within which my father unintentionally encourages me to stick with a sport that neither of us liked.
### Ideas and Impressions (Pf)

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

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tbody>
<tr>
<td><strong>Ideas and Impressions (Pf)</strong></td>
<td>The student uses an “Analytical/Personal” (1) approach to explore “Lorenzo Plus”, “Helen’s Education”, and a personal experience. The controlling idea, “what someone desires to do or what they believe is right, may not always be what their parents or mentors believe to be right” (2), establishes a purposeful exploration of the topic, given the student’s awareness that the interplay between perceptions varies depending on the particular “parental figure” (2). In “Lorenzo Plus” the student determines that the young man “is quite clearly an artist living in his fathers home” (2). The student recognizes that the “father is clearly unhappy with his sons decision to be an artist” (2) and that the son’s stance is one of “adamant rejection of his fathers disappointment” (2). These observations, together with the observation that the “difference of perspective just motivates the son even further” (2), provide perceptions that are thoughtful and considered. Details such as the “way he holds his left hand” (2), the father’s “worn-out expression” (2), and the boy’s “lightly furrowed” (2) brow provide support that is specific and strengthens the student’s ideas and impressions. In “Helen’s Education”, the student notes that “the young girl, Helen, becomes entrenched in her stubborn and disconnected ways by her grandmothers attempts to change her” (2) and offers the considered perception that Helen’s actions are her “way to be an individual” (2). These perceptions are contrasted to the grandmother seeing Helen’s actions “as being girlishness” (2) and “vain, and simple-minded” (3). Specific support, such as Helen’s pulling “away to watch with rapturous interest” (3) the horse buggy and streetcar collision, strengthen the student’s impression that the Helen’s grandmother “has merely entrenched her further in her deceptive ways” (3). Demonstrating a considered perception, the student connects the texts to a personal experience of a “disagreement with a parental figure” (3). The student’s belief in “having great potential” (3) to be a boxer contrasts with a father who felt that boxing “was a terrible waste of my potential” (3). In conclusion, the student clarifies the connection between the texts and the need to defend a poor personal choice made admittedly “in defiance of my father” (3).</td>
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English Language Arts 30–1 June 2012
Personal Response to Texts Assignment

EXAMPLE PAPER—PROFICIENT–1

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
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</table>
| Presentation (Pf) | The student’s response adheres to an analytical/personal form and creates a distinct voice, as evident in: “His worn-out expression, and the way he holds his hands outwards, suggests that this is not the first time he has shown disdain for his son’s career choice. He does it in a way as if asking, ‘Why are you still trying?’” (2), “However, her grandmother believes her to be vain, and simple-minded, absorbed in her own beauty as a little girl” (3), and “Though I was young, and scrawny, I knew I had the work ethic and will to be successful” (3).  
Stylistic choices are specific, such as: “His brow is lightly furrowed, which would imply he is angered, not broken by his father, and so his father’s disappointment will likely drive him further into his career” (2), and “Though it was not naturally her to act the way she did, she merely sat back and enjoyed what her beauty brought her, rather than try to express herself in a meaningful way” (3). The student uses active voice to maintain a competent analytic tone: “This difference of perspective just motivates the son even further, rather than breaking him down, and it is unlikely now that he will ever change” (2), “When one of the boys stabs himself in the hand, as a sign of affection, Helen’s grandmother informs her that boys will give strange gifts, and they don’t always need to be accepted” (3), and “Rather than letting his disappointment in my choice sway me to his side, I became more stalwart in the defense of my choice” (3).  
The unifying effect is capably developed and maintained through the interpretations of the two prompting texts and the personal example. The student has capably drawn a very real connection to the texts while maintaining the perception “that when a parental figure tries to influence a son or daughters, the son or daughter gets further entrenched in their perspective” (4). |

Pf
Personal Response to Texts Assignment

Initial Planning

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

Picture → Parents (father) not understanding his son as he grew up

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

Parents' unrealistic expectations = self-esteem issues

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

Creative
Unrealistic Expectations

When I was a young boy, at a ripe age of seven years, I respected my father more than anyone else I knew. He was the most sought after environmental lawyer in the state and I knew that one day, he would save the world, and I would stand right by him as he did it. I didn't tell him that it was my plan, but I imagined his face, one day gleaming with pride as we wore matching suits and walked side by side into the office together. At seven years old, I didn't know much, but that much, I knew for sure. I remember the day I made him so proud when mother had enrolled us in a community clean-up and I had collected more garbage than any of the other children.

When I was ten years old, father and I discussed how one day, we would open up an environmental law firm, we'd be the best lawyers around and we would put all the bad guys that pollute our earth, right in jail, and in Dallas, there were a lot of them. That night, my father looked into my eyes and told me he loved me. I knew that I was making him proud, but there was some things he loved even more than his own son: his principles, his job, the earth and the idea of me one day filling his shoes.

On my thirteenth birthday, father took me to the movie theatre go see Al Gore's *An Inconvenient Truth*. I don't ever remember being as angry at the world as I was that day. As strange as it may seem, my father beamed at the idea of me being so livid because he knew that this passion would one day drive me to change the world. I saw passion in Mr. Gore's eyes as he looked into my soul and told me that I must change the world, that it too is my passion to make the world a better place, and I believed him. I was thirteen years old and Al Gore and father were my role models and I was going to save the world from global warming. I didn't know much, but
that much, I knew for sure. The most physical contact I've gotten from my father was a pat on the back, but that day as we left the theatre, as my eyes filled with hatred to those to were deteriorating our planet, my father hugged me.

As I moved through my teenage years, as most adolescents do, I became distracted. My childhood became a distant memory and I began to lose focus of my idealistic dreams. Father saw this too, he tried to save me, but it was no use. He was slipping away from me, and I, him. I was too busy studying or hanging out with my friends or dating, I had no time to occupy myself with father or his business. Even the future of the earth that I was so passionate about, seemed trivial to me. My father ceased to look me in the eyes. He never hugged me again, never even gave me a pat on the back for getting a good grade on an exam. Our relationship was solely built on the fact that when he looked at me, he saw himself. That mirror no longer existed. I forgot about the boy I once was and my father, he did the same. I saw the irony of it all, my father was one of the most successful environmental lawyers in the state but our lavish house and our luxury cars revealed to me that he was a fraud. The day I realized this, I knew that father and I would never see each other in the same light. To him, I was now a disappointment and to me, he was just a joke. That much I knew for sure.

The year I turned twenty one years old, I was offered an internship with one of the most prestigious oil and gas companies in Dallas. Of course, most parents would be proud, but I didn't tell father. I knew that the idea would kill him, but nonetheless, I wasn't the boy I was when I was seven years old. I grew up. I stopped idealizing the world and the nature of human beings. I became career driven and this was a step I wanted to take. It was 2:00 pm, my father was
supposed to be at work. I was filling out my internship application in the den by the kitchen. I looked up into the mirror above my desk to see my father standing a few paces behind me. He walked to me, expressionless. I wished he would yell or scold, because this silence was piercing my ears. He looked at my face, then down at my desk, then back at me. There was no love in his eyes, no pride. He grabbed his car keys and headed back to work. I stared at myself in the same mirror, and surprisingly enough, I hated what I saw. Who had I become? What had happened to me? The shame and disappointment in my eyes were reminiscent of my father's. I knew in my heart that I would never view myself in the light of pride ever again. How could I have been so deluded not to see that the my father's perspective of me and my own perspective of myself were tied together? Al Gore was never my idol. It was always my father, and I had lost him. I had lost myself.
The student **purposely explores the topic** through a first-person narrative told from the perspective of the young man in the visual “Lorenzo Plus”. In this creative response, the narrator reflects on his dynamic relationship with his father over a period of time. At age seven, the boy sees his father, “the most sought after environmental lawyer in the state” (2), as his role model, and he dreams that one day his father’s face will be “gleaming with pride” (2) as he and his father wear “matching suits and walked side by side into the office together” (2).

Support is specific and strengthens the student’s ideas and impressions: “On my thirteenth birthday, father took me to the movie theatre go see Al Gore’s *An Inconvenient Truth*. I don’t ever remember being as angry at the world as I was that day” (2), and “that day as we left the theatre, as my eyes filled with hatred to those to were deteriorating our planet, my father hugged me” (3). In his teenage years, distance develops between the two as the narrator “became distracted” (3) and “began to lose focus of my idealistic dreams” (3). In stating that their “relationship was solely built on the fact that when he looked at me, he saw himself. That mirror no longer existed” (3) and the assertion that “our lavish house and our luxury cars revealed to me that he was a fraud” (3), the student demonstrates a thoughtful and considered perception of both the prompting text and the topic. The changes in the perceptions of each other results in a strained relationship in which, as the narrator states, “To him, I was now a disappointment and to me, he was just a joke” (3).

As the story nears conclusion, the student **purposely and thoughtfully explores the topic further as the now “career driven”** (3) young man is “offered an internship with one of the most prestigious oil and gas companies in Dallas” (3). In the climax, the protagonist fills out his “internship application” (4) at the desk and sees his “father standing a few paces behind” (4). Discerning “no love in his eyes, no pride” (4), the young man realizes that he “would never view myself in the light of pride ever again” and that in losing his father’s favourable perception, “I had lost myself” (4).
# EXAMPLE PAPER—PROFICIENT—2

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Presentation (Pf)</strong></td>
<td>The student creates a <strong>distinctive voice</strong> through a first-person narrative of a character looking back on his childhood, teenage years, and early adulthood. The reflective tone is controlled and <strong>competent</strong> as a result of <strong>specific stylistic choices</strong> that the student employs to reflect the various stages of the narrator’s life. For example: “When I was ten years old, father and I discussed how one day, we would open up an environmental law firm, we’d be the best lawyers around and we would put all the bad guys that pollute our earth, right in jail, and in Dallas, there were a lot of them” (2), “As strange as it may seem, my father beamed at the idea of me being so livid because he knew that this passion would one day drive me to change the world” (2), and “My father ceased to look me in the eyes. He never hugged me again, never even gave me a pat on the back for getting a good grade on an exam” (3). The <strong>unifying effect is capably developed</strong> through the use of a linear memoir format which begins at the “ripe age of seven years” (2) when the narrator “respected my father more than anyone else I knew” (2), then traces the emotional distance and subsequent changing characterization in the teenage years when he “was too busy studying or hanging out with my friends or dating, I had no time to occupy myself with father or his business” (3), and arrives at the culminating crisis and epiphany of self as he looks in the mirror at twenty-one and wonders: “Who had I become? What had happened to me? The shame and disappointment in my eyes were reminiscent of my father’s” (4).</td>
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</tbody>
</table>
Personal Response to Texts Assignment

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 by Margaret Atwood. The connection lies in the judgement of oneself. The appearance of someone hinders the judgement on an individual. Helen's grandmother thinks one is vain because of her beauty, and my character is also misjudged by her appearance.

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

People often misjudge an individual due to their appearance, creating an image of what they think the individual is like.

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

Planning

- girl noticed by others
- narrator, consumed by jealousy, fails to understand the girl
- narrator considers the girl "beautiful"
  - believes that without beauty, girl is nothing
- girl loses beauty, but remains noticed
- narrator realizes beauty was a bonus.
Example Scored Proficient–3 (Pf)

She’s cynical, snobby, vain...or at least, she used to be. She used to toy with the emotions of her many suitors, drawing them in with empty promises and tossing them away when she was no longer amused. She could take the words from your mouth and twist it to her liking, and you wouldn’t notice. She mastered the art of language, persuading her way through the school years. She had the world at her finger tips, living day to day however she pleased. She was beautiful.

I still remember that crisp winter day. I stood by the door, waiting for the bell; I watched as her suitors crowded around the lot, awaiting her arrival... pathetic. Her car arrived several minutes later. She stepped out, and I waited for the crowd to collapse on her as she sauntered into class, just as they had a hundred times before. It didn’t. Instead, she broke through the throng of males and walked alone. I stared in surprise as she passed me. The world stilled.

Across her right cheek was a violent gash. The cut was deep, but the pain seemed to fall on the world rather than the girl. She was no longer beautiful. Her eyes lost the sparkle that once drew people in. Her hair no longer had the perfect curls. Her skin suddenly lost its healthy glow. She was no longer beautiful.

Would it be wrong to say I felt a little relief? Security? As the day went on, the confidence in me continued to build. What could she do now without her perfect looks? She had no appeal. Her achievements could no longer be obtained through physical attractiveness. Her words could no longer hinder your thought process. She now had to work to reap the rewards. Now I could be the one who is noticed by all. My drive will finally be recognized by others. I was not intimidated anymore. She was no longer beautiful.
But as the days, the weeks, the months passed, nothing changed. The class remained apathetic during lessons. The teacher remained unimpressed. I remained unnoticed. And she, the girl with the gash lining her face, remained the center of attention.

How was she doing this? How could she hold the attention of the world when she had nothing left to her? At first I thought it was pity; people felt sorry for her loss and felt the need, as decent people, to sympathize with her. But the interest in her remained pure. How could this be? I was shocked... devastated.

It was then that I realized. I was cynical. I was snobby. I was vain. I took her appearance and conjured up an image that I could despise. I took the perfect hair, the glowing skin, the bright eyes... and created an unattractive personality. I took the path of jealousy instead of a path of open-mindedness. It was easier that way.

But now I know why she is so loved. I have broken the cage of narrow-mindedness and I am willing to embrace the facts. Beauty was merely a bonus. She chooses her words carefully, and uses them well to present her emotions. She uses her words to comfort others, lift others. She brings laughter to the table. She has mastered the art of language, and she can persuade her way to success. She has the world at her finger tips, living day to day however she pleases. She is beautiful.
# EXAMPLE PAPER—PROFICIENT–3

<table>
<thead>
<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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</thead>
<tbody>
<tr>
<td>Ideas and Impressions (Pf)</td>
<td>Through a creative response, the student proposes the <strong>thoughtful and considered perception</strong> that perception of external beauty creates an interplay that fosters misjudgement, drives ego, and ultimately leads to self-realization. The central idea from the <em>Initial Planning</em> page that “People often misjudge an individual due to their appearance, creating an image of what they THINK the individual is like” (1) is <strong>purposefully</strong> explored through the evolving perceptions of a first-person narrator.</td>
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</table>

The initial line, “She’s cynical, snobby, vain” (3), establishes the perceived connection between the narrator and her competitor. The narrator somewhat echoes Helen’s mother and her observations about beauty, but the focus in this narrative is on the feelings of peer competition that often occur in “the school years” (3) and create envy of the “beautiful” (3), with a belief that undue attention is given to them. Believing that the other girl “had the world at her finger tips” (3), the narrator dismisses those who fall under this spell as “pathetic” (3).

With a **thoughtful and considered perception** of the ironies of high school competition, the student leads the narrator to a growing self-awareness through the misperception of the other girl. Initially disdainful of how the “suitors crowded around the lot” (3) waiting, the narrator is oblivious to the fact that she too is standing in wait. When the competition arrives, the narrator observes “a violent gash” (3) on her cheek. Relieved, the narrator becomes confident that without the advantages of “physical attractiveness” (3), the other girl is “no longer beautiful” (3), giving the narrator the chance to “be the one who is noticed by all” (3). However, the narrator learns that “as the days, the weeks, the months passed, nothing changed” (4); the marred competition “remained the centre of attention” (4). In this moment, the narrator realizes “I was cynical. I was snobby. I was vain” (4), and is forced to re-examine the flaws in her own judgemental perceptions.

The student crafts a narrative which **purposefully** explores the development of an unsympathetic narrator. The decision to focus on **specific** key moments in the narrator’s life **strengthens** the **thoughtful** and **considered** idea that individuals often have distorted images of others and need to gain a clear perspective on themselves and others. |
The student creates a **distinct voice** through the effective use of **specific stylistic choices** throughout the narrative that allows the reader to enter into the mind of the narrator. Examples of specific diction choices include “sauntered” (3) “intimidated” (3), “apathetic” (4), and “cynical” (4). Examples of effective syntactic structures include the use of rhetorical questions, such as: “Would it be wrong to say I felt a little relief? Security?” (3), “How was she doing this?” (4), and “How could this be?” (4), and the embedding of single words, with appropriate punctuation, to signal emotional reactions, such as “... pathetic” (3) and “... devastated” (4). The student also uses repetition for effect with phrases like: “the world at her fingertips” (3–4), “mastered the art of language” (3–4), “living day to day” (3–4). As well, parallel structure is evident: “But as the days, the weeks, the months passed” (4), and “The teacher remained unimpressed. I remained unnoticed.” (4).

These **specifically chosen stylistic choices** enhance the **competent tone**, but also assist in the **capable development** of the **unifying effect**. The reflective **tone** is controlled and **competent** as a result of these **specific stylistic choices**, through which the student demonstrates the shifting perspective of the narrator.

**The unifying effect is capably developed** through the effective use of short sentences that consistently appear at the end of paragraphs. The narrator’s altered understanding of beauty is signalled by small but **specific changes** that convey a **competent tone**: “She was beautiful” (3) becomes the twice repeated “She was no longer beautiful” (3) and concludes with “She is beautiful” (4). Although simple in diction, these sentences **capably** trace the growth in the unsympathetic narrator from her distorted perspective to her final epiphany.
Personal Response to Texts Assignment

Initial Planning

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

- "Help" Educate
- "How to Be a Younder"
- But talk about an individual who cannot articulate a deferred consequence of their action.

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

- Ethnic perception of the island, incorporation
- A person is often leader or not, listening economy of
- I want to address to the perception of actors.

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.

- Analytical
Personal Response to Texts Assignment

Planning

Imagine letters, how individual perception changes and can
be shared in silence, necessary to new reflection
otherwise, failure and others that is perceived in their reality
in different.

I. Physical Presence
   brothers, sister
either better, (name) or in absent

II. Presence of Self
   another "goodness"
   others is (name) in present presence.

IV. Other Presence
Example Scored Excellent–1 (E)

In “Late for the Doubleheader, 1970,” a boy watches as his older brother acts out of his sense of benevolence, and destroys himself as a result; in the excerpt from Helen’s Education, Helen is intrigued by shows of brutal realism, and cannot anticipate her own vulnerability to the corruption of others. Collectively, both texts suggest that the interplay between how individuals perceive themselves and are perceived by others is necessary for not only self-reflection, but sustainment in the real world. Otherwise, failure by the individual to adhere to the dangers perceived by others will result in inevitable self-destruction.

Both pieces of literature begin with descriptions of physical perception, both in each character’s appearance and actions. In “Late for the Doubleheader,” the older brother’s “hair hung long and ragged as a crow’s wing;” his lack of hygiene reflects his preoccupation with aiding others at the expense of maintaining his own dignity. In the same way, Helen’s beauty is described as “an independent creature” that was robbing “Helen of herself.” Because her beauty is akin more to a “sort of symbiotic creature” rather than Helen’s own virtue, the text reveals that Helen does not perceive the way in which her physical attractiveness is alluring to others, and foreshadows that she will be preyed on. Moreover, in the poem, there is a constant repetition of “climbing” which is a verb that denotes an action involving the interplay between tenacity and struggling. For Helen, as she is growing up, it is “always the back of her head [her mother is] seeing.” Because both the older brother and Helen are involved with actions that entail distancing themselves from each piece of literature’s narrator, it is implied that both characters are becoming more and more lost into their personal ambitions. Even though the perception by others provides a red herring as to the potential hardships that the older brother and Helen may have to face, they are too immersed in their personal goals to accommodate accept the validity of these perceptions.
Next, both pieces of literature emphasize the weakness of self-perception: because it is judgment that stems out of one’s own assessment, it is not one that is thoroughly contemplated, but one that is at odds with blinding personal ambitions. Firstly, from the poem, there is a constant repetition of “he climbed out of the goodness of his heart” to suggest that he struggles because of his own sense of benevolence. As a result, being guided by his heart rather than his head, he becomes obsessed with the need to “rescue a starling” that is described as “swinging like a burning censer.” The religious simile utilized here highlights the caliber of the older brother’s devotion which becomes so demanding that the brother ends up sacrificing his own physical health for this purpose. The brother is unable to perceive the detrimental consequences of his own actions because he is blinded by the luminosity of the starling. Ultimately, the older brother becomes so consumed by the need to save the starling that “cried and cried,” that he cannot perceive his own eventual downfall.

Similarly, Helen was “listening to her own ticking heart, dazed by the fracture between herself and the resplendent girl the world saw.” Here, the specific word usage of “dazed” and “fracture” work to demonstrate that there is a disconnection between Helen’s self-perception and the world’s perception of her. Consequently, she becomes vulnerable to the cruel real world because her fragmented perception allows her to only see interest, and not the potential for injury. When she witnesses the collision between a horse and wagon with a streetcar and the horse’s gruesome death, she is “keen, alert, interested.” Then, when a fellow classmate “stabbed the scissors into the palm of his hand,” it is described that she “wore that intent look again, awake.” Evidently, Helen is tantalized by the brutal realism of her world because her limited self-perception blinds her to the notion of pain and death, leaving her intrigued by what she cannot understand.
Finally, both pieces of literature highlight that perception by others is often illuminating and providing of insight that the individual himself is unaware of. However, individuals often disregard what others are able to perceive of them which culminates in their imminent doom. In the poem, the narrator describes himself as being under the “tiny black shadow of the starling.” On the surface, the tone of the narrator may seem to usher one of envy because it appears as though the older brother is leaving the younger one in the shadow of his ambition. But because the narrator is in the shadow and hidden from the blinding light of the starling, he is not blinded by ambition and is able to perceive his older brother’s actions with a outside and illuminating perspective. When the narrator “reached out and found the blood of my kind in the glove,” he perceives that the blinding pursuit of that starling resulted in his brother’s destruction. In Helen’s case, both her mother and grandmother are able to perceive that Helen is straying from the path of a virtuous woman and therefore place her under formal education in hopes of curing her. But again and again, Helen fails to understand what others are able to perceive of her: “Helen never came when we called; we would have to fetch her.” The whole idea of fetching creates this image of a woman who is becoming gradually lost, and although her loved ones continue to bring her back, their ability to grapple and sustain her virtuous path is slipping. By the end of the excerpt, Grandmother Alice advises that Helen “be careful what gifts [she takes].” But instead of accepting this insight that others are able to perceive, Helen becomes selfish and resentful and “was gone.” Although the except doesn’t end with a terminal death as the poem does, it does reveal that because Helen has limited self-perception and refuses to accept the perception of others, her vulnerability to the brutality of reality will lead to her destruction.

In both “Late for the Doubleheader, 1970” and the passage from Helen’s Education, two narrators are able to perceive the approaching downfall of the individuals they observe. The
older brother becomes disjointed from reality in his climb to save the starling while Helen is tantalized by images of events she cannot fully understand, even if those events are gruesome and inappropriate for a little girl to be enjoying. Collectively, both pieces of literature highlight the significance that the interplay between how individuals perceive themselves and are perceived by others has on one’s life. By combining self-perception that is often times incomplete with the precautionary insight provided by the perception of others, an individual is able to acquire luminosity of their life. Otherwise, failure to adhere to the perceived warnings of others and total reliance on just self-perception leads to inevitable destruction.
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Ideas and Impressions (E)</th>
<th>RATIONALE</th>
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<tbody>
<tr>
<td>• The student’s exploration of the topic is insightful.</td>
<td>In writing a comparative response, the student begins with a thesis that provides an insightful exploration of the topic: “Collectively, both texts suggest that the interplay between how individuals perceive themselves and are perceived by others is necessary for not only self-reflection, but sustainment in the real world. Otherwise, failure by the individual to adhere to the dangers perceived by others will result in inevitable self-destruction” (3).</td>
</tr>
<tr>
<td>• Perceptions and/or ideas are confident and discerning.</td>
<td>The student confidently discerns the sombre tone of both texts and weaves the idea of danger throughout the response. Initially the student argues that neither the older brother nor Helen is aware of the dangers posed by a “preoccupation with aiding others” (3) or when “physical attractiveness is alluring to others” (3). The student proposes the insightful ideas that both characters are “lost” (3) because there is a “distancing” (3) between their perceptions and those of the respective narrators that results in a “weakness of self-perception” (4). Subsequently, individuals often choose to “disregard what others are able to perceive of them which culminates in their imminent doom” (5). A further recognition by the student of the ambiguity in the attitude of the narrator in the poem and of Helen’s struggles with her mother and grandmother demonstrate perceptions that are confident and discerning. The student’s conclusion that a “failure to adhere to the perceived warnings of others and total reliance on just self-perception leads to inevitable destruction” (6) completes the insightful exploration.</td>
</tr>
<tr>
<td>• Support is precise and aptly reinforces the student’s ideas and impressions.</td>
<td>The student not only seamlessly embeds precisely chosen quotations throughout the response, but also recognizes the purposeful use of image pattern, repetition, and allusion in the apt employment of support from both texts. The student links the line “he climbed out of the goodness of his heart” (4) to the idea that the brother “struggles because of his own sense of benevolence” (4). As well, the student recognizes the connection between Helen’s reaction to the images of “the horse’s gruesome death” (4) and her response “when a fellow classmate ‘stabbed the scissors into the palm of his hand’” (4). These precisely chosen details aptly reinforce the student’s ideas and impressions.</td>
</tr>
</tbody>
</table>
### SCORING CRITERIA | RATIONALE
--- | ---
Presentation (E) | The student adopts a formal **voice** and refers to the texts in the literary present, contributing to an analytic **tone** that is both appropriate and **convincingly** sustained throughout this essay.
- 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.

The student makes **stylistic choices that contribute to the creation of an adept** tone, including the incorporation of **precise** diction, such as: “benevolence” (3), “akin” (3), “tenacity” (3), “detrimental consequences” (4), “luminosity of the starling” (4), “culminates in their imminent doom” (5), and “grapple” (5). Syntactical structures tend to be complex and **adeptly** reinforce the student’s analytic **tone**, as in: “In ‘Late for the Doubleheader,’ the older brother’s ‘hair hung long and ragged as a crow’s wing;’ his lack of hygiene reflects his preoccupation with aiding others at the expense of maintaining his own dignity” (3); “Evidently, Helen is tantalized by the brutal realism of her world because her limited self-perception blinds her to the notion of pain and death, leaving her intrigued by what she cannot understand” (4); and, “In Helen’s case, both her mother and grandmother are able to perceive that Helen is straying from the path of a virtuous woman and therefore place her under formal education in hopes of curing her” (5).

The **unifying effect is skillfully** developed through both an explicit thesis, and the usage of linked topic sentences and the pervasive ideas of loss, danger and destruction. Transitions within and between paragraphs such as “In the same way” (3), “Moreover” (3), “Next” (4), “As a result” (4), “Ultimately” (4), “Similarly” (4), “Consequently” (4), “But again and again” (5), and “Collectively” (6) are used in a skillful fashion that moves well beyond the mechanical.
English Language Arts 30–1, June 2012
Personal Response to Texts Assignment

Example Scored Excellent–2 (E)

Personal Response to Texts Assignment

*Initial Planning*

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

_Late for the Double Header_

*Perception of self: do not see the older brother’s perception of self_

Younger brother: sees his brother as ignoring him and becoming a shadow.

Mother/Grandmother:

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

What is the brother’s perception of himself?_

→ How does he want his brother to see him?

Blaming trauma through personal perspective of myself as the older brother.

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 Essay*

Personal metaphor

Myself = older brother
Younger brother = my younger brother
Mother/Grandmother = my friends and family.
Personal Response to Texts Assignment

Planning

1. How friends and family see me
2. The effect this has on my brother
   → my parents' expectations of him
   (shadow)
   → his feelings that I ignore him
3. Conclusion: How I want to reconcile
   his perception of me, my parents and
   my own.
Everybody in my life blows me up. They stretch me, inflate me and contort me into something that is larger than life. Something that I can't possibly live up to. I am flattered but this is hyperbole. This is not truth. I do a lot of charity work, but I am no saint. I can be mean and I can be hurtful. I am capable of doing vengeful things that bring others pain. I am not absolved of these sins by volunteering some time to a homeless shelter. I get good grades, but I am no genius. I make mistakes, I write bad papers and I say stupid things. There are real limits to what I can accomplish - I am not a man of infinite capabilities. The image that my parents paint of me is not held accountable to facts or truth. I am not the saintly scholar destined to solve world hunger while simultaneously curing cancer and being Prime Minister. This is not who I am, but I know this, and I can make my peace with it by being honest with myself. What I cannot make my peace with, what frustrates me to the limits of my apparent sainthood, is when my parents shift these invented expectations onto my unsuspecting younger brother. It is not fair for him to be measured by some fictional yardstick.

I watch my parents go over his homework and I see the way that they accost him. "Only an 85%! What are you going to do with your life? Why can't you be more like your older brother?" I understand that they want to push him to do better but I can't help but feel that comparing him to an image of a person that never existed is not the right way to do it. They fail to see the value of his accomplishments and the extent of the effort that my brother invests in trying to please them. My brother loses a ball-glove and all I hear for three days is "Why can't you be more responsible like your older brother!" If only my parents knew the number of items that I had misplaced and conveniently
managed to never let them find out about. I try and explain to my parents that the image they have of me is a false one but they won't hear of it. They call me too modest and tell me to stop putting myself down. It still escapes me how trying to explain how flawed I am could make me seem more perfect - perhaps if I was really perfect I might be able to understand. What makes matters worse is that my brother buys into these lies. I hear him talk about how he thinks he'll never live up to me. How he thinks that he is never going to accomplish anything or be anyone important. This is the effect that this environment has on him and it is completely unjust. I try to encourage him that is he is talented and that he is brimming with potential. It isn't a difficult thing to do. He is. It is just simply being suppressed. I fear that my going away to university next year will only exacerbate this situation. I can't possibly imagine what kind of god-like image my parents will have constructed unobstructed by me trying to beat the truth into their imaginings.

Going away to university is going to be very difficult for me because of this fear. I worry about what three more years under this ever-accelerating shadow will do to him. I tried to tell him the other day just how much I am going to miss him and how great I think that he is. He told me quite sharply that he couldn't understand how I could possibly miss him seeing as how I never spend any time with him and then he asked if I was being sarcastic about whether I thought he was really great. This is what this false image has done to him - my fictional alter-ego. Looking back I guess I never fully realized the severity of the problem until now - until it has become too late to fix it. I wish that I had spent more time with him - I wish that I tried to encourage him more. Anything that would mean he didn't harbor this simmering resentment against me. I wish
that I had gone and played hockey on the street with him when he had asked me too.

Helped him to pick out his goalie pads. These are the memories I should have - not some
95% on a social studies test. They say that hindsight is 20/20. What the legions of
people who spout that cliché don't tell you is just how painful that revelation can really
be.

I want my parents to see who I really am. Flawed. Ordinary. Run of the mill.

Stock and file, average and unremarkable. I am as "dime a dozen" as every other word
in my last sentence. If only my parents could just rein in their image of me and pepper in
a grain of truth. Maybe that shadow would shrink just enough that my brother might be
able to get some sunlight. For now that doesn't seem to be a possibility. I have wracked
my seemingly extraordinary mind for an answer but I must admit that I have none. I turn
my prayers over to whoever out there is truly perfect - I hope you do what needs to be
done to let my younger brother escape from the shadows.
### 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.

### RATIONALE

On the *Initial Planning* page, the student identifies two guiding questions, “What is the brothers perception of himself?” and “How does he want his brother to see him?” (1), as the basis for an **insightful exploration of the topic**. In exploring these questions, the student examines the overt disconnect between the parents’ idealistic view of the narrator and how he views himself, and, in turn, the implications of these contrary perceptions for the younger brother. The student’s assertion that “There are real limits to what I can accomplish - I am not a man of infinite capabilities” (3) demonstrates a **confident and discerning** self-assessment in contrast to his parents’ perception of him as the “saintly scholar” (3).

The interplay between the narrator’s modest self-awareness and the parents’ inflated perception of him as one “destined to solve world hunger while simultaneously curing cancer and being Prime Minister” (3) is **insightfully** explored through the narrator’s consideration of the impact on his “unsuspecting younger brother” (3) and how “It is not fair for him to be measured by some fictional yardstick” (3). Ultimately, the student develops the conclusion that “I want my parents to see who I really am. Flawed. Ordinary. Run of the mill. Stock and file, average and unremarkable” (5).

The narrator’s illustrations of how the parents “accost” (3) the younger brother over his homework and question his maturity “‘Why can’t you be more responsible like your older brother!’” (3) provide **precise support** and examples of how the older brother is upheld as “something that is larger than life” (3). This image of perfection is juxtaposed with the confession that “If only my parents knew the number of items that I had misplaced and conveniently managed to never let them find out about” (3–4). Furthermore, the implicit connection to the poem through references to “apparent sainthood” (3), a “ball-glove” (3), “this ever-accelerating shadow” (4), and an “escape from the shadows” (5), coupled with the subtle allusion to Biff Loman as the narrator considers himself “as ‘dime a dozen’ as every other word in my last sentence” (5), **aptly reinforces the student’s ideas and impressions.**

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**E**
SCORING CRITERIA | RATIONALE
---|---
Presentation (E) | The student’s response, defined as a “Personal Essay” (1), and “Personal Metaphor” (1), employs numerous **precise stylistic choices** to create a **convincing voice** and an **adept tone** that seems to blur the distinctions between personal essay, personal memoir, and creative writing and may best be described as a hybrid “creative-nonfiction” format.

The student’s response, defined as a “Personal Essay” (1), and “Personal Metaphor” (1), employs numerous **precise stylistic choices** to create a **convincing voice** and an **adept tone** that seems to blur the distinctions between personal essay, personal memoir, and creative writing and may best be described as a hybrid “creative-nonfiction” format.

- 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.

In representing the perspective of the narrator who perceives himself as fallible despite being held up as “the saintly scholar destined to solve world hunger” (3), the student establishes the opening metaphor that “Everybody in my life blows me up. They stretch me, inflate me and contort me into something that is larger than life” (3). This image is subsequently shattered by the student’s blunt statements that “I am flattered but this is hyperbole. This is not truth” (3). The student further utilizes **precise stylistic choices** such as parallelism, repetition, and balance to create a forthright and **convincing voice**: “I can be mean and I can be hurtful” (3) and “I get good grades, but I am no genius. I make mistakes, I write bad papers and I say stupid things” (3). In drawing attention to the plight of the younger brother, the narrator creates a feeling of empathy and understanding: “I try to encourage him that is he is talented and that he is brimming with potential. It isn’t a difficult thing to do. He is. It is just simply being supressed” (4). The use of the short declarative sentence **precisely** captures the student’s honest assessment and **adept tone**.

The **unifying effect is skillfully developed** through the student’s sustained focus on the apparent differences between the “image that my parents paint of me” (3) and the truth, and how they “shift these invented expectations onto my unsuspecting younger brother” (3). The student reflects on how the parents “fail to see the value of his accomplishments and the extent of the effort that my brother invests in trying to please them” (3) and expresses the “fear that my going away to university next year will only exacerbate this situation” (4). Ultimately, the student expresses the prayerful “hope” (5) that something will be done “to let my younger brother escape from the shadows” (5). **The convincing voice and precise choices combine to create an excellent and skillful response.**
Examples of Students’ Writing with Teachers’ Commentaries

English Language Arts 30–1, June 2012
Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory (S)

<table>
<thead>
<tr>
<th>Literary Text and Text Creator</th>
<th>The Glass Roses</th>
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<tbody>
<tr>
<td></td>
<td>Alden Nowlan</td>
</tr>
</tbody>
</table>

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.

Stephen has conflict with his perception of himself because he compares and judges himself by those that are around him. Setting and conditions made it hard for him to come up with his own identity and way to perceive himself. Not as manly as his father tries to be more manly than Leka, but partially still sees himself as a child. Isolation, work, cold weather, expectations cause Stephen’s self perception to be controlled by how his peers view him.
Critical/Analytical Response to Literary Texts Assignment

Personal Reflection on Choice of Literary Text

Stephen's identity influenced by the views of
- his father and the other woodcutters
- [illegible]
- the environment - outside and inside his head
Identity and self-perception is an important part of human life, specifically in the teenage years when one is expected to mature and learn about the world as well as themselves. One's identity can be a factor of many things, including where they were born, where they live, their culture, their skin color, their body shape, their level of self-esteem, and the way outside sources view them. However, under certain circumstances, these factors can be restricted to only a few that control how an individual views themself. This idea is present in Alden Nowlan's short story "The Glass Roses", where the teenaged protagonist Stephen struggles with how to see himself as a person amidst the pressures of a job as a pulp cutter in the harsh northern Canadian winter. The story shows that when forced into a situation that places unusual requirement and expectations on them, the self-perception of young men is influenced largely by their surroundings and the people around them.

One of the biggest influences to Stephen's personal identity is how he is viewed by his father the camp foreman and the rest of the lumberjacks working in the camp. It can be assumed that Stephen is at the camp because of his father, as many times in the story it is shown that he does not really want to be there. This shows that his father wants Stephen to become a man, and work a man's job. This places a lot of pressure on Stephen to toughen up and get used to the work and the lifestyle, which in turn creates his feeling of despair that he cannot work as well as the other men at the camp. The stress that the situation puts on him causes his comparison of the burly workers with their ox-like shoulders to his own willowy and fragile body and his disbelief that any of the other workers feel pain like his to become part of his own identity, as a weak boy that is not meant to be a lumberjack. At the same time, he still tries to act like the man he is.
Example Scored Satisfactory (S)

supposed to be, telling himself he is not supposed to listen to fairy tales or tender
apologies. These examples show that the expectations of Stephen's father and the way
Stephen is seen by the lumberjacks strongly influence his self-perception.

Stephen's personal identity is also affected by the presence and views of Leka, the
Polack. Leka provides strong contrast to the other woodcutters, being a foreigner, and
becomes friends with Stephen due to the similarities between the two workers that do not
fit in with the rest. Stephen perceives himself differently around Leka than he does
around the other workers, as even though he tries to live up to the expectations of
becoming a man, he cannot help but be fascinated by Leka's stories. Controlled by his
father's influence on him and determination to be manly, at times Stephen disregards
what Leka says and tells himself that he should be working instead of listening to stories.
Other times, Stephen allows Leka's influence on him to dominate his ideas, agreeing with
Leka's desire to travel and engrossing himself in Leka's stories. Leka's influence on
Stephen's identity is proven when Stephen tells Leka that the glass roses were not a silly
thing to remember. This shows Stephen's inner love for beauty and peace, brought out by
the presence of a friend in a harsh atmosphere. This is also shown by Leka telling
Stephen that "the world won't end if it takes us all day to cut down this tree", giving
Stephen something to think about other than his father's expectations and showing that
Leka believes Stephen should not just be controlled by his father. This also helps to lower
the stress of the situation for Stephen, and allows him to more easily develop his own
identity.

Also, Stephen's self-perception is influenced a great deal by the surroundings in
which he is isolated. The freezing cold winter, the gusting wind, and the rickety shack in
which the workers live tell Stephen, without words, that he does not belong there. His living conditions at the camp are ones that Stephen does not want, are hard for him to handle, and contribute to his self-perception similarly to the comparison of him and the other workers. As Leka said, "God created this country to teach men humility": the environment and weather add an air of meekness to Stephen's self-perception. There is evidence of this in the fact the sound of the wind blowing outside the bunkhouse is enough to make him shiver, and how he wishes he had a disease so he would be able to leave the camp. All of these factors contribute to the environment inside Stephen's head, a dilemma of which influence on his identity would be best for him to embrace, which is displayed at the end of the story in Stephen's need to decide whether to wake Leka from his nightmare or ignore him like Stephen's father wants.

In Alden Nowlan's short story "The Glass Roses", the idea that a teenager's self-perception is influenced by how they are perceived by others that surround them in a situation involving high expectations is developed through the character Stephen and his relationships with the lumberjacks at the camp, the foreigner Leka, and the environment he is surrounded in. Through the pressure from the lumberjacks to become a man, influence from Leka to focus more on enjoying life, and the harsh effect of the setting, Stephen faces conflict to try and control his identity and self-perception.
SCORING CRITERIA | RATIONALE
---|---
**Thought and Understanding (S)**
- Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic.
- Literary interpretations are general but plausible.

The student begins with the **relevant and straightforward** idea that “Identity and self-perception is an important part of human life, specifically in the teenage years when one is expected to mature and learn about the world as well as themselves” (3). In doing so, the student establishes a context for a discussion of Alden Nowlan’s short story “The Glass Roses” and how “the teenaged protagonist Stephen struggles with how to see himself as a person amidst the pressures of a job as a pulp cutter in the harsh northern Canadian winter” (3). The student demonstrates a **generalized comprehension of the literary text and the topic** through the thesis: “The story shows that when forced into a situation that places unusual requirement and expectations on them, the self-perception of young men is influenced largely by their surroundings and the people around them” (3).

A **generalized** analysis of the story is provided through the presentation and discussion of three factors that function as “influences to Stephen’s personal identity” (3): “how he is viewed by his father the camp foreman and the rest of the lumberjacks working in the camp” (3), “the presence and views of Leka, the Polack” (4), and finally “by the surroundings in which he is isolated. The freezing cold winter, the gusting wind, and the rickety shack in which the workers live” (4–5).

This essay conveys the **general but plausible literary interpretation** that “Through the pressure from the lumberjacks to become a man, influence from Leka to focus more on enjoying life, and the harsh effect of the setting, Stephen faces conflict to try and control his identity and self-perception” (5).
### Supporting Evidence (S)

- Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness.
- A reasonable connection to the student’s ideas is suitably maintained.

### Rationale

The student’s generalized idea, “when forced into a situation that places unusual requirement and expectations on them, the self-perception of young men is influenced largely by their surroundings and the people around them” (3), is reinforced through appropriately chosen support about the perceptions of Stephen’s father and the lumberjacks, the influence of Leka, and the impact of the physical setting.

The student includes adequate support for how the perceptions of the men affect Stephen’s own views of himself: “The stress that the situation puts on him causes his comparison of the burly workers with their ox-like shoulders to his own willowy and fragile body and his disbelief that any of the other workers feel pain like his to become part of his own identity, as a weak boy that is not meant to be a lumberjack” (3). The student establishes Leka’s impact with the general support:

> Other times, Stephen allows Leka’s influence on him to dominate his ideas, agreeing with Leka’s desire to travel and engrossing himself in Leka’s stories” (4).

A reasonable connection to the student’s ideas about the impact of the physical setting on Stephen is suitably maintained: “living conditions at the camp are ones that Stephen does not want, are hard for him to handle, and contribute to his self-perception similarly to the comparison of him and the other workers” (5).

The student deals with the ending of the short story in a way that is acceptable but lacks persuasiveness. The student alludes to the existence of Stephen’s dilemma by stating that he must “decide whether to wake Leka from his nightmare or ignore him like Stephen’s father wants” (5), but does not explore the implications of this situation. In total, through appropriately chosen supporting evidence, the student suitably maintains a reasonable connection to the ideas presented.
## SCORING CRITERIA

<table>
<thead>
<tr>
<th>Form and Structure (S)</th>
<th>RATIONALE</th>
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<tr>
<td>• A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately.</td>
<td>The student presents <strong>ideas and details in a straightforward arrangement</strong>. Each body paragraph explains how one of three narrative elements contributes to the protagonist’s “conflict to try and control his identity and self-perception” (5).</td>
</tr>
<tr>
<td>• The unifying effect or controlling idea is presented and maintained generally; however, coherence may falter.</td>
<td>In the first body paragraph, the student notes “that the expectations of Stephen’s father and the way Stephen is seen by the lumberjacks strongly influence his self-perception” (4). In the second body paragraph, the student asserts Leka’s perceptions of him “lower the stress of the situation for Stephen, and allows him to more easily develop his own identity” (4). In the third body paragraph, the student argues <strong>straightforwardly</strong> that “Stephen’s self-perception is influenced a great deal by the surroundings in which he is isolated” (4) and that “the environment and weather add an air of meekness to Stephen’s self-perception. There is evidence of this in the fact the sound of the wind blowing outside the bunkhouse is enough to make him shiver, and how he wishes he had a disease so he would be able to leave the camp” (5).</td>
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<tr>
<td></td>
<td>The student <strong>maintains a general focus on the controlling idea</strong>, and uses the external environment to consider the internal “dilemma” (5) Stephen faces at the camp.</td>
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<td></td>
<td>Ultimately, this <strong>straightforward arrangement provides direction for the discussion</strong>, and the <strong>unifying effect is maintained generally</strong>, as is confirmed by the student’s reiteration of the <strong>appropriately developed controlling idea</strong> in the response’s conclusion: “In Alden Nowlan’s short story ‘The Glass Roses’, the idea that a teenager’s self-perception is influenced by how they are perceived by others that surround them in a situation involving high expectations is developed through the character Stephen and his relationships with the lumberjacks at the camp, the foreigner Leka, and the environment he is surrounded in” (5).</td>
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### EXAMPLE PAPER—Satisfactory

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<tr>
<th>SCORING CRITERIA</th>
<th>RATIONALE</th>
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<tr>
<td><strong>Matters of Choice (S)</strong></td>
<td>Throughout this response, the student’s <strong>diction is adequate</strong> and typified by <strong>straightforward syntactic structures</strong>, as in: “One’s identity can be a factor of many things, including where they were born, where they live, their culture, their skin color, their body shape, their level of self-esteem, and the way outside sources view them. However, under certain circumstances, these factors can be restricted to only a few that control how an individual views themself” (3), “It can be assumed that Stephen is at the camp because of his father, as many times in the story it is shown that he does not really want to be there” (3), and “Stephen’s personal identity is also affected by the presence and views of Leka, the Polack” (4). <strong>Attempts at complex structures may be awkward</strong>, as in: “This is also shown by Leka telling Stephen that ‘the world won’t end if it takes us all day to cut down this tree’, giving Stephen something to think about other than his father’s expectations and showing that Leka believes Stephen should not just be controlled by his father” (4). Overall, <strong>stylistic choices contribute to the creation of a conventional composition with an appropriate voice</strong>: “This shows Stephen’s inner love for beauty and peace, brought out by the presence of a friend in a harsh atmosphere” (4) and “All of these factors contribute to the environment inside Stephen’s head, a dilemma of which influence on his identity would be best for him to embrace, which is displayed at the end of the story in Stephen’s need to decide whether to wake Leka from his nightmare or ignore him like Stephen’s father wants” (5).</td>
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</table>
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Matters of Correctness (S)</th>
<th>RATIONALE</th>
</tr>
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<tbody>
<tr>
<td>• This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics.</td>
<td>While the student demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics, there are occasional lapses in control and minor errors in sentences such as, “Identity and self-perception is an important part of human life” (3) and “The stress that the situation puts on him causes his comparison of the burly workers with their ox-like shoulders to his own willowy and fragile body and his disbelief that any of the other workers feel pain like his to become part of his own identity, as a weak boy that is not meant to be a lumberjack” (3). However, the communication remains clear.</td>
</tr>
<tr>
<td>• There may be occasional lapses in control and minor errors; however, the communication remains clear.</td>
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S
Discuss the idea(s) developed by the text creator in your chosen text about the interplay between how individuals perceive themselves and are perceived by others.

Biff/himself \(\rightarrow\) Normally, a bit insecure of reality.
Willy/Biff \(\rightarrow\) Failure, lost potential, given up everything.
Linda/Biff \(\rightarrow\) In between.

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).

Willy/himself \(\rightarrow\) Successful, caring, considerate
Biff/Willy \(\rightarrow\) Selfish, delusional, fake
Charley/Willy \(\rightarrow\) Unfortunate, struggling, helpless
Linda/Willy \(\rightarrow\)
English Language Arts 30–1, June 2012
Critical/Analytical Response to Literary Texts Assignment

Example Scored Proficient (Pf)

Initial Planning

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

Literary Text and Text Creator

______________________________________________________

______________________________________________________

______________________________________________________

______________________________________________________

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

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

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

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(Page 2 of 7)
Example Scored Proficient (Pf)

Biff — normal, understands reality, will eventually figure out his life
Others — failure, lost, not driven, disappointment

Relationship — Willy's view is jaded, Biff is different than Willy wanted because of Willy

Willy — successful, caring, compassionate
Others — selfish, delusional, fake

Relationship — Willy is driven by an unreachable dream and is unable to see reality
How Differing Perceptions Affect Relationships

The way one sees themself commonly differs from how others perceive them. This is explicable, because no one knows a person better than themselves - even the closest friends can have certain variances in their interpretations of the other. To some, one might seem selfish. However, that person may see themself as proud and accomplished. One might see themselves as compassionate, while others could view them as ostentatious. Every deed an individual does shapes how others view them. In the play "Death of a Salesman" by Arthur Miller, Willy and Biff are two people who see themselves very differently than the other views them to be. This causes clashes and conflicts in their relationship, because neither can understand why the other seems superficial and insincere. The relationship between how one views themselves and how they are perceived by others exists in that they are usually intertwined with certain events and actions. Biff's opinion of his father originated based on one event, and because of this his perception magnified into a larger distrust. Willy's opinion of the adult Biff was formed off of the comparison between his life growing up and in the present. This shows how one's perception of another can be easily jaded, and differ greatly from that person's elucidation of themself.

Biff was a star growing up. His self-image was habitually inflated by his father, who would frequently tell Biff he was very talented and had profuse potential. During childhood, the two had a collective understanding of Biff's character. Willy believed that Biff was the best, and because of this, Biff similarly believed very highly of himself.
However, it only took one incident for this to change entirely. When Biff walked in on his father betraying his mother, Biff’s entire perception of himself changed. Since he could no longer trust his dad, he would not trust the words Willy had always said about Biff. It didn’t take long for Biff to lose all motivation and drive, and he became a depressed, listless man. For a short time, Biff was lost, and he would admit this. Traveling from job to job, doing a little bit of nothing here and there, Biff was trying to figure out who he was - because at that point even he had no idea what he was becoming. When he returns home in his thirties, he is determined to start a life for himself. Biff may not be as driven as he was during high school, but he has some motivation to become something better. However, Biff also has a grasp on reality, understanding that the American Dream is nearly impossible to attain. Willy does not comprehend this, and he frequently calls Biff out on being lazy. The rift between these two men is partly due to the discrepancies in their perception of Biff. Because they differ so greatly, Willy and Biff cannot get along. While Biff sees himself as someone who will eventually figure out his life, and meanwhile understand the reality of life, Willy believes that Biff should aim for the American Dream and stop giving up. The disagreements progressively create further conflict, and the two rapidly become antagonists toward each other.

As Willy is a delusional man, his assessment of himself differs immensely from how others view him. Willy perceives himself as a successful family man, always working hard to provide. He considers himself a tremendously efficacious salesman, one who can sell anything. However, this veneer is only apparent to Willy himself, as the rest of his family can see through to the genuine Willy - a deteriorating, fruitless and
pretentious man. Biff knows Willy better than anyone, because he walked in on Willy being unfaithful. Since Biff is the only one who knows about the infidelity, and Willy himself has a diminishing mental state, Biff is likely the best judge on who Willy Loman really is. Since Biff is looking out for Willy and trying to help him, it shows that Biff still does care about his father. However, Willy does not agree with Biff's insinuations and consistently turns away from any advice or concern that Biff may express. Biff's unease for his father does not terminate the conflict between Willy and his son, and if anything it escalates the tension. Willy is so certain that he is the successful man he considers himself to be. Biff's attempt to break down Willy's façade occurs at Frank's Chop House. This is a pivotal moment in the play, and it is the climax of the story. After Biff and his brother, Happy, leave the delusional, babbling Willy alone in the restaurant, he begins to realize his faults. He realizes he is fruitless, and has nothing tangible to offer his family. Because of this, Willy goes to buy seeds. Before he leaves the restaurant he tells Stanley, the man working there, that "Nothing is planted. I haven't got a thing in the ground." This is Willy's realization that the perception he has had of himself for years has been false - he is not successful, because he does not have anything to provide or leave his family should he pass away. The reason he goes to plant seeds is so he will finally have literal fruits of labour. When Biff comes home and sees his father in despair, he apologizes. However, Willy is so delusional at this point that he takes Biff's words and thinks of them as Biff's resignation - that Biff is planning to follow in his father's footsteps just as Willy has always told him to. For this reason, Willy purposefully crashes his car, killing himself so his family will receive insurance money. It is his way of making sure that everyone knows that all he wanted to do was provide for his family. he
knows he has failed, but he hopes that he can make up for it and suicide seems to be his only opportunity to do so. This important event represents how much conflict different perceptions can create, and how they can impact others. Although it was not Biff's fault that his father died, the way Biff perceived Willy shaped the way everything turned out.

"Death of a Salesman" is a play about many different perceptions. Each character views themself differently than how other see them. Biff sees himself as a man who is slowly figuring out his life. He understands real life and knows that searching for unachievable dreams is injudicious. His father sees Biff as foolish and lazy - he thinks Biff is capable of achieving the American Dream. This was always Willy's goal, but Biff can see why that choice was unwise. Willy sees himself as successful, when in turn he is a man who is selfish and delusional. Willy's goals were never achieved and ended in disrupting his state of mind. The play illustrates how differing perceptions can affect people's lives greatly.
### SCORING CRITERIA

<table>
<thead>
<tr>
<th>Thought and Understanding (Pf)</th>
<th>RATIONALE</th>
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<tr>
<td>• Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic.</td>
<td>The student makes a <strong>considered</strong> decision to focus on Willy and Biff as “two people who see themselves very differently than the other views them to be” (4). The student goes on to assert that “This causes clashes and conflicts in their relationship, because neither can understand why the other seems superficial and insincere” (4), that “The disagreements progressively create further conflict, and the two rapidly become antagonists toward each other” (5), and that “Although it was not Biff’s fault that his father died, the way Biff perceived Willy shaped the way everything turned out” (7). These literary interpretations demonstrate a <strong>competent comprehension of the literary text</strong> in light of the <strong>topic</strong>.</td>
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<tr>
<td>• Literary interpretations are revealing and sensible.</td>
<td>The student’s recognition that “The relationship between how one views themselves and how they are perceived by others exists in that they are usually intertwined with certain events and actions” (4) is <strong>thoughtful and considered</strong>, as are the ideas that “Biff’s opinion of his father originated based on one event, and because of this his perception magnified into a larger distrust” (4), and that “Willy’s opinion of the adult Biff was formed off of the comparison between his life growing up and in the present” (4). By juxtaposing the perceptions Willy and Biff have of each other, and in exploring the consequences of those differing perceptions, the student offers <strong>revealing and sensible literary interpretations</strong>. The student understands that despite Willy and Biff’s “collective understanding of Biff’s character” (4) when Biff was young, “it only took one incident for this to change entirely” (5) and after that “Biff’s entire perception of himself changed” (5) and “he could no longer trust his dad” (5). In a <strong>considered</strong> fashion, the student establishes a further connection, and demonstrates a <strong>competent comprehension</strong>, asserting that “Biff knows Willy better than anyone, because he walked in on Willy being unfaithful” (6) and that “Biff is likely the best judge on who Willy Loman really is” (6).</td>
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**Pf**
Supporting Evidence (Pf)

- Support is specific and well chosen to reinforce the student’s ideas in a persuasive way.
- A sound connection to the student’s ideas is capably maintained.

### RATIONALE

The student chooses supporting evidence that focuses on character rather than plot, and selects examples of internal and external conflicts between Willy and Biff that highlight their perceptions of each other. The student begins by establishing the context for the fracture in Willy and Biff’s relationship by efficiently synthesizing support regarding Biff’s youth: “Biff was a star growing up. His self-image was habitually inflated by his father, who would frequently tell Biff he was very talented and had profuse potential” (4), and “Willy believed Biff was the best, and because of this, Biff similarly believed very highly of himself” (4).

The student then centres on details of the play that occur after “Biff walked in on his father betraying his mother” (5), the moment that initiates the conflict of perceptions. Details related to Biff being “lost” (5), “Traveling from job to job” (5), and “trying to figure out who he was” (5) are well chosen and persuasive. Details related to Willy’s realizations “at Frank’s Chop House” (6), the “pivotal moment in the play” (6), are specific and include the details of Biff and Happy leaving “the delusional, babbling Willy alone in the restaurant” (6), where “he begins to realize his faults” (6), and recognizes his need “to buy seeds” (6).

The integration of interpretation and literary detail ensure a sound connection between supporting evidence and the student’s ideas that is capably maintained: “Willy and Biff cannot get along. While Biff sees himself as someone who will eventually figure out his life, and meanwhile understand the reality of life, Willy believes that Biff should aim for the American Dream and stop giving up” (5), and “Before he leaves the restaurant he tells Stanley, the man working there, that ‘Nothing is planted. I haven’t got a thing in the ground.’ This is Willy’s realization that the perception he has had of himself for years has been false – he is not successful, because he does not have anything to provide or leave his family should he pass away” (6).
SCORING CRITERIA | RATIONALE
--- | ---
Form and Structure (Pf) | The student establishes a purposeful arrangement of ideas and details in the introduction by outlining the basis for Biff and Willy’s differing perceptions of each other in that “Biff’s opinion of his father originated based on one event, and because of this his perception magnified into a larger distrust” (4) and that “Willy’s opinion of the adult Biff was formed off of the comparison between his life growing up and in the present” (4). In exploring the consequences of these differences, the student employs transitions within paragraphs to establish the interconnectedness of the two men’s perceptions: “Because they differ so greatly” (5), “However, this veneer is only apparent to Willy” (5), and “For this reason” (6).

The student creates a controlled discussion by focusing first on Biff, and the events that established and then altered his perception of self, coherently sustaining the controlling idea through the assertion that “The rift between these two men is partly due to the discrepancies in their perception of Biff” (5). The student then moves to a longer controlled discussion of Willy in which his perception of “himself as a successful family man, always working hard to provide” (5) is altered as he realizes what “the rest of his family can see” (5) that “he is fruitless, and has nothing tangible to offer his family” (6). Again the student coherently maintains the controlling idea by focusing on Biff’s role in his father’s realizations: “Biff’s unease for his father does not terminate the conflict between Willy and his son, and if anything it escalates the tension” (6). The student concludes by reiterating purposefully the essential difference between Biff and Willy. Biff “understands real life and knows that searching for unachievable dreams is injudicious” (7); Willy “sees himself as successful, when in turn he is a man who is selfish and delusional” (7).
# Critical/Analytical Response to Literary Texts Assignment

## EXAMPLE PAPER—PROFICIENT

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<thead>
<tr>
<th>SCORING CRITERIA</th>
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<tbody>
<tr>
<td><strong>Matters of Choice (Pf)</strong></td>
<td>The student frequently offers <strong>specific diction</strong>: “compassionate” (4), “clashes and conflicts” (4), “intertwined” (4), “magnified” (4), “collective understanding” (4), “motivation” (5), “veneer” (5), “escalates” (6), “façade” (6) “tangible” (6), and “disrupting” (7). The student employs a variety of <strong>syntactical structures that are generally effective</strong> including: “Biff was a star growing up” (4), “However, Biff also has a grasp on reality, understanding that the American Dream is nearly impossible to attain” (5), and “When Biff comes home and see his father in despair, he apologizes” (6). The student establishes an analytic <strong>voice</strong> in the initial sentences of the opening paragraph. “The way one sees themself commonly differs from how others perceive them. This is explicable, because no one knows a person better than themselves – even the closest friends can have certain variances in their interpretations of the other” (4), and maintains that <strong>capable voice</strong> throughout the introduction and the response. The student also employs the literary present, except for the considered recognition that the past verb tense is required for the discussion of Biff’s youth at the opening of the first body paragraph. The creation of voice, along with other stylistic choices such as “diminishing mental state” (6), “the delusional, babbling Willy” (6), “literal fruits of labour” (6), and “follow in his father’s footsteps” (6), <strong>contribute to a considered composition.</strong></td>
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<tr>
<td><strong>Pf</strong></td>
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**Critical/Analytical Response to Literary Texts Assignment**

**EXAMPLE PAPER—PROFICIENT**

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<td><strong>Matters of Correctness (Pf)</strong></td>
<td>The writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics, especially given the predominance of compound and complex sentence constructions: “Willy does not comprehend this, and he frequently calls Biff out on being lazy” (5), and “Since Biff is looking out for Willy and trying to help him, it shows that Biff still does care about his father” (6), and “After Biff and his brother, Happy, leave the delusional, babbling Willy alone in the restaurant, he begins to realize his faults” (6), and “It is his way of making sure that everyone knows that all he wanted to was provide for his family” (6). Considering the length and complexity of the response, minor errors related to use of the reflexive pronoun “himself” and “themself,” comma usage before “because,” and connotation in diction are understandable given the circumstances of first draft writing.</td>
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</table>
Critical/Analytical Response to Literary Texts Assignment

Initial Planning

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

Literary Text and Text Creator

A Dollhouse

Henrik Ibsen

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.
Critical/Analytical Response to Literary Texts Assignment

Example Scored Excellent (E)

Facade = how others see her

Personal Reflection on Choice of Literary Text

1) Complete compliance to T’s wishes

- Pet names -> caged by how she views her as consequently, her archetype

- Dependent, repressed, toy individual

- Dollhouse title -> she is a doll -> toyed

- To be father, the husband -> both see

- Deems acceptable -> model of what they view as perfect

2) Conflict, response

- T’s letter -> questions who she is

- Begins to see restrictions of her role

- Doors -> closed -> only ppj & coming in

- Arrival paralels that her und. of self in soc based on how they see world

- Limited by role into room where duties lie -> self-perception limited by others

- Mailbox, key, tarantella

- Trying to gain control

3) Result & Effect, Central Idea

- Cannot build relationship on personal

- Ground of self & world

- Must immerse self in soc to truly

- understand self & soc.

- Open door to closes shut by self

- Sees self as misled, but strong

(Page 2 of 7)
Individuals often find the definition of identity complex and difficult to comprehend. A balance must be struck between the competing concepts that a person identity is founded on how they view themselves, or how others perceive them to be. During the 19th century, strict adherence to archetypal roles was expected. Who an individual was, how they interacted with others, and their status in society, was determined through the judgement of others and subsequently, the archetypal roles they were placed in. For Nora Helmer, the stereotype mother and wife in a middle-class society, she derives her sense of identity and self-perception from how others see her. Her adoption of how others view her in her identity is evident when she adheres to social conventions and fulfills the roles that brands her as the typical female in the 19th century. However, Henrik Ibsen explores in his modern drama, A Dollhouse, the idea of how an individual perceives themselves is the determining factor in their identity. The evolution of how Nora views herself parallels her change in identity and ability to triumph over the restrictions her archetype imposes on her.

The play opens with Nora portrayed as immature and dependent on her husband, Torvald. She openly begs for money from Torvald and is jubilant when he complies to her wishes, similar to a child whooping with glee in success. Additionally, she sneaks macaroons behind Torvald’s back, aware that he would be angered by such defiance in front of him. These events effectively demonstrates that Nora is in complete compliance to Torvald’s wishes as the stereotypical 19th century wife should be. It can be seen that she complies with the social standards concerning her role as the typical wife where she is dependent on her husband, financially and emotionally, willingly fulfilling her.
archetypal role. Furthermore, Nora acts similarly in situations with others. She depends on Christine Linde for help in mending her dress, and turns to Dr. Rank for help initially with presumably, money to pay off her loan from Krogstad. Essentially, the way in which she is treated by those around her, namely Torvald, Dr. Rank, and Linde, pushes their view of her as an individual onto her. Nora becomes the embodiment of what others believe how she should act in different situations. How others view her becomes how she views herself, and the identity she puts on. In a sense, because society expects her to act as the typical female should, Nora pulls on a facade to comply to these social conventions. This is demonstrated clearly though the title itself. A dollhouse suggests plasticity and this parallels Nora's feigned persona and rigid adherence to her role.

Moreover, a doll is the epitome of perfection, smooth and unmarred. Likewise, Nora is the image of the perfect wife and mother in 19th century middle class society. However, she is just that, an image that others have moulded her to be. Nora is judged at face value and placed into an archetypal role that limits her freedom as an individual, her perception of self the mirror image of how others view her. Her identity is merely the plastic face she puts on that is the typical female archetype society expects her to put on: childish, dependent, and attractive wife.

As a result of Nora's plastic exterior, she is isolated from reality, from the society around her. The dilemma springing from Krogstad's blackmail pushes her to question how much she really understands about society, her marriage, herself, and essentially, her place in society. She learns from Krogstad that everything she believed true and moral in society were false where, "the law does not care about motives" even though she forged a signature only to attain a loan that saved Torvald's life. She finds that her sense of
morality and justice is inverted and her dependence on others renders her powerless in the face of adversity. As she attempts to handle Krogstad's threat with maintaining her facade, she begins to see the restrictions of her role in marriage and in society. On the literal level, she is unable to obtain the mail box key from Torvald and prevent him from reading Krogstad's letter revealing the truth about her forgery. On a more metaphorical level, the key represents the truth about her marriage and herself. Because Torvald is the one who holds the key, Nora is never able to see the truth of how restricted she is, nor allowed to understand the world around her. Her sense of herself is in the hands of Torvald who manipulates her and models her to feel she must be the typical wife. Her self-perception stems from Torvald who controls all aspects of her identity by imposing his views concerning her. The doors are also symbolic of her restrictions in the room where she is limited by her social role into one specified placed where all her duties lie. Her inability to leave the room parallels that her self-perception and understanding of the world outside hers as limited by others. Throughout the majority of the play, Nora does not leave nor enter through the doors, instead, only close friends and Torvald arrive and exit through the doors. Character arrivals is analogous with the idea that her understanding of self, her understanding of her place in society is orientated around how others see her and society. Nora's perception of self and society is thus coloured by how others views her. Nora's realization of this throws her sense of self-perception into chaos where she struggles to comprehend who she is and her place in her marriage and in society. The dilemma between her belief in her strong and resourceful nature in saving Torvald, and others seeing forgery as criminal highlights how isolated from society and
reality Nora truly is. She learns that her entire marriage and identity is based on a feigned persona built to comply with the standards of her archetypal role.

As the play unfolds, Nora finds that one cannot build a sense of understanding of self and society on a feigned persona. This revelation is evident where her frantic tarantella dance demonstrates her attempt to find control and security in her marriage with Torvald again. Her increasingly more rapid dancing and her hair unraveling from its hold portrays her struggle to come to terms with how she views herself with how others view her. It marks her beginning to deter from her archetypal role to come to terms with the discrepancy between understanding of self and how others see her. In the end, when Torvald does not "take it all upon himself" as he promised, but instead blamed Nora for having to "suffer ruin and humiliation for the weakness of a woman", Nora realizes that her perception of self was skewed by how others saw her and subsequently limited her into the respective female archetype. She found that by adopting the views of others, she built a feigned persona to adhere to social conventions which resulted in her further isolation from society and deepened the divide in her perception of herself and how others saw her. To truly be herself, she must break away from the stifling expectations others places on her and experience reality independent from her previous identity as the typical 19th century mother and wife. Thus, Nora finally able to open and close the door herself when she departs from the Helmer household. She is finally able to see herself clearly as the repressed and dehumanized role she fulfilled and experience personal growth freely for the first time. The ability to overcome the door that originally restricted her is finally opened only through her realizing that how she views herself as a strong and
Example Scored Excellent (E)

independent individual can triumph the views imposed on her by others as the meek and
doll-like woman.

During the 19th century wherein Henrik Ibsen wrote the modern drama, A
Dollhouse, an individual's self-perception and sense of identity stemmed from how others
viewed them and the subsequent roles they were placed in. This holds true for Nora, who
originally sees her place in society as the typical wife and mother in middle class society.
How others judge her determines the female archetypal role she is to fulfill. Essentially,
she adopts how others see her into her identity and builds a feigned persona in
compliance to the social norms. As the play progresses, Nora begins to see the disparity
between her self-perception and how others see her in limiting her freedom as an
individual. Henrik Ibsen explores these two contending aspects and how an individual
views themself enables them to triumph over the limitations imposed by how others
perceive them as.
English Language Arts 30–1, June 2012
Critical/Analytical Response to Literary Texts Assignment

EXAMPLE PAPER—EXCELLENT

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<thead>
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<tbody>
<tr>
<td>Thought and Understanding (E)</td>
<td>In the introduction, the student begins with the carefully considered observation that, in nineteenth century society, “strict adherence to archetypal roles was expected” (3). Given this social norm, the student goes on to offer an insightful controlling idea about Nora Helmer of Ibsen’s <em>A Doll’s House</em>: “The evolution of how Nora views herself parallels her change in identity and ability to triumph over the restrictions her archetype imposes on her” (3). The student fleshes out the argument by examining how Nora initially “derives her sense of identity and self-perception from how others see her” (3). Early in the play “Nora is in complete compliance to Torvald’s wishes” (3), and also allows Dr. Rank and Mrs. Linde to impose “their view of her as an individual onto her” (4), so much so that Nora becomes “the embodiment of what others believe” (4). In a perceptive observation, the student notes that Nora is a kind of doll, “the epitome of perfection, smooth and unmarred” (4). However, as a result of this doll image, the student offers the illuminating interpretation that because of her “plastic exterior, she is isolated from reality, from the society around her” (4). The student offers a comprehension of subtle distinctions in the text by considering how Nora discovers that “her sense of morality and justice is inverted” (4–5), and that “her dependence on others renders her powerless in the face of adversity” (5). The student’s ideas are insightful, arriving at an understanding that “Nora realizes that her perception of self was skewed by how others saw her and subsequently limited her into the respective female archetype” (6), and so “To truly be herself, she must break away from the stifling expectations others places on her and experience reality independent from her previous identity as the typical 19th century mother and wife” (6).</td>
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E
Support is astutely chosen, given the student’s initial premise that Nora plays a doll house wife: she “openly begs for money from Torvald and is jubilant when he complies to her wishes” (3); she sneaks macaroons “aware that he would be angered by such defiance” (3); and, she exploits her image of helplessness by depending on “Christine Linde for help in mending her dress” (4). The student then uses Nora’s dilemma with Krogstad to reinforce in a convincing way the idea that “She learns from Krogstad that everything she believed true and moral in society were false where, ‘the law does not care about motives’ even though she forged a signature only to attain a loan that saved Torvald’s life” (4).

A valid connection to the student’s ideas is efficiently maintained as the student synthesizes larger concepts and details into a discussion of Nora’s internal struggle to come to terms with the judgments about her and the need to fulfil preconceived notions. The student recognizes that “On a more metaphorical level, the key represents the truth about her marriage and herself” (5). The symbolic nature of the doors is revealed as the student reinforces Nora’s sense of self “in the hands of Torvald who manipulates her and models her” (5) and how her “inability to leave the room parallels that her self-perception and understanding of the world outside hers as limited by others” (5). This idea is effectively maintained as Nora’s dilemma is “between her belief in her strong and resourceful nature in saving Torvald, and others seeing forgery as criminal” (5).

Support is precise and effectively reinforces the student’s ideas, such as when the revelations come clear to Nora in “Her increasingly more rapid dancing and her hair unraveling from its hold” (6) portraying “Her struggle to come to terms with how she views herself with how others view her” (6). It is clear that when the student returns to the metaphorical connection of opening and closing doors, that Nora has evolved and she sees the “disparity between her self-perception and how others see her in limiting her freedom as an individual” (7).
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<tr>
<td>Form and Structure (E)</td>
<td><strong>A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully.</strong> The student’s planning page is significant in clarifying the scope and shape of the argument. The student links Nora’s “sense of identity and self-perception from how others see her” (3) to how Nora “complies with the social standards concerning her role as the typical wife where she is dependent on her husband, financially and emotionally, willingly fulfilling her archetypal role” (3–4). The argument continues with a shaped arrangement of Nora’s treatment by others, and her “feigned persona and rigid adherence to her role” (4), connecting the “plastic face she puts on” (4), one which is “childish, dependent, and attractive” (4), to Nora’s dilemma over Krogstad’s blackmail which forces her to question her “place in society” (4). The student highlights this dilemma through Nora’s interaction with Torvald and the metaphors of the mailbox key and closing doors. The student’s understanding that “Nora’s realization of this throws her sense of self-perception into chaos where she struggles to comprehend who she is and her place in her marriage and in society” (5) culminates with how “her frantic tarantella dance demonstrates her attempt to find control and security in her marriage with Torvald again” (6). <strong>The controlling idea is effectively sustained and integrated as Nora</strong> is “finally able to open and close the door herself” (6), internalize her perception of self, confront the conflict, respond to the restrictions, and justifiably arrive at her realization that an “independent individual can triumph” (7) over the judgement “imposed on her by others as the meek and doll-like woman” (7). <strong>The unifying effect is effectively sustained</strong> and then summarized in the student’s conclusion.</td>
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### English Language Arts 30–1, June 2012
Critical/Analytical Response to Literary Texts Assignment

**EXAMPLE PAPER—EXCELLENT**

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<tr>
<td>Matters of Choice (E)</td>
<td><strong>Diction is precise</strong> as in: “strict adherence to archetypal roles” (3), “whooping with glee in success” (3), “embodiment of what others believe” (4), “feigned persona” (4), “epitome of perfection, smooth and unmarred” (4), “strong and resourceful nature” (5), and “hair unravelling from its hold” (6). <strong>Syntactic structures are effective and sometimes polished</strong> as in: “The dilemma springing from Krogstadt’s blackmail pushes her to question how much she really understands about society, her marriage, herself, and essentially, her place in society” (4) and “In the end, when Torvald does not ‘take it all upon himself’ as he promised, but instead blamed Nora for having to ‘suffer ruin and humiliation for the weakness of a woman’, Nora realizes that her perception of self was skewed by how others saw her and subsequently limited her into the respective female archetype” (6). <strong>Stylistic choices</strong> such as: “However, she is just that, an image that others have moulded her to be” (4), “On a more metaphorical level, the key represents the truth about her marriage and herself” (5), and “She found that by adopting the views of others, she built a feigned persona to adhere to social conventions which resulted in her further isolation from society and deepened the divide in her perception of herself and how others saw her” (6) <strong>contribute to the creation of a skillful composition with a convincing voice.</strong></td>
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<td>Matters of Correctness (E)</td>
<td>In the response, the student’s writing demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics as in: “Additionally, she sneaks macaroons behind Torvald’s back, aware that he would be angered by such defiance in front of him” (3); “It can be seen that she complies with the social standards concerning her role as the typical wife where she is dependent on her husband, financially and emotionally, willingly fulfilling her archetypal role” (3–4); “As a result of Nora’s plastic exterior, she is isolated from reality, from the society around her” (4); and, “This holds true for Nora, who originally sees her place in society as the typical wife and mother in middle class society” (7). Although there are some errors, generally typographical, the relative absence of error is impressive considering the complexity of the response and the circumstances.</td>
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**E**
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
**Scoring Categories and Scoring Criteria for 2011–2012 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

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong> (E)</td>
<td>The voice created by the student is convincing. Stylistic choices are precise and the student’s creation of tone is adept. The unifying effect is skillfully developed.</td>
</tr>
<tr>
<td><strong>Proficient</strong> (Pf)</td>
<td>The voice created by the student is distinct. Stylistic choices are specific and the student’s creation of tone is competent. The unifying effect is capably developed.</td>
</tr>
<tr>
<td><strong>Satisfactory</strong> (S)</td>
<td>The voice created by the student is apparent. Stylistic choices are adequate and the student’s creation of tone is conventional. The unifying effect is appropriately developed.</td>
</tr>
<tr>
<td><strong>Limited</strong> (L)</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>Poor</strong> (P)</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>

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.**
**Scoring Categories and Scoring Criteria for 2011–2012**

**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 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.”


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**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

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td>Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating.</td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible.</td>
</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td>Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible.</td>
</tr>
<tr>
<td><strong>Limited</strong></td>
<td>Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal.</td>
</tr>
<tr>
<td><strong>Poor</strong></td>
<td>Ideas are largely absent or irrelevant, and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated.</td>
</tr>
</tbody>
</table>

**Insufficient**

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

- the student has written so little that it is not possible to assess Thought and Understanding and/or Supporting Evidence OR
- no reference has been made to literature studied OR
- the only literary reference present is to the text(s) provided in the first assignment OR
- there is no evidence of an attempt to fulfill the task presented in the assignment
Scoring Categories and Scoring Criteria for 2011–2012 Critical / Analytical Response to Texts Assignment (continued)

Supporting Evidence (7.5% of total examination mark)

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

2.3 3.2 4.1 4.2

When marking Supporting Evidence, the marker should consider

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

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

Excellent E
Support is precise and astutely chosen to reinforce the student’s ideas in a convincing way. A valid connection to the student’s ideas is efficiently maintained.

Proficient Pf
Support is specific and well chosen to reinforce the student’s ideas in a persuasive way. A sound connection to the student’s ideas is capably maintained.

Satisfactory S
Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness. A reasonable connection to the student’s ideas is suitably maintained.

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

Poor P
Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student’s ideas is evident.
Scoring Categories and Scoring Criteria for 2011–2012
Critical / Analytical Response to Texts Assignment (continued)

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

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

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

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

**Excellent**

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

**Proficient**

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

**Satisfactory**

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

**Limited**

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

**Poor**

**P**
A haphazard arrangement of ideas and details provides little or no direction for the discussion, and development is lacking or obscure. A unifying effect or controlling idea is absent.
Scoring Categories and Scoring Criteria for 2011–2012
Critical / Analytical Response to Texts Assignment (continued)

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

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

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

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Excellent (E)</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 (Pf)</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 (S)</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 (L)</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 (P)</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>
Scoring Categories and Scoring Criteria for 2011-2012 Critical / Analytical Response to Texts Assignment (continued)

Matters of Correctness (5% of total examination mark)

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

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

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

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

- **Excellent** (E) This writing demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics. The relative absence of error is impressive considering the complexity of the response and the circumstances.
- **Proficient** (Pf) This writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics. Minor errors in complex language structures are understandable considering the circumstances.
- **Satisfactory** (S) This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control and minor errors; however, the communication remains clear.
- **Limited** (L) This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of errors blurs the clarity of communication.
- **Poor** (P) This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. Jarring errors impair communication.