

Examples of the Standards for Students' Writing



from the June 2006

English Language Arts 30–1

Diploma Examination

•

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

This document was written primarily for:

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

Copyright 2006, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, Learner Assessment, 44 Capital Boulevard, 10044 108 Street NW, Edmonton, Alberta T5J 5E6, and its licensors. All rights reserved.

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

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

Contents

Acknowledgements	ii
Introduction	1
English Language Arts 30–1 June 2006 Writing Assignments	3
Personal Response to Texts Assignment	4
Critical / Analytical Response to Literary Texts Assignment	9
English Language Arts 30–1 Part A: Written Response Standards Confirmation	11
Background	11
Impressions from Standards Confirmation June 2006	12
Examples of Students’ Writing with Teachers’ Commentaries	14
English Language Arts 30–1 Personal Response to Texts Assignment, June 2006	14
English Language Arts 30–1 Critical / Analytical Response to Literary Texts Assignment, June 2006	53
Scoring Categories and Criteria	84

Acknowledgements

Publication of this document would not have been possible without the permission of the students whose writing is presented. The cooperation of these students has allowed us to continue defining the standards of writing performance expected in connection with diploma examinations and demonstrating 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: Gary Dogterom, Jeanette Footz, Jim Forrest, Bill Howe, Martha Howson, Paula Lee, Brent McKeown, and Heather Wheatland.

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

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

or by regular mail at

Alberta Education
Box 43
44 Capital Boulevard
10044 108 Street NW
Edmonton, Alberta T5J 5E6

We would be pleased to hear from you.

Introduction

The written responses in this document are examples of English Language Arts 30–1 Diploma Examination writing that received scores of Satisfactory (S), Proficient (Pf), or Excellent (E). These sample responses are taken from the June 2006 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 2006 marking session and that anchor the selection of similar sample responses for subsequent marking sessions in 2006. 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 2006 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 2006 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 2006 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 2006.

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

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

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

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

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

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

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

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

5. For further information regarding student performance on the Part A: Written Response, access the **English Language Arts 30–1 Assessment Highlights for January and June 2006.**

6. Significant changes to the instructions to students, planning pages, and the scoring criteria have been made to Part A: Written Response for January and June 2007. For an example of the new format and scoring criteria, access the 2006/2007 **English Language Arts 30–1 Information Bulletin.**

English Language Arts 30–1 June 2006 Writing Assignments

June 2006

English Language Arts 30–1

Part A: Written Response

Grade 12 Diploma Examination

Description

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

Plan your time carefully.

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

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

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

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

Instructions

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

Additional Instructions for Students Using Word Processors

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

PERSONAL RESPONSE TO TEXTS ASSIGNMENT

Suggested time: approximately 45 to 60 minutes

Carefully read and consider the texts on pages 4 to 7, and then complete the assignment that follows.

from *The Introduction*

Lily Everit saw Mrs Dalloway bearing down on her from the other side of the room, and could have prayed her not to come and disturb her; and yet, as Mrs Dalloway approached with her right hand raised and a smile which Lily knew (though this was her first party) meant: 'But you've got to come out of your corner and talk,' a smile at once benevolent and drastic, commanding, she felt the strangest mixture of excitement and fear, of desire to be left alone and of longing to be taken out and thrown down, down into the boiling depths. But Mrs Dalloway was intercepted; caught by an old gentleman with white moustaches, and thus Lily Everit had two minutes respite in which to hug to herself, like a spar in the sea, to sip, like a glass of wine, the thought of her essay upon the character of Dean Swift which Professor Miller had marked that morning with three red stars; First rate. First rate; she repeated that to herself, but the cordial was ever so much weaker now than it had been when she stood before the long glass being finished off (a pat here, a dab there) by her sister and Mildred, the housemaid. For as their hands moved about her, she felt that they were fidgeting agreeably on the surface but beneath lay untouched like a lump of glowing metal her essay on the character of Dean Swift, and all their praises when she came downstairs and stood in the hall waiting for a cab – Rupert had come out of his room and said what a swell she looked – ruffled the surface, went like a breeze among ribbons, but no more. One divided life (she felt sure of it) into fact, this essay, and into fiction, this going out, into rock and into wave, she thought, driving along and seeing things with such intensity that for ever she would see the truth and herself, a white reflection in the driver's dark back inextricably mixed: the moment of vision. Then as she came into the house, at the very first sight of people moving up stairs, down stairs, this hard lump (her essay on the character of Swift) wobbled, began melting, she could not keep hold of it, and all her being (no longer sharp as a diamond cleaving the heart of life asunder) turned to a mist of alarm, apprehension, and defence as she stood at bay in her corner. This was the famous place: the world.

Looking out, Lily Everit instinctively hid that essay of hers, so ashamed was she now, so bewildered too, and on tiptoe nevertheless to adjust her focus and get into right proportions (the old having been shamefully wrong) these diminishing and expanding things (what could one call them? people – impressions of people's lives?) which seemed to menace her and mount over her, to turn everything to water, leaving her only – for that she would not resign – the power to stand at bay.

Now Mrs Dalloway, who had never quite dropped her arm, had shown by the way she moved it while she stood talking that she remembered, was only interrupted by the old soldier with the white moustaches, raised it again definitely and came straight down on her, and said to the shy charming girl, with her pale skin, her bright eyes, the dark hair

which clustered poetically round her head and the thin body in a dress which seemed slipping off,

‘Come and let me introduce you,’ and there Mrs Dalloway hesitated, and then remembering that Lily was the clever one, who read poetry, looked about for some young man, some young man just down from Oxford, who would have read everything and could talk about Shelley. And holding Lily Everit’s hand [she] led her towards a group where there were young people talking, and Bob Brinsley.

Lily Everit hung back a little, might have been the wayward sailing boat curtseying in the wake of a steamer, and felt as Mrs Dalloway led her on, that it was now going to happen; that nothing could prevent it now; or save her (and she only wanted it to be over now) from being flung into a whirlpool where either she would perish or be saved. But what was the whirlpool?

Oh it was made of a million things and each was distinct to her; . . .

Virginia Woolf

From the introduction to Mrs Dalloway’s Party from THE COMPLETE SHORTER FICTION by Virginia Woolf published by Hogarth Press. Used by permission of the executors of the Virginia Woolf Estate and The Random House Group Limited.

COME IN

As I came to the edge of the woods,
Thrush music—hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went—
Almost like a call to come in
To the dark and lament.

But no, I was out for stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

Robert Frost

“Come In” from The Poetry of Robert Frost edited by Edward Connery Lathem. Copyright © 1969 by Henry Holt and Company. Copyright 1936 by Robert Frost, copyright 1964 by Lesley Frost Ballantine. Reprinted by permission of Henry Holt and Company, LLC.

PERSONAL RESPONSE TO TEXTS ASSIGNMENT

Pinocchio



Photograph by Keith Carter

Photograph by Keith Carter. "Pinocchio." *Keith Carter Photographs*.
<http://www.keithcarterphotographs.com>. Reproduced with permission.

PERSONAL RESPONSE TO TEXTS ASSIGNMENT

Suggested time: approximately 45 to 60 minutes

The Assignment

The puppet master in Keith Carter’s “Pinocchio” manipulates the marionette’s strings, giving it the illusion of free will. In the poem “Come In,” the speaker resists the allure of an appealing opportunity. In the excerpt from the short story “The Introduction,” Lily confronts the social conventions of her world and struggles to preserve her true self.

What do these texts suggest to you about the individual’s ability to pursue personal well-being when responding to competing internal and external demands? 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

- select a *prose form* that is appropriate to the ideas you wish to express and that will enable you to effectively communicate to the reader
- discuss ideas and/or impressions that are relevant to this assignment

Additional space is provided for planning in the examination booklet.

CRITICAL/ANALYTICAL RESPONSE TO LITERARY TEXTS ASSIGNMENT

Suggested time: approximately 1½ to 2 hours

Reflect on the ideas and impressions that you discussed in the Personal Response to Texts Assignment regarding the ways in which the preservation of one's well-being influences an individual's response to competing internal and external demands.

The Assignment

Consider how the nature of self-preservation has been reflected and developed in a literary text or texts you have studied. Discuss the idea(s) developed by the text creator(s) about the role that self-preservation plays when individuals respond to competing demands.

In your planning and writing, consider the following instructions.

- You must focus your discussion on a literary text or texts *other than* the texts provided in this examination booklet.
- When considering the work(s) that you know well, select a literary text or texts meaningful to you and relevant to this assignment. Choose from short stories, novels, plays, screenplays, poetry, films, or other literary texts that you have studied in English Language Arts 30–1.
- Carefully consider your *controlling idea* or how you will create a strong *unifying effect* in your response.
- As you develop your ideas, support them with appropriate, relevant, and meaningful examples from 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(s) you have chosen to support your ideas. The markers who read your composition will be very familiar with the literary text(s) you have chosen.

Literary Text(s) and _____
Text Creator(s) _____

Personal Reflection on Choice of Literary Text(s)

Suggested time: 10 to 15 minutes

Briefly explore your reasons for selecting the literary text(s) as support for your response. You may respond in point form, using a diagram such as a mind map, or in another format of your choice. Markers will consider the information you provide here when considering the effectiveness of your supporting evidence.

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

Background

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

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

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

There are two essential parts to applying standards at the point of examination scoring: the expectations embedded in the scoring criteria and the examples of students' work that illustrate the scoring criteria within each scoring category. The scoring categories and scoring criteria are available to teachers and students via the 2005–2006 English Language Arts 30–1 Information Bulletin. During each of the January and June marking sessions, example papers selected by members of the Standards Confirmation Committee are used to train markers. Subsequent to each marking session, the example papers that received scores of Satisfactory (S), Proficient (Pf), and Excellent (E) are posted on the Alberta Education web site at www.education.gov.ab.ca in the documents entitled *Examples of the Standards for Students' Writing*.

During the standards confirmation process

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

Impressions from Standards Confirmation June 2006

Personal Response to Texts Assignment

Preparing to Mark

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

Choice of Prose Form

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

Explicit Reference to Text

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

Implicit Reference to Text

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

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

Critical / Analytical Response to Literary Texts Assignment

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

Reminders for Markers

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

Examples of Students' Writing with Teachers' Commentaries

English Language Arts 30-1

Personal Response to Texts Assignment, June 2006

Example 1 Scored Satisfactory (S)

Initial Planning

You may respond from a personal, critical, and/or creative perspective. Keep in mind that you must communicate clearly to the reader your ideas and impressions regarding the texts and assignment regardless of the form you choose.

Briefly identify your choice of prose form, your reason(s) for choosing this prose form, and what you intend to communicate.

*personal response essay → it's a
straight forward way to communicate
the importance of decision making*

(Page 1 of 4)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Satisfactory (S)

Planning

Ability to pursue personal well-being when responding to competing internal & external demands

Come In → (Robert Frost) is beckoned into the woods by the bird's call but he is ~~drawn~~ out for stars?

what is the symbolism? → the woods → darkness, depression, sleep, death, conformity, but for stars ↔ pursue his well being, happiness - rebelling, reform

He is tempted to give in and comes close to it.

But he knows what is best for his well-being and steps out

Competing Internal & External Demands clouds your ability to pursue personal well-being. It makes it difficult to choose & differentiate the best path to take.

Thesis It makes it difficult to be true to yourself. However,

- 1 Pinocchio → the puppet master controls the puppet's movements but he can't control the fact that this is a puppet, even though it's not acting in free will not always honored
- 2 Come In → the speaker is tempted by the beautiful song of the Thrush but knows that he has to do what he came there to do
- 3 The Introduction → as Mrs. Palloway tried to take Lily out of her comfort zone and socialize with other people at the party, Lily knew she was uncomfortable with that and persisted on holding back.

(Page 2 of 4)

Example 1 Scored Satisfactory (S)

Written Work

Competing internal and external demands cloud your ability to pursue personal well-being. These demands make it difficult to choose and differentiate the best path to take when you have a choice. They make being true to yourself a very complex task, and force you to defend your individuality.

Free will, although probably the most cherished of rights, is not always honoured, and it can make it very difficult to look after your own interests when you're being controlled and manipulated. As in "Pinocchio", the puppet has no control over its own actions because of the strings. It cannot run away or do as it pleases, but the puppet master can't control the fact that this doll is a puppet, ~~that~~ and ~~that~~ no amount of strings can change that fact.

Temptation can strike at any time and lead us away from our goals. But knowing that this is only a temptation and that we must continue on our pursuit of well-being is how to overcome it. The poem "Come In" by Robert Frost conveys this message through the symbolism of a bird's

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Satisfactory (S)

Written Work

beautiful song. The speaker is drawn towards the woods but knows that he must be true to himself and keep on his path.

Not doing anything that you're uncomfortable with is one way of knowing that external demands aren't good for your well-being. If your mind is trying to tell you "no I'm not comfortable with this", chances are you shouldn't do it. Lily, in "The Introduction" knew this and so tried her hardest to keep out of that situation.

It's hard for everyone to choose the best path that will contribute to their happiness and well-being. But recognizing the conflicts and choosing what feels best is really the only way to do what is right for you.

(Page 4 of 4)

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (S)</p> <ul style="list-style-type: none"> • 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. 	<p>The student’s generalized exploration of the topic is demonstrated in “Competing internal and external demands cloud your ability to pursue personal well-being.” Through a brief analysis of each text, the student conveys this generalized exploration by acknowledging that these demands “make being true to yourself a very complex task, and force you to defend your individuality.”</p> <p>Perceptions are relevant, as in “Free will, although probably the most cherished of rights, is not always honoured, and it can make it very difficult to look after your own interests when your being controlled and manipulated,” and straightforward, as in “Temptation can strike at any time and lead us away from our goals.”</p> <p>Adequate support clarifies the student’s ideas and impressions. For example, the idea “the puppet has no control over it’s own actions” is supported by the phrase “because of the strings.” The support from the poem that “The speaker is drawn towards the woods” clarifies the idea that “Temptation can strike at any time” and leads to the caution that the speaker “must be true to him-self and keep on his path.” The idea of “Not doing anything that you’re uncomfortable with is one way of knowing that external demands aren’t good for your well-being” is supported by “Lily, in ‘The Introduction’ knew this and so tried her hardest to keep out of that situation.”</p>	<p>S</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Presentation (S)</p> <ul style="list-style-type: none"> • 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. 	<p>The student creates an apparent voice, as in “If your mind is trying to tell you ‘no I’m not comfortable with this’, chances are you shouldn’t do it,” and “The poem ‘Come In’ by Robert Frost conveys this message through the symbolism of a bird’s beautiful song.”</p> <p>Stylistic choices such as, “But knowing that this is only a temptation and that we must continue on our pursuit of well-being is how to overcome it” and “But recognizing the conflicts and choosing what feels best is really the only way to do what is right for you,” are adequate and create a conventional tone.</p> <p>The unifying effect that is established in the introduction, “These demands make it difficult to choose and differentiate the best path to take when you have a choice,” is appropriately developed with examples from each text and concluded with “It’s hard for everyone to choose the best path that will contribute to their happiness and well-being.”</p>	<p>S</p>

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Satisfactory (S)

Initial Planning

You may respond from a personal, critical, and/or creative perspective. Keep in mind that you must communicate clearly to the reader your ideas and impressions regarding the texts and assignment regardless of the form you choose.

Briefly identify your choice of prose form, your reason(s) for choosing this prose form, and what you intend to communicate.

Short Story
Develops a situation with
inner conflict whereby a
person must make a decision
about priorities.

I will show how priorities
determine how much of an impact
demands have on personal well-being

(Page 1 of 5)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Satisfactory (S)

Written Work

"Jimmy! Come inside, you've been playing for long enough!"

"Aww, mom! Can't I stay outside for five more minutes?"

Do you recognize the above scenario?

This is just one example where personal well-being conflicts with external demands. Priorities are the key to how people react under such circumstances. In the poem, "Come In," the speaker is allured to go back into the house. Because of his/her priority of being "out for stars." Had his/her priorities not been what

(Page 2 of 5)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Satisfactory (S)

Written Work

they were, the speaker may have unable to resist his temptation and achieve his goal.

Ryan's Choice
Ryan Colter looked up at the kitchen clock again. It was only seven o'clock, but for him it was important because he had a lot of things to get done. Ryan grabbed his backpack and reached into the fridge and took out a couple snacks for later. His parents had taken off because Uncle Jones was in the hospital

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Satisfactory (S)

Written Work

again. He remembered his parents
telling him to watch Corey, even
though it was a Saturday. He smiled
to himself. They couldn't force
him to stay. After all, he was
sixteen and had better things to
do. He checked on Corey to make
sure he was still sleeping, and headed
towards the door. Just then he heard
the phone ringing and went to answer
it.

"Hi mom... yeah we're up, just

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Satisfactory (S)

Written Work

watching some t.v. ... Yeah, okay bye."

Corey awoke and walked into the kitchen.

"Morning, butt face." Ryan looked at Corey and suddenly felt guilty about leaving him alone. What would mom and dad say? What if he ran away? He knew the guys would be waiting for him.

"Where are you going?" asked Corey. Ryan knew Corey wasn't old enough to stay home on his own. With a sigh he took off his backpack and jacket.
"Never mind," replied Ryan.

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 2 Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (S)</p> <ul style="list-style-type: none"> • 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. 	<p>The student begins the paper with a short anecdote to provide an example of “where personal well-being conflicts with external demands.” This anecdote leads directly to the generalized statement, “Priorities are the key to how people react under such circumstances.” This statement provides the context for the student’s narrative, “Ryan’s Choice,” in which the protagonist, Ryan, comes to an understanding of his priorities as he experiences the conflicting demands of his own desire for personal well-being—in the form of the freedom to enjoy his Saturday—and the parentally imposed responsibility to look after his brother.</p> <p>In his statement prior to the narrative, the student offers a straightforward reading of a line from the Frost poem, “Come In,” leading to the idea that had the speaker not had a sense of his priorities, he would have been “unable to resist his temptation and achieve his goal.” This straightforward perception anticipates the relevant ideas the student explores in the subsequent narrative.</p> <p>Within the narrative, Ryan’s initial response to external demands is clarified as he glances at the clock “because he had a lot of things to get done” and through his reflection that “After all, he was sixteen and had better things to do.” The student’s ideas about Ryan’s final response to his internal demands—his sense of priorities—is adequately supported when Ryan “suddenly felt guilty” and concluded that “Corey wasn’t old enough to stay home on his own.”</p>	<p>S</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 2 Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Presentation (S)</p> <ul style="list-style-type: none"> • 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. 	<p>The narrative voice is apparent as the student establishes Ryan’s perspective through such phrases as: “He smiled to himself. They couldn’t force him to stay” and “What would mom and dad say? What if he ran away?”</p> <p>Stylistic choices such as the student’s use of ellipses to mirror the natural pauses in phone conversation, ““Hi mom . . . yeah we’re up, just watching some t.v. . . . Yeah, okay bye”” and idiosyncratic dialogue such as ““Morning, butt face”” are adequate and add to the creation of a conventional tone.</p> <p>The student’s use of a textual prelude to the story—in which the connection to text and topic is firmly established—is appropriate and helps create the unifying effect. The student’s stated intention on his planning page to develop “a situation with inner conflict whereby a person must make a decision about priorities” is appropriately developed through the basic plot of the narrative and encapsulated in Ryan’s final action and comment—“With a sigh he took off his backpack and jacket. ‘Never mind,’ replied Ryan” —where we see echoes of the competing internal and external demands.</p>	<p>S</p>

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Proficient (Pf)

Initial Planning

You may respond from a personal, critical, and/or creative perspective. Keep in mind that you must communicate clearly to the reader your ideas and impressions regarding the texts and assignment regardless of the form you choose.

Briefly identify your choice of prose form, your reason(s) for choosing this prose form, and what you intend to communicate.

- I will write an mini essay to show an understanding of the topics and texts and tie the two together.

(Page 1 of 5)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Proficient (Pf)

Planning
External demands of culture while conflicting with internal
desires and identity of oneself become a battlefield in which
well-being can be lost or saved in.

Battle -

Outer Control -

Inner

(Page 2 of 5)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Proficient (Pf)

Written Work

The external demands of culture and environment while conflicting with internal desires and identity become a battlefield in which well-being can be lost or found. This ~~struggle~~ struggle is revealed in the excerpt from "The Introduction" by Virginia Wolfe. This excerpt ends ~~where~~ we know whether Lily's ~~own~~ self-identity or her surroundings comes through more while searching for well-being. In the picture taken by Keith Carter, Pinocchio symbolizes the external demands being controlling like a puppet. ~~There~~ On the contrary, Robert Frost's poem "Come In" displays the courage to walk away from enticing opportunity to hang on to self-identity. This is a battle of assimilation mixed with desire of independence to ensure well-being. By holding on to the self you ensure your well-being is not sacrificed by a need to fit into the melting pot.

Throughout the story "The Introduction", Lily fights between holding onto herself or letting go to free fall into social ~~society~~ ~~is not~~ ~~the~~ ~~same~~. She feels that being introduced to these new people whom she will try to please will lead her to lose herself. She shows this fear by repeatedly thinking and referring to her essay on Dean Swift, this is the intellectual side of herself

(Page 3 of 5)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Proficient (Pf)

Written Work

she is trying to hang on to. She is all dressed up at a party where she doesn't feel like herself, she clutches desperately at the one thing she can think of to define herself. As the story goes on she loses confidence in her essay, in herself. She is caught between a whole new social circle exerting pressure on her to fit in and her identity fighting desperately not to be stifled by this.

The poem "Come In" shows the angle in which internal pressure wins this tug of war. The grandeur of entering this opportunity pulls the speaker but is not successful. The speaker is ^{so} confident in himself that he makes his decision before the opportunity is fully presented when he says, "I would not come in. / I meant not even if asked, / And I had not been." ~~It~~ shows the awareness of the pressure that could be put upon him and rejects it fully with his own self-assertion. This poem ~~shows~~ ^{purposefully} displays the internal power taken to reject being lost to outside forces.

it When external forces ^{are the} controlling factor in life ~~it~~ ~~it~~ resembles a marionette on a string, pulled in every which way the hand decides to sway. The picture entitled Pincocchio alludes to this. The puppet is seen clearly, but above is blurred, it is not shown what is controlling him ~~or~~ ~~it~~. Though you can see the man's feet and legs his face is unclear, it's

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Proficient (Pf)

Written Work

Symbols are the already blurred image of ~~oneself~~ ^{oneself} that is the external force trying to control you. The external force when stronger than the internal voice will pull you into the melting pot and control you. Like the saying, "If you don't stand for something you'll fall for everything", if you don't know who you are, all you'll become is a blend of everyone else around you.

Assimilation or independence that is the result of searching for will bring whether you allow yourself to be controlled like a marionette or strike out to hold onto your own identity will bring is sought. The battle between these two choices is what ~~is~~ ^{consumes} your teenage years. A dilemma between being on your own or lost to a blur of others is what this becomes. Well-being is found when you are able to hold onto yourself yet live happily among others.

(Page 5 of 5)

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (Pf)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is purposeful. • Perceptions and/or ideas are thoughtful and considered. 	<p>The student purposefully uses all three texts to launch into an analytical exploration of the individual’s ability to pursue personal well-being when responding to competing internal and external demands. As an opening statement, the student notes: “The external demands of culture and environment while conflicting with internal desires and identity become a battlefield in which well being can be lost or found” and then purposefully illustrates this point in each of the three pieces of literature.</p> <p>The student begins with the thoughtful perception that “This is a battle of assimilation mixed with desire of independence to ensure well-being.” This observation leads directly to the idea that “By holding on to true self you ensure your well-being is not sacrificed by a need to fit into the melting pot,” prior to a considered analysis of all three pieces.</p> <p style="text-align: right;"><i>Continued</i></p>	<p>Pf</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (Pf) <i>(Continued)</i></p> <ul style="list-style-type: none"> Support is specific and strengthens the student’s ideas and impressions. 	<p>The student provides specific support for each text. The student notes that, in Virginia Woolf’s <i>The Introduction</i>, “Lily fights between holding onto herself or letting go to free fall into social society. She feels that being introduced to these new people whom she will try to please will lead her to lose herself.” To conclude this first discussion, the student’s observation that Lily “is caught between a whole new social circle exerting pressure on her to fit in and her identity fighting desperately not to be stifled by this” strengthens the student’s opening premise. The student states that, in Robert Frost’s, “Come In,” “The grandeur of entering this opportunity pulls the speaker but is not successful.” The student continues with “This poem purposefully displays the internal power taken to reject being lost to outside forces.” Finally, the student examines Keith Carter’s “Pinocchio”: “When external forces are the controlling factor in life it resembles a marionette on a string, pulled in every which way the hand decides to sway.” The student continues the discussion with “The external force when stronger than the internal voice will pull you into the melting pot and control you.” These details culminate in the student’s impression that “Assimilation or independence that is the result of searching for well being.” These ideas strengthen the concluding idea that “A dilemma between being on your own or lost to a blur of others is what this becomes. Well-being is found when you are able to hold onto yourself yet live happily among others.”</p>	<p>Pf</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Presentation (Pf)</p> <ul style="list-style-type: none"> • 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. 	<p>The student creates a distinct voice by using all three texts to set a meaningful context for his analysis. The student illustrates this voice in the first paragraph, “This excerpt ends before we know whether Lily’s self identity or her surrounding comes through more while searching for well-being,” and later in “The speaker is so confident in himself that he makes his decision before the opportunity is fully presented.”</p> <p>Stylistic choices are specific throughout this response: “she clutches desperately at the one thing she can think of to define herself,” “As the story goes on she loses confidence in her essay, in herself,” and “Though you can see the man’s feet and legs his face is unclear.” Choices such as these help to create a competent tone.</p> <p>The student capably develops a unifying effect by detailing all three texts in the introduction and pulling them together in the conclusion: “Whether you allow yourself to be controlled lik a marionette or strike out to hold onto your own identity well being is sought.”</p>	<p>Pf</p>

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Proficient (Pf)

Initial Planning

You may respond from a personal, critical, and/or creative perspective. Keep in mind that you must communicate clearly to the reader your ideas and impressions regarding the texts and assignment regardless of the form you choose.

Briefly identify your choice of prose form, your reason(s) for choosing this prose form, and what you intend to communicate.

I chose to write a short story, about a girl deciding what she wants to become in life. She wants to take a different path than what her parents have decided. She is struggling to pursue personal well being, with the demands placed on her by the family and community.

(Page 1 of 3)

English Language Arts 30–1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Proficient (Pf)

The Right Moment

Today I had to go into the schools counsellor's office to "discuss" my future plans. I am a grade A student and volunteer at the hospital everyday after school, this has given people the idea that I am going to become a nurse or a doctor. Every time I enter that bright little room with posters from wall-to-wall about being the best you can possibly be, my counsellor has new information on schools that I can apply to, to become the great doctor that I am destined to become. My family is very successful, my father is an orthodontist, and my mother a lawyer, this makes my situation a little more difficult. You see I want to become a massage therapist; however, that is my little secret. My parents have my life planed out, I going to become a doctor after seven years of university, then work in our home town. I have tried many times to talk to my parents about my career choice, but then I look at their proud faces and I become afraid. I have sat in my room with the soft music playing, in the darkness made by the curtains in the window, wondering if taking my own path in life is worth disappointing not only my family but the whole town. I question weather it is fair of me to disappoint the people who have always been there for me. Would it really be that difficult to give up my dream and pursue theirs? I have shared my dream with only one person, a very intelligent, beautiful, young girl. She is one of my patients at the hospital. She has no family and has been diagnosed with cancer. I talk to her often, and often feel guilty telling her my silly worries. They seem so minor when I see her sparkling eyes, and radiant smile, yet no hair to shape her beautiful face. She has more strength then any person I have ever known. In the face of this eleven year old girl

(Page 2 of 3)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Proficient (Pf)

lie my hopes and dreams. I have always done what others have expected of me, my true self has never fully been satisfied. I lay here on my soft bed thinking that tonight I will go down to the supper table, ask my family to have a seat and tell them that I am going to become a massage therapist. I picture them laughing hysterically. After when I reassure them that I was not joking I imagine that they will hate me and never speak to me again. This is what has been my dilemma for many days. I know that for me to be truly happy I must tell my parents the truth. I know deep in my heart this is what I am meant to do. I woke up early this morning, while I am looking in the mirror putting my hair in its usual simple ponytail yet this morning it seems more difficult, my hands are shaking and refuse to work together. In my mind I go over what I will say at breakfast. I walk slowly down the old wooden stairs. One...two....three...counting each step I take. I know when I reach twenty-four my journey down the long, lonely steps will be over, and I will have to face my fears. I walk slowly trying to steady my breathing, I hear the voices coming from the kitchen down the hall. I know my moment is coming I feel my heart in my stomach; my mouth is dry and sticky. I keep repeating my speech in my mind trying to work up the confidence. I am at the corner, the end, this is the moment of truth, I take a deep breath, my legs are shaking uncontrollably, I shrug them off, I continue around the corner, and all I see are the eyes of the ones I love looking right at me with a joyful smile. I have made up my mind. I no longer have any doubt of my intentions. I look at each of my parents with a feeling of promise and I begin my speech.

(Page 3 of 3)

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 2 Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (Pf)</p> <ul style="list-style-type: none"> • 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. 	<p>The student’s narrative of a young woman weighing the pursuit of a career in massage therapy that would result in her personal well-being against the competing external demands of her parents’ expectations of a medical career is a purposeful exploration of the topic: “You see I want to become a massage therapist; however, that is my little secret. My parents have my life planed out, I going to become a doctor after seven years of university.” References to the Virginia Woolf text are implied through the narrative structure about a young woman who is apprehensive about sharing her true “career choice” with her parents, as well as details such as “looking in the mirror putting my hair in its usual simple ponytail,” the “old wooden stairs” and “repeating my speech in my mind.”</p> <p>Her perception of how her choice will impact her parents and “wondering if taking my own path in life is worth disappointing not only my family but the whole town” is considered. Her comparison of her “dilemma” to the circumstance of the young cancer victim and the comment that she often feels “guilty telling her my silly worries” is thoughtful.</p> <p>The support found in “I have sat in my room with the soft music playing, in the darkness made by the curtains in the window” is specific and strengthens the student’s ideas and impressions. Likewise is the description of the “bright little room with posters from wall-to-wall about being the best you can possibly be” and the imagined “picture” of her parents “laughing hysterically.”</p>	<p>Pf</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 2 Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Presentation (Pf)</p> <ul style="list-style-type: none"> • 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. 	<p>Beginning with the opening line, where the character goes “into the schools counsellor’s office to ‘discuss’” her “future plans,” and the transition to details about her self-doubt, “Would it really be that difficult to give up my dream and pursue theirs?,” her emotional reservations about telling her parents, “my hands are shaking and refuse to work together,” and her final decision, “I no longer have any doubt of my intentions,” result in the creation of a distinct voice.</p> <p>Stylistic choices, such as found in the example “One...two....three...counting each step I take. I know when I reach twenty-four my journey down the long, lonely steps will be over, and I will have to face my fears,” are specific. The student’s creation of tone is competent, as in “They seem so minor when I see her sparkling eyes, and radiant smile, yet no hair to shape her beautiful face. She has more strength than any person I have ever known.”</p> <p>The unifying effect created by the gradual build up of tension to the “moment of truth,” when “I look at each of my parents with a feeling of promise and I begin my speech,” is capably developed.</p>	<p>Pf</p>

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Excellent (E)

Wrapped Tightly in the Strings of Expectations

-A personal account

As I walked into the classroom this morning, I did not know what to expect. I sat down and turned the page of the exam. Inside it, I found something that struck a chord within me. The photograph titled "Pinocchio" seemed almost familiar. Like a tidal wave it all hit me at once. I felt I could identify with that small wooden man. I have somehow been in that picture, being pulled by those strings. At first it scared me, because I could imagine what that marionette was thinking and feeling. It's something like a feeling of being content, but instead of true contention, it is more like acceptance of the limitations that have been pressed upon you. It is not a very good feeling, and for a long time, that little man mirrored how my life was.

This is the background for my life. I am the youngest of three children. My parents have good paying jobs, my father being a mechanical engineer, and my mother an optometrist. My eldest sibling is my brother, Nicholas. He has just finished his schooling at the University of Alberta graduating with top marks in electrical engineering and already working with a big oil company. My sister, Anna is currently in university as a scholar of optometry. As you have probably understood, my siblings are following closely in the footsteps of my parents. They have wanted to follow this path for a long time and had no interest in "blue collar work." This family dynamic fell hard upon me in my early years. I can remember when I was ten years old; my father asked me what I wanted to do with my life. Wanting to impress him, I replied, "I want to be an engineer just like you, Papa." "That is the best answer Kyle." he said. Ever since then it was

(Page 1 of 3)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Excellent (E)

expected of me to follow my father's way. It soon became very problematic when I hit high school and found that I was very talented and skilled at woodworking. It must have been a trait that I picked up from my grandfather, (on my father's side) who was a carpenter. There always seemed to be tension between my father and grandpa. I, however, took very well to him. I used to help him around his shop sweeping sawdust and cutting boards with a small handsaw that he had bought me. I was only seven years old at that time, and would have continued to work there, but grandpa got sick and sold the shop. So, when I found my true talent for woodwork, I decided that it would be a career that I would enjoy. It would be much more exciting than paper work in an office cubical and I wouldn't have to spend four years in university to get a job. It all made sense to me, so I told my father that I was going to be a cabinetmaker. He laughed at me. Just shook his head and told me not to be silly. I was serious.

My whole family tried to convince me that labour with my hands would be much harder, and would not pay as much as a university degree would. One by one, they each tied a string, until I was all hung up in the expectation of the family. I could not understand why they wouldn't let me do what I loved. I considered cabinet making one of the "noble trades." It was more of an art than anything; Shaping handrails, profiling crown mould, balancing grain directions. It was a trade in which everything aesthetic had to be considered, but everything also must be structurally sound. My father and I had many arguments about what was "best for me." I hated it. The last one we had, happened when I was in grade ten. I applied for a job and they couldn't wait to hire me. I came home that day with the exciting news, but nobody seemed excited but me. I asked my father "why can't you just be proud of me? Grandpa worked with his hands." He shook

(Page 2 of 3)

English Language Arts 30–1
Personal Response to Texts Assignment, June 2006

Example 1 Scored Excellent (E)

his head and walked away from me. I was shocked, but I understood that he could never satisfy what I wanted: A father that accepted me. I started working at my job and became very successful. Instead of looking to my father to approve, I tried to impress myself. I became better and better at my work, and found success in what I did. In doing this, I cut myself free from the strings that bound me to my father -the puppeteer, and found freedom and self-satisfaction. I walked away “a real boy” and then became a true self made man.

(Page 3 of 3)

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (E)</p> <ul style="list-style-type: none"> • 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. 	<p>In the opening paragraph, the student establishes how the photograph reflects his personal experience in that he “could imagine what that marionette was thinking and feeling,” suggesting through the title that he has been “Wrapped Tightly in the Strings of Expectations.” The student’s recognition that “for a long time, that little man mirrored how my life was” initiates an insightful exploration of the student’s ideas regarding the “acceptance of the limitations that have been pressed upon you.”</p> <p>The student’s perceptions, “This family dynamic fell hard upon me in my early years” and “I was shocked, but I understood that he could never satisfy what I wanted: A father that accepted me,” are confident and discerning.</p> <p>Support for the student’s impression that he has a talent for woodworking is precise and apt: “I used to help him around his shop sweeping sawdust and cutting boards with a small handsaw that he had bought me” and “It was more of an art than anything; Shaping handrails, profiling crown mould, balancing grain directions.” The detail that the father “laughed at me. Just shook his head and told me not to be silly. I was serious” leads directly to and reinforces the student’s idea that “Instead of looking to my father to approve, I tried to impress myself.”</p>	<p>E</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 1 Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Presentation (E)</p> <ul style="list-style-type: none"> • 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. 	<p>The student’s reflective voice evident in “I felt I could identify with that small wooden man. I have somehow been in that picture, being pulled by those strings” and “In doing this, I cut myself free from the strings that bound me to my father -the puppeteer, and found freedom and self-satisfaction” is consistently maintained and convincing.</p> <p>Stylistic choices, as demonstrated in “Like a tidal wave it all hit me at once” and “Wanting to impress him, I replied, ‘I want to be an engineer just like you, Papa’” are precise. The student’s adept creation of tone in “One by one, they each tied a string, until I was all hung up in the expectation of the family” is sustained successfully throughout the response.</p> <p>The unifying effect of the student’s struggle to free himself of his family’s “Strings of Expectations” is skillfully developed and concluded by returning to the image of the marionette and the story of Pinocchio: “I walked away ‘a real boy’ and then became a true self made man.”</p>	<p>E</p>

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Excellent (E)

Initial Planning

You may respond from a personal, critical, and/or creative perspective. Keep in mind that you must communicate clearly to the reader your ideas and impressions regarding the texts and assignment regardless of the form you choose.

Briefly identify your choice of prose form, your reason(s) for choosing this prose form, and what you intend to communicate.

Prose form: narrative from the perspective
of the ~~Pinocchio~~ Pinocchio marionette
in the photograph. I chose this form
because it allows the reader to become
more involved, as a narrative is more
interesting and allows for more personal
explanation than an essay.
• I intend to communicate that, like the
puppet, we all have merely the illusion of
free will, and without conforming in
some way to society, a human
being will not survive, and collapse,
much like the marionette cut
loose from its strings.

(Page 1 of 6)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Excellent (E)

Written Work

Freedom

I am a marionette, a ^{roadside} ~~roadside~~ attraction. By the use of strings connected to my limbs, a puppet master controls my every move. He makes me dance in exchange for pocket change from passers by. He makes me run down the street, and forces me into odd positions for the amusement of others. But I do not ~~want~~ ^{want} to dance. I do not ~~want~~ ^{want} to run in the directions he makes me,

(Page 2 of 6)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Excellent (E)

Written Work

and yet I cannot stop it. Not a day
goes by where I do not wish that
someone would come along and cut ^{these} ~~the~~
strings, freeing me from his oppressive
grasp. Free, I would dance when I chose to,
or not at all. Free, I would run or walk
at my own pace in any direction I choose.
Free, I fear, I shall never be.

It is a new day, and begins as they
all do - with the puppet master taking me
out to his regular street corner to
exploit my very being for petty cash.

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Excellent (E)

Written Work

And yet, something in the air seems different.

I ^{feel} ~~feel~~ a sense of hope, and wonder if
this is the day I am finally out free to
enjoy life on my own terms.

As I go through my usual routine
of dancing, galloping, and ^{contorting} ~~contorting~~ for the
amusement of others, I ^{see a group} ~~see a group~~ of
children heading towards me. Mr puppet master
forces me into ^a dance he ^{believes} ~~thinks~~ will
delight the children, although I notice a
menacing look on their faces. As I
danced, and wondered what mischief they

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Excellent (E)

Written Work

could be up to, I suddenly felt myself falling.
As I collapsed, I caught a sight of the children
rushing away, a blade flashing in the sunlight in
the hands of the leaders. My strings fall
to the ground, and I realize: they have cut
me free! I want to leap for joy, and yet
I cannot move. No matter what I ^{try to do,} ~~do,~~ I
cannot move any part of my body. As my mind
fills with dread, I realize that my dream
of freedom, total freedom, has ^{essentially} ~~essentially~~
freed me from the force that
has allowed me to survive these ^{many} ~~many~~

(Page 5 of 6)

English Language Arts 30-1
Personal Response to Texts Assignment, June 2006

Example 2 Scored Excellent (E)

years of servitude, the puppet master. When
you are completely free, I realize, you have
no connection to those in the world around
you, and I can only hope that my ~~puppet~~
puppet master decides to fix me, ~~instead~~
instead of leaving me to rot in the street
with my horrible, horrible freedom.

(Page 6 of 6)

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 2 Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Ideas and Impressions (E)</p> <ul style="list-style-type: none"> • 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. 	<p>The student’s exploration of the topic “from the perspective of the Pinocchio marionette” and its initial desire for freedom builds to the concluding insight that “When you are completely free, I realize, you have no connection to those in the world around you, and I can only hope that my puppet master decides to fix me, instead of leaving me to rot in the street with my horrible, horrible freedom.”</p> <p>Perceptions delivered through the narrative perspective, such as “I do not want to run in the directions he makes me, and yet I cannot stop it,” are confident and lead to the discerning idea that “As my mind fills with dread, I realize that my dream of freedom, total freedom, has essentially freed me from the force that has allowed me to survive these many years of servitude, the puppet master.”</p> <p>Support is precise and aptly reinforces the student’s narrative approach: “It is a new day, and begins as they all do – with the puppet master taking me out to his regular street corner to exploit my very being for petty cash” and “As I collapsed, I caught a sight of the children running away, a blade flashing in the sunlight in the hands of the leader.”</p>	<p>E</p>

English Language Arts 30–1
 Personal Response to Texts Assignment, June 2006

Commentary for Example 2 Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Presentation (E)</p> <ul style="list-style-type: none"> • 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. 	<p>The first person voice created by the student is convincing, as evident in: “I am a marionette, a roadside attraction. By the use of strings connected to my limbs, a puppet master controls my every move” and “As I go through my usual routine of dancing, galloping, and contorting for the amusement of others, I see a group of children heading towards me.”</p> <p>Stylistic choices such as parallel structure are precise: “Free, I would dance when I chose to, or not at all. Free, I would run or walk at my own pace, in any direction I choose. Free, I fear, I shall never be.” The student’s creation and modulation of tone is adept: “I feel a sense of hope, and wonder if this is the day I am finally cut free, to enjoy my life on my own terms” and “My strings fall to the ground, and I realize: they have cut me free! I want to leap for joy, and yet I cannot move.”</p> <p>The unifying effect in the narrative is skillfully developed by the student in order “to communicate that, like the puppet, we all have merely the illusion of free will, and without conforming in some way to society, a human being will not survive, and collapse, much like the marionette cut loose from it’s strings.”</p>	<p>E</p>

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Satisfactory (S)

Self Preservation

Self preservation is a big part of the movie Pleasantville. In the movie George Parker is trying to preserve his family's way of life. The mayor is trying to preserve the entire town's way of life by banning colors and other unpleasant things. And finally there is David's attempt at self preservation. All of which are fine attempts, but as the characters of the movie learn, you can't keep everything the same and pleasant.

In the movie, George Parker is attempting to put his foot down and tell Betty what to do. He has decided he does not want to lose his way of life. He tell her that she will have dinner ready for him when he gets home, and that she will cover her color up with make-up. He has come so accustomed to that way of life that he decides he must preserve it, but Betty refuses and leaves. This is showing how the director feels that nothing can be preserved forever. The mayor of Pleasantville also tries to preserve and keep it the same but has the same fate as George Parker.

The mayor of Pleasantville tries to keep everything the same and pleasant by putting out a Code of Conduct. His attempt at preserving the pleasant way of life is simply refused by most of the colored community, mainly by Bud Parker and Bill Johnson, who decide to paint a wall mural in protest of the new Code of Conduct. The mayor, who is still trying to preserve the Pleasantville way of life, throws Bud in jail in attempt to make an example. But it ultimately ends up causing the change of the entire

(Page 1 of 2)

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Satisfactory (S)

town to color, even the mayor. This again shows the directors view that you cannot keep anything preserved or kept the same forever. People need change and will fight for it.

Lastly there is David, who tried to maintain self preservation but ultimately found out that you can not keep anything preserved forever, and that change is a good thing for Pleasantville. He tried to keep himself and Pleasantville from changing but after seeing how good it was for everyone and how happy it made them, he started to change inside. Before he would not stand up for what he believed, he tried to keep Pleasantville the same, but once he saw that preserving Pleasantville was not a good thing he started to change. He stood up for Betty Parker; he painted the wall mural in protest of the Code of Conduct, and ultimately changed the entire world of Pleasantville to color and showed everyone that they could not preserve Pleasantville.

Lots of the people of Pleasantville tried to preserve their way of life, but Bud Parker/David showed that that they can not hide their feelings and can not preserve a pleasant way of life. George Parker attempted to preserve his way of life and failed. The mayor of Pleasantville attempted to preserve a pleasant way of life with force, and failed. Then there was David, who had tried preserving the Pleasantville way of life but found that it was impossible, and that the change was a good thing for everyone. The director is trying to show that you cannot preserve anything forever, and that change is a natural way of life, eventually everything changes.

(Page 2 of 2)

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Thought and Understanding (S)</p> <ul style="list-style-type: none"> • Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. • Literary interpretations are general but plausible. 	<p>The student’s idea that “All of which are fine attempts, but as the characters of the movie learn, you can’t keep everything the same and pleasant” is straightforward. The discussion of self-preservation being influenced by one’s community is relevant and shows a generalized comprehension of <i>Pleasantville</i> and the topic.</p> <p>Literary interpretations, as seen in “He has decided he does not want to lose his way of life” and “Before he would not stand up for what he believed, he tried to keep Pleasantville the same, but once he saw that preserving Pleasantville was not a good thing he started to change,” are general but plausible.</p>	<p>S</p>

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Supporting Evidence (S)</p> <ul style="list-style-type: none"> Support is appropriate, general, and adequately reinforces the student’s ideas but occasionally may lack persuasiveness and/or consistency. A straightforward connection to the student’s ideas is maintained. 	<p>The student uses appropriate, general support to discuss three characters: “He has come so accustomed to that way of life that he decides he must preserve it, but Betty refuses and leaves,” “The mayor of Pleasantville tries to keep everything the same and pleasant by putting out a Code of Conduct,” and “He stood up for Betty Parker; he painted the wall mural in protest of the Code of Conduct, and ultimately changed the entire world of Pleasantville to color and showed everyone that they could not preserve Pleasantville.” These details adequately reinforce the controlling idea and illustrate general support.</p> <p>A straightforward connection to the student’s ideas is maintained, for example: “The mayor, who is still trying to preserve the Pleasantville way of life, throws Bud in jail in attempt to make an example.”</p>	<p>S</p>

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Form and Structure (S)</p> <ul style="list-style-type: none"> • 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. 	<p>The straightforward arrangement of the discussion of how each character deals with self-preservation, outlined in the introduction with “George Parker is trying to preserve his family’s way of life. The mayor is trying to preserve the entire town’s way of life by banning colors and other unpleasant things. And finally there is David’s attempt at self preservation,” is developed appropriately as each of three paragraphs focuses on a single character.</p> <p>The unifying effect created by phrasing such as “The mayor, who is still trying to preserve the Pleasantville way of life,” “preserving Pleasantville was not a good thing” and “they could not preserve Pleasantville” is maintained generally and then summarized in the conclusion with “Lots of the people of Pleasantville tried to preserve their way of life, but Bud Parker/David showed that that they can not hide their feelings and can not preserve a pleasant way of life.”</p>	<p>S</p>

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Matters of Choice (S)</p> <ul style="list-style-type: none"> • 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. 	<p>Choices of diction in sentences such as “He tried to keep himself and Pleasantville from changing but after seeing how good it was for everyone and how happy it made them, he started to change inside” are adequate.</p> <p>Syntactical structures, as in “In the movie, George Parker is attempting to put his foot down and tell Betty what to do” are straightforward but attempts at more complex structures may be awkward as in “The director is trying to show that you cannot preserve anything forever, and that change is a natural way of life, eventually everything changes.”</p> <p>Stylistic choices, as in “The mayor of Pleasantville also tries to preserve and keep it the same but has the same fate as George Parker,” contribute to the creation of a conventional composition with an appropriate voice.</p>	<p>S</p>

**English Language Arts 30–1
Critical/ Analytical Response to Literary Texts Assignment, June 2006**

Commentary for Example Scored Satisfactory (S)

SCORING CRITERIA	RATIONALE	SCORE
<p>Matters of Correctness (S)</p> <ul style="list-style-type: none"> • 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. 	<p>The student demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics as in “His attempt at preserving the pleasant way of life is simply refused by most of the colored community, mainly by Bud Parker and Bill Johnson, who decide to paint a wall mural in protest of the new Code of Conduct.”</p> <p>There are occasional lapses in control and minor errors are demonstrated in “He tell her” and “the directors view.”</p> <p>However, the communication remains clear.</p>	<p>S</p>

English Language Arts 30-1
Critical / Analytical Response to Literary Texts Assignment, June 2006

Example Scored Proficient (Pf)

Initial Planning

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

Literary Text(s) and Text Creator(s) Elie Wiesel → Night
(Memoirs from Holocaust)

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

Briefly explore your reasons for selecting the literary text(s) as support for your response. You may respond in point form, using a diagram such as a mind map, or in another format of your choice. Markers will consider the information you provide here when considering the effectiveness of your supporting evidence.

Night - ex ① Son leaves father behind on march, son dies
ex ③ father gets bread on train son kills him for it
ex ② Elie angry at dad for not learning to march quicker & putting him in danger
Self-preservation there to keep you alive @ others expense

English Language Arts 30-1
Critical / Analytical Response to Literary Texts Assignment, June 2006

Example Scored Proficient (Pf)

Personal Reflection on Choice of Literary Text(s)

competing demand: (i) love for dad or survival
↑ commonality to all
⇒ examples
Self-preservation synonyms: drive to survive
will to live

(Page 2 of 8)

Example Scored Proficient (Pf)

Written Work

Self preservation is the instinct many people use to maintain their livelihoods & lives. It has been part of the human identity since humans began to compete with other organisms in a variety of ways. Eventually, humans took control of their world and self preservation was replaced with cooperation. But what happens when peoples lives are thrust into bitter turmoil & utter conflict? In the memoirs of Elie Wiesel, *Night*, he strives to develop the idea that self preservation plays an integral role in how people respond to dire situations. When we resort to self-preservation though, people we once thought allies become burdens.

In accordance with the very definition of self-preservation, you help yourself survive & no one else. Nowhere can that be more plainly seen than during the run to the new concentration camp. Elie sees a rabbi falling behind & his son

Example Scored Proficient (Pf)

Planning

Intro - General statements

Thesis: In the memoirs "Night", Elie Wiesel strives to develop the idea that self preservation plays an integral role in how one responds to a dire situation.

Body 1: (Boy leaves father behind during run to new camp after old is evacuated)

Co.

Body 2: Elie angry @ dad for being slow learners
↳ puts elie in danger
↳ puts dad in danger (compassion for dad)

Example Scored Proficient (Pf)

Written Work

keeps on going letting his father fall to the back and possibly be killed. This may be viewed as a sickening betrayal but also, as the sons path to salvation. By leaving him behind he no longer has to care for him and can provide himself with a greater chance of survival. Selfishness? Perhaps, but more likely is that it is an act of self-preservation made because his will to survive dominates over the love he has for his father. When your life hangs in the balance one would do everything possible to survive. Even the strongest bonds may be taxed to their limits when ones drive to survive kicks in.

Millions of Jewish people died in concentration camps in World War II. In one of these camps Elies unit is being drilled to march, and his father can not learn how. Normally this would seem to be something very minute & not cause any anger, but they aren't in a normal situation. If Elies work group cannot work properly they will be killed, and his father is jeopardizing his life as well as every one elses. The Hostilities towards him may be

Example Scored Proficient (Pf)

Written Work

understood through self preservation. Once again it is clear that any other emotions are trumped by Elie's desire to live. The anger is the natural response to any kind of threat and it can be expected when your life is at stake. At this point he has ceased to be Elie's father & has become Elie's burden causing much resentment towards him. This shows how self preservation may cause even the most compassionate people to turn into vicious and eventually violent beings.

On a transport train some Germans toss food scraps to the people inside. An old man who gets a piece is set on by his son who kills him for a crust of bread. Even after pleading with his son he is still killed. When you are on the verge of collapsing into oblivion, you become a totally different person. One would attempt all possible ways to avoid that which they most fear, death. Nothing matters anymore, no one matters anymore, aside from yourself. That is why the unbreakable human compulsion to survive is quite ugly when it rears its monstrous

Example Scored Proficient (Pf)

Written Work

head. Only the maintenance of your being takes priority in ones mind. Once more the question of love or life can be observed, guiding the actions of the players. It is in essence a monarchy to which all else comes second, a monarchy where the ideal of self-preservation wears the crown.

The commonality between all the arguments has been whether it is the feeling of love or self-preservation that conquer all. It is observed that this fundamental aspect of our being colors all the decision we make to a varying degree. Under certain circumstances however, it becomes the chief feature with which we use to determine all choices and that, was the one of the key messages portrayed by Night. The drive to survive is overwhelming & it is understandable that it should win the battle over compassion by a large margin as it is the integral part in how we respond to any dire situation. It is neither bad nor good to resort to it in bad situations but one may

English Language Arts 30-1
Critical / Analytical Response to Literary Texts Assignment, June 2006

Example Scored Proficient (Pf)

Written Work

Count on it to help them survive what they
surely believe to be their last hour.

(Page 8 of 8)

**English Language Arts 30–1
Critical/ Analytical Response to Literary Texts Assignment, June 2006**

Commentary for Example Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Thought and Understanding (Pf)</p> <ul style="list-style-type: none"> • Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. • Literary interpretations are revealing and sensible. 	<p>The student’s response focuses on the thoughtful idea that “self-preservation plays an integral role in how people respond to dire situations” and considers the ambivalent nature of human relationships during times of crisis, as in “When we resort to self-preservation though, people we once thought allies become burdens” and “The commonality between all the arguments has been whether it is the feeling of love or self-preservation that conquers all.”</p> <p>Literary interpretations such as “Even the strongest bonds may be taxed to their limits when ones drive to survive kicks in” and “how self preservation may cause even the most compassionate people to turn into vicious and eventually violent beings” are revealing and sensible.</p>	<p>Pf</p>

English Language Arts 30–1
 Critical / Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Supporting Evidence (Pf)</p> <ul style="list-style-type: none"> • Support is relevant, accurate, and occasionally deliberately chosen to reinforce the student’s ideas in a logical and clear way. • A clear connection to the student’s ideas is maintained. 	<p>The student employs relevant, accurate, and occasionally deliberately chosen support as the springboard for each paragraph’s discussion. Examples such as “a rabbi falling behind” and becoming the opportunity for “the sons path to salvation,” the point at which Elie’s father “has ceased to be Elies father & has become Elie’s burden,” and finally, “An old man who gets a piece is set on by his son who kills him for a crust of bread” reinforce the student’s ideas in a logical and clear way.</p> <p>A clear connection to the student’s idea that “the unbreakable human compulsion to survive is quite ugly when it rears its monstrous head” is maintained throughout.</p>	<p>Pf</p>

English Language Arts 30–1
 Critical / Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Form and Structure (Pf)</p> <ul style="list-style-type: none"> • A purposeful arrangement of ideas and details contributes to a competent and controlled discussion that is developed capably. • The unifying effect or controlling idea is coherently sustained and presented. 	<p>A purposeful arrangement of ideas and details is evident in the student’s examination of specific examples of characters who face situations which force them to consider the choice between their self-preservation over the survival or well-being of a loved one. The student presents a competent and controlled discussion examining each of these choices.</p> <p>The controlling idea that “The drive to survive is overwhelming & it is understandable that it should win the battle over compassion by a large margin as it is the integral part in how we respond to any dire situation” is coherently sustained and presented.</p>	<p>Pf</p>

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Matters of Choice (E)</p> <ul style="list-style-type: none"> • Diction is precise. • Syntactic structures are effective and sometimes polished. • Stylistic choices contribute to the creation of a skillful composition with a convincing voice. 	<p>Examples such as “When we resort to self-preservation though, people we once thought allies become burdens,” “any other emotions are trumped,” and “on the verge of collapsing into oblivion” demonstrate precise choices of diction.</p> <p>The paper offers examples of effective and sometimes polished syntactic structures: “But what happens when peoples lives are thrust into bitter turmoil & utter conflict?”, “In accordance with the very definition of self-preservation, you help yourself survive & no one else” and “It is in essence a monarchy to which all else comes second, a monarchy where the ideal of self-preservation wears the crown.”</p> <p>Stylistic choices contribute to the creation of a skillful composition: “By leaving him behind he no longer has to care for him and can provide himself with a greater chance of survival. Selfishness? Perhaps, but more likely is that it is an act of self-preservation made because his will to survive dominates over the love he has for his father.” A convincing voice is created with examples such as: “Nowhere can that be more plainly seen than during the run to the new concentration camp.”</p>	<p>E</p>

**English Language Arts 30–1
Critical/Analytical Response to Literary Texts Assignment, June 2006**

Commentary for Example Scored Proficient (Pf)

SCORING CRITERIA	RATIONALE	SCORE
<p>Matters of Correctness (Pf)</p> <ul style="list-style-type: none"> • 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. 	<p>Considering the complexity and length of the response, this writing demonstrates competence in control of correct sentence construction, usage, grammar and mechanics, as in “The anger is the natural response to any kind of threat and it can be expected when your life is at stake.”</p> <p>Minor errors in complex language structures, such as missed apostrophes, as in “peoples lives,” shifts in point of view from “we” to “you,” spelling mistakes, as in “jepordizing,” and capitalization lapses, as in “The Hostilities,” are understandable considering the circumstances.</p>	<p>Pf</p>

English Language Arts 30-1

Critical / Analytical Response to Literary Texts Assignment, June 2006

Example Scored Excellent (E)

Personal Reflection on Choice of Literary Text(s)

How has the nature of self-preservation been reflected and developed in a literary text? Discuss the ideas developed by the text creator about the role that self-preservation plays when individuals respond to competing demands.

- Henrik Ibsen's "A Doll House"

- Nora

- knows she must fulfill her duty to herself above all others
- Torvald wants her to stay although she knows she can't for her own good.
- Knows society will not be kind to her

- Christine

- wants to marry Krogstad but cannot because of his situation
- wears herself out working so much to make sure her family has everything they need.

- allows Christine to work instead of him which goes against society but will help his situation

Krogstad

- forges signature to try to gain more money for his suffering family.
- tries to manipulate Nora in order to improve his position and keep his job.

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Excellent (E)

“Self-Preservation”

In the play, “A Doll House” by Henrik Ibsen, the audience can clearly see that many ideas about the nature of self-preservation are developed. For the purpose of this essay, self-preservation can be defined as the lengths that people will go to to be true to themselves against internal and external competing demands. Ibsen shows the different ways and lengths that people go to when trying to achieve their own well being through his characters Nora, Christine and Krogstad. While each character has a different challenge to overcome, they all ultimately do what they believe is right for themselves, although it is not always what is believed to be right by those around them.

In “A Doll House”, Ibsen develops Nora as being the character with the most internal struggle for her own self-preservation. Nora was a girl who was used to having the world handed to her on a platter. Because of her good looks and flirtatious attitude Nora was easily able to manipulate her husband Torvald into doing whatever she wanted, which was usually providing her with money. When her husband’s life was threatened by a severe case of tuberculosis however, Nora illegally forged a signature allowing her to borrow money in order to take a trip that would improve Torvald’s health. Because Nora had to keep this forgery a secret from everyone, including Torvald, she was forced to do everything she could to repay the money back in secret. When her secret of forgery was

(Page 2 of 6)

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Excellent (E)

finally revealed, instead of standing by his wife and performing the “miracle of all miracles”, Torvald chastises Nora and denounces any love or affection he had previously claimed to have for her. It is only then that Nora begins to realize that what she had believed to be a happy and fulfilling marriage had really only been a façade. Nora realizes that a person’s duty should first and foremost be to themselves, and not to their husband or children or peers. Although Nora does not want to leave her comfortable life with Torvald and her children, she knows that she was never truly in love with him, as well as she was never truly happy with him. She has to leave to allow herself to become her own person, or else she will keep on living her life as Torvald’s “doll”. Not only did Nora cope with an internal struggle to free herself, but also with the pressure from Torvald to remain with him. Torvald tries to make Nora believe that her most important duty is that to her husband and her children in hope that it will sway her decision of leaving, but Nora knows that leaving would be her only option. As well as outward pressure from Torvald to make Nora stay, there was the pressure from society as a whole. Nora knew that a divorced wife who had abandoned her husband would not be someone who society would accept with open arms. She knew of the struggle that would lie ahead for her when trying to find employment or a place to live. Life without Torvald would not come easily to Nora, especially since all her life she had been sheltered and looked after by men. She was essentially leaving with only the knowledge that leaving was her only option. Self-preservation was the essential idea that forced Nora to face reality and realize that her life up to that point had not been all she had imagined it was. Because of Nora’s new found sense of self she was able to leave the life she had grown so accustomed to, in order to become her own person.

(Page 3 of 6)

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Excellent (E)

In complete contrast to Nora, Christine had lived her life based upon self-preservation. Although Christine had been a life long friend of Nora's, she had never shared the same advantages that Nora had received her whole life. Christine was left with a sick mother and a family to take care of at a young age, and was forced to make all her decisions not only for herself, but for the good of everyone else in her family as well. Although at a time she had been in love with Krogstad, Christine could not marry him like she wished to because of his financial situation. To make sure that her family was looked after, Christine instead chose to marry a man whom she had never loved, but knew was capable of being their provider. She did this not only out of self-preservation, but for the well being of her family. Christine was forced to choose necessity over love, and although she never lost her feelings for Krogstad, those feelings had to be pushed aside in order to continue on. After her husband died, self-preservation again was the main motivator for all of Christine's decisions. She was forced to take on numerous jobs in different positions to ensure that there was income coming in for herself and her family. Her whole life was one selfless act after the other, making sure herself and her family was provided for. When Christine heard of Nora's husband being promoted at the bank she came to visit in hope that Torvald would be able to find her a position at the bank as well. Although there was no one left for Christine to take care of except herself, she still felt it was necessary to be completely self-sufficient. When she learned she would be taking over Krogstad's job, Christine gave Krogstad the option of marrying her, and having her go into work while he stayed at home. Christine finally achieved what she had always desired; a life with Krogstad and the opportunity to provide and care for

(Page 4 of 6)

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Excellent (E)

someone again. Christine faced many hardships throughout her life, and self-preservation was always what motivated Christine to work as hard as she did and sacrifice as much as she did. She was Nora's example of how it was possible for a woman to do it all on her own, and her own ideals and morals are what allowed Christine to achieve everything she could have hoped to achieve.

Ibsen developed Krogstad as the only character who was shunned by society in order to achieve self-preservation. Krogstad was also forced to forge a signature to ensure an income for himself and his family, and although his case was never brought to trial it was a well known fact that he was considered a "moral cripple" by many of his peers. Krogstad did whatever he could to provide for his family, although most of the time the actions that he took were considered disgraceful. As well as the charges of forgery, after learning that he will likely be fired by Nora's husband, he used the fact that Nora borrowed money from him as a manipulative tool to try to maintain his job. He threatens Nora with her secret and finally does reveal the truth to Torvald in a letter explaining the illegal actions Nora herself had took. Krogstad did not do this because he himself was a bad person, but because it was what he believed needed to be done to save himself. He could not find any other job, and losing his position at the bank would mean not being able to provide for his sons at all. Self-preservation was what Krogstad had to centre his life around. He knew it made others believe he was a terrible person, but he believed the end justified the means. Krogstad's first priority was not to his reputation, but to his family, similar to Christine. That is also why when Christine came to him with the idea that she herself could take his position at the bank and provide for them both, he knew

(Page 5 of 6)

**English Language Arts 30–1
Critical / Analytical Response to Literary Texts Assignment, June 2006**

Example Scored Excellent (E)

that it was his only option. Having his wife go to work and provide for him was not an honorable act, but it was another sacrifice Krogstad had to make for himself and his family. Krogstad took the initiative upon himself to do not what he necessarily believed was right to help his family, but whatever he thought would benefit himself and his family the most. Although it meant a tremendous loss of respect by those around him, Krogstad did what he had to to survive.

Ibsen's "A Doll House" shows many examples of the role that self-preservation plays when individuals respond to competing demands. Whether it was Nora finally learning that her first obligation was to herself, Christine doing everything she could to provide for herself and her loved ones, or Krogstad jeopardizing his own reputation to survive, self-preservation was the main goal. At one point or another, every man will have to decide what is most important in his life. Whether it is himself or his family, he will have to persevere and do all that he believes he can to make sure everything is provided for. Nora, Christine and Krogstad all represent how self-preservation will take necessity over anything else, and although it may not be right, it ultimately will be what will save every man.

(Page 6 of 6)

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Thought and Understanding (E)</p> <ul style="list-style-type: none"> 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. 	<p>The controlling idea that Nora, Christine and Krogstad “ultimately do what they believe is right for themselves, although it is not always what is believed to be right by those around them” is carefully considered. The student’s awareness of the subtle distinctions in the literary text, as in the observations that “Not only did Nora cope with an internal struggle to free herself, but also with the pressure from Torvald to remain with him,” “As well as outward pressure from Torvald to make Nora stay, there was the pressure from society as a whole,” and more significantly, “Life without Torvald would not come easily to Nora, especially since all her life she had been sheltered and looked after by men,” demonstrates the student’s insightful comprehension of the literary text and the topic.</p> <p>Literary interpretations, such as Nora “was essentially leaving with only the knowledge that leaving was her only option,” “Christine finally achieved what she had always desired; a life with Krogstad and the opportunity to provide and care for someone again,” and “Krogstad did not do this because he himself was a bad person, but because it was what he believed needed to be done to save himself,” are perceptive and illuminating.</p>	<p>E</p>

English Language Arts 30–1
 Critical / Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Supporting Evidence (E)</p> <ul style="list-style-type: none"> Support is explicit, precise, and deliberately chosen to reinforce the student’s ideas in an effective and judicious way. A strong connection to the student’s ideas is maintained. 	<p>Throughout the paper with reference to Nora, Christine, and Krogstad respectively, support is explicit and precise—“When her secret of forgery was finally revealed, instead of standing by his wife and performing the ‘miracle of all miracles’, Torvald chastises Nora and denounces any love or affection he had previously claimed to have for her. It is only then that Nora begins to realize that what she had believed to be a happy and fulfilling marriage had really only been a façade”; deliberately chosen to reinforce the student’s ideas—“Christine was forced to choose necessity over love, and although she never lost her feelings for Krogstad, those feelings had to be pushed aside in order to continue on”; and presented in a judicious way—“he was considered a ‘moral cripple’ by many of his peers. Krogstad did whatever he could to provide for his family, although most of the time the actions that he took were considered disgraceful.”</p> <p>Concluding statements within each body paragraph, such as “Because of Nora’s new found sense of self she was able to leave the life she had grown so accustomed to, in order to become her own person,” “Christine faced many hardships throughout her life, and self-preservation was always what motivated Christine to work as hard as she did and sacrifice as much as she did,” and “Krogstad took the initiative upon himself to do not what he necessarily believed was right to help his family, but whatever he thought would benefit himself and his family the most,” serve to maintain a strong connection to the student’s idea.</p>	<p>E</p>

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Form and Structure (E)</p> <ul style="list-style-type: none"> An effective arrangement of ideas and details contributes to a fluent and shaped discussion that is developed skillfully. The unifying effect or controlling idea is consistently sustained and integrated. 	<p>The student clearly establishes the basic structure for the response in the following statement: “Ibsen shows the different ways and lengths that people go to when trying to achieve their own well being through his characters Nora, Christine and Krogstad.” The discussion of each character is enhanced through the effective arrangement of ideas and details, connecting—and within—each of the body paragraphs wherein the discussion of each character forms the foundation for the discussion of the subsequent character. The student skillfully develops the relationships between these characters within the body paragraphs through the use of transitional devices, such as “In complete contrast to Nora, Christine had lived her life based upon self-preservation,” and pointed comparisons, such as “Krogstad’s first priority was not to his reputation, but to his family, similar to Christine.” These structural decisions lead to a fluent and shaped discussion.</p> <p>The student’s definition of self-preservation as “the lengths that people will go to to be true to themselves against internal and external competing demands” provides a context for the controlling idea that “Nora, Christine and Krogstad all represent how self-preservation will take necessity over anything else.” This idea is sustained and integrated throughout the paper.</p>	<p>E</p>

English Language Arts 30–1
 Critical / Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Matters of Choice (E)</p> <ul style="list-style-type: none"> • Diction is precise. • Syntactic structures are effective and sometimes polished. • Stylistic choices contribute to the creation of a skillful composition with a convincing voice. 	<p>Diction is precise, as evidenced by such examples as “chastises,” “denounces,” “façade,” and “shunned.”</p> <p>Syntactic structures are effective and sometimes polished: “Because Nora had to keep this forgery a secret from everyone, including Torvald, she was forced to do everything she could to repay the money back in secret” and “Christine was left with a sick mother and a family to take care of at a young age, and was forced to make all her decisions not only for herself, but for the good of everyone else in her family as well.”</p> <p>Stylistic choices, such as “She has to leave to allow herself to become her own person, or else she will keep on living her life as Torvald’s ‘doll’” and “Whether it was Nora finally learning that her first obligation was to herself, Christine doing everything she could to provide for herself and her loved ones, or Krogstad jeopardizing his own reputation to survive, self-preservation was the main goal,” contribute to the creation of a skillful composition with a convincing voice.</p>	<p>E</p>

English Language Arts 30–1
 Critical/ Analytical Response to Literary Texts Assignment, June 2006

Commentary for Example Scored Excellent (E)

SCORING CRITERIA	RATIONALE	SCORE
<p>Matters of Correctness (E)</p> <ul style="list-style-type: none"> • 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. 	<p>Sentence construction, as in “Nora knew that a divorced wife who had abandoned her husband would not be someone who society would accept with open arms. She knew of the struggle that would lie ahead for her when trying to find employment or a place to live. Life without Torvald would not come easily to Nora, especially since all her life she had been sheltered and looked after by men,” demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics.</p> <p>The relative absence of error is impressive considering the complexity and length of the response and the circumstances.</p>	<p>E</p>

Scoring Categories and Criteria

Scoring Categories and Scoring Criteria for 2005–2006 Personal Response to Texts Assignment

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

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

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

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

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

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

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

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

Excellent

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 written so little that it is not possible to assess Ideas and Impressions **OR**
- the marker can discern no evidence of an attempt to address the task presented in the assignment.

Scoring Categories and Scoring Criteria for 2005–2006 Personal Response to Texts Assignment (continued)

Presentation (10% of total examination mark)

Cross-Reference to the *Program of Studies for*

Senior High School English Language Arts 3.1 3.2 4.1 4.2

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Scoring Categories and Scoring Criteria for 2005–2006 Critical / Analytical Response to Literary Texts Assignment

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

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

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

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

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

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Insufficient

INS

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

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

Scoring Categories and Scoring Criteria for 2005–2006 Critical / Analytical Response to Literary Texts Assignment (continued)

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

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

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

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

Excellent
E Support is explicit, precise, and deliberately chosen to reinforce the student’s ideas in an effective and judicious way. A strong connection to the student’s ideas is maintained.

Proficient
Pf Support is relevant, accurate, and occasionally deliberately chosen to reinforce the student’s ideas in a logical and clear way. A clear connection to the student’s ideas is maintained.

Satisfactory
S Support is appropriate, general, and adequately reinforces the student’s ideas but occasionally may lack persuasiveness and/or consistency. A straightforward connection to the student’s ideas is maintained.

Limited
L Support is repetitive, contradictory, and/or ambiguous, and may be inappropriate or merely a restatement of what was read. The connection to the student’s ideas is vague and/or unclear.

Poor
P Support is irrelevant, overgeneralized, and/or lacking. The support, if present, is largely unrelated to any idea(s) that may be present.

Scoring Categories and Scoring Criteria for 2005–2006 Critical / Analytical Response to Literary Texts Assignment (continued)

Form and Structure (5% of total examination mark)

Cross-Reference to the *Program of Studies for*

Senior High School English Language Arts 2.2 3.1 4.1 4.2

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

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

Excellent

E

An effective arrangement of ideas and details contributes to a fluent and shaped discussion that is developed skillfully. The unifying effect or controlling idea is consistently sustained and integrated.

Proficient

Pf

A purposeful arrangement of ideas and details contributes to a competent and 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 not deliberately developed. 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 2005–2006 Critical / Analytical Response to Literary Texts Assignment (continued)

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

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

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

Excellent
E Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to a confident composition with a convincing voice.

Proficient
Pf Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to a competent composition with a capable voice.

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

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

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

*Scoring Categories and
Scoring Criteria for
2005–2006
Critical / Analytical
Response to Literary
Texts Assignment
(continued)*

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

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

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

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

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