

Examples of the Standards for Students' Writing

English Language Arts 30–1

From the June 2010 Diploma Examination

- Personal Response to Texts Assignment
- Critical / Analytical Response to Literary Texts Assignment

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Alberta ■

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This document was written primarily for:

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Others	

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We would be pleased to hear from you.

Introduction

The written responses in this document are examples of English Language Arts 30–1 Diploma Examination writing that received scores of Satisfactory (S), Proficient (Pf), or Excellent (E). These sample responses are taken from the June 2010 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 2010 marking session. The sample papers and the commentaries were used to train markers to apply the scoring criteria consistently and to justify their decisions about scores in terms of each student's work and the criteria.

The sample responses included in this document represent a very small sample of successful approaches to the assignments.

Selection and Use of Sample Papers

The teachers on the Standards Confirmation Committee for the June 2010 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 2010 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 2010 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 2010.

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

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

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

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

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

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

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

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

5. For further information regarding student performance on the Part A: Written Response, access the English Language Arts 30–1 Assessment Highlights for January and June 2010.

English Language Arts 30–1, June 2010

Writing Assignments

June 2010

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 1 to 4, and then complete the assignment that follows.



For more than 100 years, the general-purpose household cleaner 20 Mule Team® Borax has featured the above trademark logo on its tins and boxes. The natural borax cleaner was named after the mule teams that transported borax ore out of California's Mohave Desert. The wagons were among the largest ever pulled by draft animals, designed to carry nine metric tonnes of borax ore over a 272 km route.

The Lather

On the tin stowed under the upstairs sink
The mule team circulates in silhouette,
Yeoman hand-scrub of workingmen and sons
Going back to before his father was born.

And so he pictures vast bleached dunes
Shimmering to the vanishing point,
The chalky powder heaped in mounds
And hauled to the city by wagon train

To meet demand, a grand procession.
So let tar bleed from telephone poles,
Let engine-blocks ooze rainbow slicks
And bike-chains jam with caked-up gunk—

He's heard his father say one scoop will cut
Through any crap, no matter what,
Just work the lather good, keep at it.
He's fallen into rhythm now, a little remote,

A little dreamy: the team marches round
The tin like ants, his wrists turn and turn
In a reaming motion, and his head spins
To think of all the pitch-black hands

Squelching away at this dinner hour,
Filling washbasins with oily rivers.
And now his suds froth even darker.
His skin's on fire. He feels certain

The storied mines can't last forever:
The dunes will dwindle into moondust,
The mules will litter the desert floor
With hollow skulls. He knows in his bones

He's turning into the kind of upstart
Who never misses a chance to flout
A father's orders about what not to touch
Or take apart. In the fogging mirror

He sees himself far older, doubled over
Fiendish smears that won't rinse out
(Some industrial taint? Indelible ink?)
Faithfully, furiously though he scours.

David Barber

The following excerpt is set in an American relocation camp shortly after the Japanese attack on Pearl Harbor in 1941. Because of their Japanese ancestry, the Imada family was compelled by law to report for registration and relocation. Hatsue Imada's mother, Fujiko, has just read a letter to Hatsue from Ishmael Chambers which was opened by Sumiko, Hatsue's sister. Both Hatsue and Ishmael are eighteen.

from SNOW FALLING ON CEDARS

When the door had shut she reached behind her and handed Hatsue the letter. "Here," she spat. "Your mail. I don't know how you could have been so deceitful. I'll never understand it, Hatsue."

She had planned to discuss the matter right there and then, but she understood suddenly that the strength of her bitterness might prevent her from saying what she really meant. "You will not write again to this boy or accept his letters," she said sternly from the doorway.

The girl sat with the letter in her hand, tears gathering in her eyes. "I'm sorry," Hatsue said. "Forgive me, Mother. I've deceived you and I've always known it."

"Deceiving me," said Fujiko in Japanese, "is only half of it, daughter. You have deceived yourself, too."

Then Fujiko went out into the wind. She walked to the post office and told the clerk there to hold all mail for the Imada family. From now on, she herself would come for it. It should be handed to her only.

That afternoon she sat in the mess hall and wrote her own letter addressed to the parents of the boy Ishmael Chambers. She told them about the hollow tree in the woods and how Ishmael and Hatsue had deceived the world for a number of years successfully. She revealed to them the contents of the letter their son had written to her daughter. Her daughter, she said, would not be writing back, now or at any time in the future. Whatever had been between them was over, and she apologized for her daughter's role in it; she hoped that the boy would see his future in a new light and give no more thought to Hatsue. She understood, she wrote, that they were only children; she knew children were often foolish. Still, both of these young people were culpable and must look to themselves now, examine their souls, consider this a matter of conscience. It was no crime to find oneself attracted to another, she wrote, or to believe what one felt was love. The dishonor lay instead in concealing from one's family the nature of one's affections. She hoped that the parents of Ishmael Chambers would understand her position. She did not wish for any further communication to pass between her daughter and their son. She had expressed her feelings clearly to her daughter and asked her not to write to the boy or accept his letters in the future. She added that she admired the Chambers family and had great respect for the *San Piedro Review*. She wished them well, all of them.

She showed this letter to Hatsue when it was folded and ready to go in its envelope. The girl read it over twice, slowly, with her left cheek resting on her left hand. When she was done she held it tightly in her lap and looked blandly at her mother. Her face, strangely, was drained of emotion; she had the look of one exhausted from the inside, too tired to feel. Fujiko saw that she had gotten older in the three weeks since they'd left San Piedro. Her daughter was suddenly grown up, a woman, weary from the inside. Her daughter had suddenly grown hardened.

"You don't have to send this," she said now to Fujiko. "I wasn't going to write him again anyway. I was on the train, coming down here, and all I could think about was Ishmael Chambers and whether I should write him a letter. Whether I loved him anymore."

"Love," spat Fujiko. "You not know about love. You—"

"I'm eighteen," replied Hatsue. "I'm old enough. Stop thinking of me as a little girl. You have to understand—I've grown up."

Fujiko removed her glasses carefully and, as was her habit, rubbed her eyes. "On the train," she said. "What you decide?"

"Nothing, at first," said Hatsue. "I couldn't think very clearly. There were too many things to think about, Mother. I was too depressed to think."

"And now?" said Fujiko. "What now?"

"I'm done with him," said Hatsue. "We were children together, we played on the beach, and it turned out to be something bigger. But he isn't the husband for me, Mother. I've known that all along. Anyway I wrote him, I said that whenever we were together it seemed like something was wrong. I always knew, deep inside, it was wrong, I felt it down inside somewhere—this feeling like I loved him and at the same time couldn't love him—I was always confused, every day. He's a good person, Mother, you know his family, he's really a very good person. But none of that matters, does it? I wanted to tell him it was over, Mother, but I was *leaving* ... it was all *confused*, I couldn't get the words out, and, besides, I didn't really know what I felt. I was confused. There was too much to think about. I needed to straighten it all out."

"And is it straighten out now, Hatsue? Is it straighten?"

The girl was silent for a moment. She ran a hand through her hair and let it fall, then the other hand, too. "It's straight," she said. "I have to tell him. I have to put an end to it."

Fujiko took her letter from her daughter's lap and ripped it neatly down the middle. "Write your own letter," she said in Japanese. "Tell him the truth about things. Put all of this in your history. Tell him the truth so you can move forward. Put this *hakujin*¹ boy away now."

David Guterson

¹*hakujin*—white



© William Klein, Courtesy Howard Greenberg Gallery

Klein, William. *Candy Store, New York, 1955*
© William Klein
Courtesy Howard Greenberg Gallery, NYC

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

You have been provided with three texts on pages 1 to 4. In David Barber’s poem “The Lather,” the speaker recounts how a young man sees himself fulfilling his obligation to his father. In the excerpt from David Guterson’s novel *Snow Falling on Cedars*, Hatsue Imada and her mother Fujiko are reconciled after Hatsue accepts responsibility and makes a choice. Taken in 1955, William Klein’s photograph captures two youths whose lives intersect.

The Assignment

What do these texts suggest about the ways in which individuals take responsibility for themselves or others? Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience.

In your writing, you must

- use a prose form
- connect one or more of the texts provided in this examination to your own ideas and impressions

Fold and tear along perforation.

Personal Response to Texts Assignment

Initial Planning

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

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

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

Additional space is provided for planning on other pages in the examination booklet.

CRITICAL/ANALYTICAL RESPONSE TO LITERARY TEXTS ASSIGNMENT**Suggested time: approximately 1½ to 2 hours**

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

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about the ways in which individuals take responsibility for themselves or others.

In your planning and writing, consider the following instructions.

- Carefully consider your *controlling idea* and how you will create a strong *unifying effect* in your response.
- As you develop your ideas, support them with appropriate, relevant, and meaningful examples from your choice of literary text(s).

Fold and tear along perforation.

Critical/Analytical Response to Literary Texts Assignment

Initial Planning

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

Literary Text and
Text Creator

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

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

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

Additional space is provided for *Personal Reflection on Choice of Literary Text* on the following page.

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

Background

For all diploma examination scoring sessions, 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 both the demands of the Program of Studies for senior high school English Language Arts and the interpretation of those demands through learning resources and classroom instruction. These agreed-upon standards are also exemplified in the kinds of tasks and the degree of independence expected of students. All these complex applications of standards precede the design, development, and scoring of each diploma examination.

The Standards Confirmation Committee is composed of experienced teachers from representative regions of the province. These teachers work with the 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 2010/2011 English Language Arts 30–1 Information Bulletin. During each of the January and June marking sessions, example papers selected by members of the Standards Confirmation Committee are used to train markers. Subsequent to each marking session, the example papers that received scores of Satisfactory (S), Proficient (Pf), and Excellent (E) are posted on the Alberta Education website at education.alberta.ca in the documents entitled Examples of the Standards for Students' Writing.

During the standards confirmation process,

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

General Comments on the June 2010 Administration

Assignment 1: Personal Response to Texts Assignment

In the June administration, students continued to produce long responses to the *Personal Response to Texts Assignment* regardless of the prose form chosen by the students. Students who chose to use a creative form such as a script or a fictional narrative were clearly engaged in the task and often exhibited confidence in the formal elements of their chosen form. The skills of these students in producing a script or writing a short story, however, did not necessarily translate into better scores. In the creation of their pieces, some students lost sight of the need to explore the topic in an insightful way while reflecting on the referenced text. Thus, although their command of a creative form may have been impressive, their exploration of the topic often failed to be discerning or thoughtful. Not surprisingly, many students writing better narratives utilized the Initial Planning page to identify the central conflict of their scenarios as they related to their controlling ideas and one or more of the prompting texts. In most cases, the contexts and characterizations created by these students were immediately purposeful and the unifying effects conveyed an often insightful exploration of the topic and a perceptive appreciation of the prompting text.

In other types of responses, students writing better responses supported their ideas through personal observation, their own experiences, and/or an analysis of the choices and motivations of the characters in one or more of the prompting texts. The resulting analysis is best described as a brief commentary. As part of a continuing trend, more students than in previous administrations are discussing or referencing a single prompting text in detail. This type of focus granted students the opportunity to explore the complexity and subtlety of the text in the context of the assigned topic. Students producing weaker responses of this type tended to offer illustrations of the issue or idea identified by the topic as it was straightforwardly stated or implied within one of the texts. Unfortunately, these students chose to develop their response in what might be best described as a précis rather than a commentary. The support, primarily in the form of paraphrasing, did little more than echo the sentiments expressed in the text. Even in lengthier responses, while the literal understanding of the prompting text provided a generalized exploration of the topic, students often neglected to communicate and support their own perceptions and ideas. Instead, students often offered somewhat naive, over-generalized or inventive speculations and conjectures about the causes of the character's situation.

Students who wrote on the visual text created effective responses when they paid close attention to the variety and complexity of detail in the photograph and used these details to inform and shape their reflections on the text and topic. Even while students may not have thought about the referenced texts as an adult would, there should be evidence that the students have actually thought carefully about the central idea conveyed by the text and its relevance to the idea they intended to explore. Similarly to the other types of responses, the most successful responses to the various texts conveyed a personal appreciation and a considered understanding of the photograph.

In June, most students clearly understood the topic of “the ways in which individuals take responsibility for themselves or others.” Given the circumstance of graduation from high school,

many students connected genuine responsibility with the process of maturity. The weaker students, however, tended to cite examples of taking or not taking responsibility without a consideration for the significance of or the personal implications of actively taking responsibility for oneself or for others. This topic, although readily accessible, still demanded careful reflection and a measured development of ideas and impressions. Stronger responses more often illustrated and/or discussed the challenges to an individual's willingness to "take" responsibility in circumstances that were not always advantageous or safe, or without moral ambiguity. The better responses distinguished between different types of responsibilities and noted that the most important responsibilities often entail sacrifice, suffering, and persistence.

Assignment 2: Critical / Analytical Response to Literary Texts Assignment

Given the trends in the personal response, it is not surprising that in June, students most often responded critically by identifying and describing examples of the topic. In a similar way to the personal response, this tendency to list illustrations of the issue does not afford students the opportunity to explore the implications of the full assignment or to reveal the students' own thoughtfulness and insight into the pieces of literature they chose to discuss. The better responses revealed the students' understanding of the need to develop carefully considered ideas about the topic which, in turn, required the effective presentation of astutely chosen evidence to develop a convincing interpretation of a literary text. The capacity of students to create persuasive arguments about a given literary text was, to some degree, affected by their very choice of text.

In June, students once again chose pieces of literature that were problematic either in terms of the logical connection to the topic or in terms of the literary complexity of the text itself. Even when students chose pieces of literature of considerable literary merit, appropriate to Grade 12 study, the quality of responses was compromised by a cursory understanding of the complexity of the literary text or a lack of mastery of the details of the text. As in the past, students who produced the most successful responses selected relevant texts suitable for the topic and revealed a serious, discriminating analysis of their text.

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Satisfactory–1 (S)

Initial Planning

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

The Lather

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

- Obligations to ones father - (Sports?)
- Taking responsibility for myself.
- "turning into the kind of upstart who never
misses a chance to flout a fathers orders.

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

Personal perspective

English Language Arts 30-1, June 2010
Personal Response to Texts Assignment

Example Scored Satisfactory-1 (S)

Written Work
Taking Responsibility

By the age of three, shortly after I was strong enough on my own two feet to walk, my father was already teaching me how to skate. For hours on end I would spend my winter days at the skating rink with my father. If I wasn't skating during the day, then I was watching hockey at ~~my~~^{home} with my father. From the age of three my father had taught me how to breathe hockey, and I loved it, at first. At age five my dad enrolled me in my first hockey program. Those first three or ~~four~~ years ~~I~~^I was the happiest boy alive. By the time I was ten years old my father told me that I was going to a Goal tender like he was back when he played junior. He was one of the best goalies at that time and he always let me know. My dad never even asked me whether or not I wanted to play goalie, he forced me too, and soon enough I ended up hating him for this. ~~I~~ I learned everything I knew about goaltending from my father and I was good too, better than he was I thought.

(Page 2 of 4)

English Language Arts 30-1, June 2010
Personal Response to Texts Assignment

Example Scored Satisfactory-1 (S)

Because of this constant competing with my dad, I became a very arrogant kid, I was turning into my father. I couldn't remember the last time we didn't have a conversation about hockey or my future as a goaltender. I didn't want a future as a goaltender. That was his dream not mine. I hated the fact that he was making all the decisions in my life, and they weren't even for me, they were for himself. He made me feel obligated to play this sport. He turned a sport that I used to love and have fun playing into a sport that I hated. The relationship between us was ruined because of it too. We would go days without talking ~~on the days~~ ^{on the days} we would talk it would only be arguments and yelling at each other. "I was turning into the kind of upstart who never misses a chance to flout a father's orders." I hated myself because of this. This sport did nothing but make me angry and fill me with hatred. ^{At age seventeen} ~~By age seventeen~~ I decided to quit. I had played Midget AAA the year before and decided to take responsibility for myself. I ~~was~~ I couldn't bare the thought of myself playing another season. I decided to take responsibility for myself and get as far away as I could from my father. I didn't even have to do that literally, ~~by~~ ^{in general} quitting hockey ~~made~~ made my dad leave me

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English Language Arts 30-1, June 2010
Personal Response to Texts Assignment

Example Scored Satisfactory-1 (S)

alone. My father didn't talk to me for a while after that which I definitely didn't mind, But he soon realized that I had to start making decisions for myself. Taking responsibility for myself healed my father's ~~and~~ relationship with me, and by making decisions for myself I was becoming a man that I was more proud to be.

English Language Arts 30–1 June 2010
Personal Response to Texts Assignment

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Ideas and Impressions (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.	On the Initial Planning page, the student addresses the topic by noting “Obligations to ones father” and “Taking responsibility for myself.” In the first part of this response, which is based on personal experience, the student offers the idea that his father taught him everything there was to know about hockey, but then, when the student was ten, the father “told me that I was going to be a Goaltender,” without asking his son “whether or not I want to play goalie.” The student explores this notion of father-son obligation in a generalized way, commenting that as a young boy he “loved it, at first”; however, as he grew older, “I hated the fact that he was making all the decisions in my life,” straining their relationship because the father “made me feel obligated to play this sport.” The student uses “The Lather” in a straightforward way as he compares himself to the speaker in the poem “who never misses a chance to flout a fathers orders” during this period in his life. The student then moves on to the related idea that as he matured “I decided to take responsibility for myself” and quit playing hockey. Although this decision strained the relationship with his father even more, eventually the father “realized that I had to start making decisions for myself.” The student reasonably concludes that “by making decisions for myself I was becoming a man that I was more proud to be.” Support is adequate and clarifies the student’s ideas. Echoing the poem’s assertion that traditions are passed on through generations, the student states that “my father had taught me how to breathe hockey” and “I learned everything I knew about goaltending from my father.” Further echoing the poem’s sense of tension between the generations, the student writes that “I was good too, better than he was” and “Because of this constant competing with my dad, I became a very arrogant kid.” The student recognizes that “I was turning into my father” just as the poem’s speaker sees a far older version of himself in the mirror. Having decided to abandon hockey and his father’s hopes, the student concludes with the straightforward if generalized idea that “Taking responsibility for myself healed my fathers relationship with me.

**English Language Arts 30–1 June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Presentation (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. S	The student’s voice is apparent as in “If I wasn’t skating during the day, then I was watching hockey at home with my father” and “My father didn’t talk to me for a while after that which I definately didn’t mind.” Although written in a single paragraph, stylistic choices are still adequate as in “By the age of three, shortly after I was strong enough on my own two feet to walk, my father was already teaching me how to skate” and “On the days we would talk it would only be arguments and yelling at eachother.” The student creates a conventional tone with sentences such as “Those first three or four years I was the happiest boy alive” and “He turned a sport that I used to love and have fun playing into a sport that I hated.” The student’s unifying effect is appropriately developed through the examination of the father’s push for a hockey career “That was his dream not mine” and the exploration of the student’s fear that, like the speaker in the poem, he would turn into his father and hate himself. Sensing the duty to himself, the student takes responsibility for his own choices, quits playing hockey, and becomes “a man that I was more proud to be.”

English Language Arts 30-1, June 2010
Personal Response to Texts Assignment

Example Scored Satisfactory-2 (S)

Personal Response to Texts Assignment

Individuals take responsibility for themselves or others
Initial Planning

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

Image - the two youth are the characters

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

older boy (Chris) - 18 - sees younger boy (Nathan) - 9 -
sitting against the wall in the subway station. Chris has
rejected his family and run away. Nathan intrigues him
(vision of his younger self) and wants to prevent him from
having the same kind of life.

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

Script

- Chris sees Nathan, goes to talk to him
- Nathan tells Chris that he doesn't like his family
- Chris tells Nathan his story
- Subway comes, Chris leaves
- Nathan goes home

* Chris feels responsible to help
Nathan to choose to have a
better life than he did

* Nathan be
responsible for
his actions -
fighting with
parents

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English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Satisfactory–2 (S)

Crossing Paths

Characters: Chris: 18 year old boy who ran away from home when he was 15 because he didn't want to live by his family's rules.

Nathan: 9 year old boy who is avoiding going home after school because he had a fight with his mom that morning and is angry with her for trying to, in his mind, control him.

Setting: United States, Subway Station

[Chris leans against the hand rail as the escalator slowly descends into the station. He notices a young boy sitting against the wall alone. Chris walks over to where the boy is and leans against the wall next to him.]

Chris: Aren't you a little young to be here by yourself?

Nathan: No. I take the subway to school all the time. And who are you anyway? And why are you talking to me? [sharply]

Chris: [taken aback] I'm Chris. I just saw that you were all alone and you looked kind of upset about something.

Nathan: Oh. Well maybe I am... [trailing off]

Chris: Do you want to talk about it?

Nathan: Well you see my mom tries to control me. She wants me to do only things that she wants me to do. If I want to do something fun she wants me to clean my room or something like that. She makes so many rules and I just don't want to listen to her.

Chris: Ahh, I see. [reflecting on his past]

Nathan: And then we get into big fights over them. Sometimes I just want to not come

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**English Language Arts 30–1, June 2010
Personal Response to Texts Assignment**

Example Scored Satisfactory–2 (S)

home from school one day. It would solve everything.

Chris: Oh I'm not so sure about that.

Nathan: Why? You don't know my family... [skeptical]

Chris: I know more than you think. You see, your family sounds a lot like mine. Or
like mine was.

Nathan: What do you mean? [curious, Chris has peaked his interest]

Chris: I used to fight with my mom all the time too. My dad died when I was just a few
years older than you and after that she wanted me to be with her all the time. She
wanted me to do lots of chores and not hang out with the friends I had. She thought
they were not the greatest people. [thinks back to who his friends were]

Nathan: Oh. [in a small, quiet voice]

Chris: When I turned 15 I had had enough of her trying to get me to do what she wanted
and I did what you want to do now.

Nathan: You mean run away?

Chris: Yes. I left home and have only been back once since then.

Nathan: Where did you go?

Chris: Just travelled around a little bit. Tried to find a place to work and live. That didn't
turn out so well. I lived on the streets for a while but right now I'm staying with
some friends.

Nathan: You said you went back home once. What happened?

Chris: Oh right. At this point I was living on the streets downtown. The nights were
freezing and no one would hire me so I was starving. I thought that maybe
my mom might take me back but she took one look at me and slammed the

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**English Language Arts 30–1, June 2010
Personal Response to Texts Assignment**

Example Scored Satisfactory–2 (S)

door in my face. I don't think she ever got over some of the fights we had before I left.

Nathan: Do you think she will ever forgive you?

Chris: I doubt it but I hope so.

Nathan: Oh. That's awful. [looks scared]

Chris: It makes me wish I'd never left. I'd probably be doing a lot better than I am now. [a few moments of silence pass] Well anyway that's my train. Hey, I didn't catch your name.

Nathan: It's Nathan.

Chris: Well I hope everything works out for you, Nathan.

Nathan: Thanks. [with a small smile]

[Chris gets on the train and waves to Nathan as it drives away. The smile on Nathan's face quickly fades as he ponders Chris' story.]

Nathan: [thinks to himself] Maybe running away wouldn't be such a good idea. Maybe I need to listen to Mom more. I probably haven't been the easiest to get along with.

[Nathan thinks about how to apologize to his mom when he gets home while he waits for his train.]

**English Language Arts 30–1 June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Ideas and Impressions (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.	On the Initial Planning page, the student indicates a straightforward approach to the topic in the character of Chris who “feels responsible to help Nathan” and Nathan who must learn to “be responsible for his actions.” Using a script form and the photograph as a prompting text, the student offers a generalized exploration of how an 18-year old youth shares his experiences with a nine-year old child to convince the youngster to take responsibility for his own actions. The student’s perception that a child would resent his mother’s authority and would desire to run away from his problems is realistic and straightforward: “She makes so many rules and I just don’t want to listen to her” and “Sometimes I just want to not come home from school one day. It would solve everything.” In Chris’s response “Oh I’m not so sure about that,” the student implies the relevant idea that avoiding one’s responsibilities may cause hardship, threaten relationships, and result in feelings of regret. Empathizing with Nathan, Chris tells his story of running away. Looking for “a place to work and live” “didn’t turn out so well,” so he was forced to live “on the streets for a while.” In an attempt to reconcile with his mother, Chris returns home but his mother “took one look at me and slammed the door in my face.” Through this experience, Chris learns to accept responsibility for his actions, and he admits, “It makes me wish I’d never left. I’d probably be doing a lot better than I am now.” Support is adequate and clarifies Nathan’s reasons for his anger towards his mother: “She wants me to do only things that she wants me to do. If I want to do something fun she wants me to clean my room or something like that.” The student also establishes a connection between the two boys when Chris informs Nathan of his past: “I used to fight with my mom all the time too. My dad died when I was just a few years older than you” and “She wanted me to do lots of chores and not hang out with the friends I had.” Chris’s struggle to live on the streets when the “nights were freezing” and he “was starving” clarifies why “Chris feels responsible to help Nathan to choose to have a better life than he did.”

English Language Arts 30–1 June 2010
Personal Response to Texts Assignment

EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Presentation (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.	Through the student’s character description and dialogue, the voice created by the student is apparent in the portrayal of Chris as a concerned, street-wise, and mature teenager and of Nathan as a rebellious, “sceptical” and “curious” child. When Chris sees Nathan “all alone” and looking “kind of upset about something,” he is “taken aback” when Nathan questions Chris’s interest: “And who are you anyway?” Chris pauses, “reflecting on his past,” and shares details of his own experiences in an attempt to enlighten Nathan. Although the student demonstrates control of the basic elements of a script, the stage directions are less confidently used, often becoming too prescriptive or narrative in purpose. As a consequence, stylistic choices are adequate as in: “‘And why are you talking to me?’ [sharply]” and “‘What do you mean?’ [curious, Chris has peaked his interest].” The student’s creation of tone is consistent with the question and answer format, and the characters respond in conventional ways: “Aren’t you a little young to be here by yourself?,” “No. I take the subway to school all the time” and “Do you want to talk about it?,” “Well you see my mom tries to control me.” The unifying effect develops appropriately when the boys meet in a subway station and learn about each other’s common experience of avoiding responsibility for their actions: “I know more than you think. You see, your family sounds a lot like mine. Or like mine was.” When Chris informs Nathan about his quarrels with his mother, his life on the streets, his mother’s lack of forgiveness, and his responsibility in creating his own tragic circumstances, Nathan decides that “Maybe running away wouldn’t be such a good idea” and realizes “Maybe I need to listen to Mom more. I probably haven’t been the easiest to get along with.” This conclusion makes for a conventional and appropriate response.

S

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

Initial Planning

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

Now Falling on Cehrs

Parents + realization that children must learn
for themselves

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

~~Hatsue's obligations to herself, to decide
how she feels, and how to act on it~~

Fujiko's obligation as a mother, to allow her
daughter to act on her own decisions + Hatsue's individual
resp. to herself + being true to herself + making
this decision alone.

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

Personal response essay.

Example Scored Proficient-1 (Pf)

1. ~~Hatsue + responsibility to herself~~ regardless
of ~~what her mother thought~~.

Fujiko + resp. to her daughter.
allowing her to learn her own
lessons + act on her decisions.

2. ~~Life experience~~ → ~~leaving my family +~~
~~study abroad / stay at home~~.

Q, East vs. West none

Wawa
Although ~~individuals~~ people sometimes
find ~~per~~ difficulty in accepting
~~with~~ responsibility, individuals
must learn to accept
their obligations to accept
to themselves an others.

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

Acceptance

Growing up is no easy task. Everybody knows that, and yet, parents still have trouble accepting some of the difficulties we face as adolescents. The basic problem of it all, is that eventually, we all need to start thinking for ourselves. Our parents would love to walk us through each step in life, but then we would never learn. It is a test in life, to learn lessons on our own, and gain individual meaning. Often, responsibilities to ourselves play a large role in the decision making process. Although people sometimes find difficulty in accepting responsibility, individuals must learn to accept their obligations to themselves and others.

In the excerpt from the novel, Snow Falling on Cedars, by David Guterson, the idea of personal responsibility becomes apparent. Fujiko, Hatsue's mother, has read a letter addressed to her daughter from Ishmael Chambers, an eighteen-year-old boy. Upon this reading, she discovers that her daughter has been secretly involved with this boy for quite some time. Initially, she is shocked and disappointed, telling Hatsue that she has been deceiving her family, and that "she had deceived herself too". This comment suggests that her mother thinks she knows more about this kind of relationship than her daughter does, and that by keeping her emotions hidden, Hatsue has neglected her responsibilities to her family. After telling Hatsue that she is never to write to Ishmael again, or even to accept his letters, Fujiko goes on to write to Ishmael's parents, exposing the young couple's deceitful secret. This action shows Fujiko's attempt to remain true to her obligation as a mother. In her mind, she is saving her daughter from developing an undesirable trait by exposing the nature of their relationship. Additionally,

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Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

when Fujiko finally shows Hatsue the letter, she begins to realize that her daughter is eighteen, and that she is a woman now. This revelation is demonstrated in Fujiko's thoughts when she discovers "her daughter was suddenly grown up, a woman". This particular revelation installs a feeling understanding in Fujiko's heart, she now knows of the struggle Hatsue has been dealing with, and that she is a lot older than she first realized. When Hatsue finally confides in her mother that she is done with Ishmael, and has come to this decision after extreme consideration, Fujiko rips up the letter she has just finished writing. "Write your own letter", she tells Hatsue, "put all of this in your history". These final words from Hatsue leave the impression that she has finally accepted her daughter's newly found responsibility to herself, and has decided to nurture this, instead of opposing it.

Although I have never been faced with the trials described in the excerpt, I have experienced a situation in which my personal responsibilities were competing with my responsibilities to my family. My mother was born and raised in Quebec, and for as long as I can remember, my future involved post-secondary education in Montreal. However, as I got older, I became less and less sure of this idea. Entering grade twelve, my final year of high school, I knew a decision was going to need to be made. Having half my family in Quebec has always been a great experience. Every summer, my family and I would take a trip out east, to visit and catch up. I love it out there, I truly do. My parents have always told me that they were planning to retire in Montreal, and that they would shortly follow my departure. The pressure was overwhelming. Every single member of my family talked about my moving to Montreal as if it

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English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

were an established fact, and not a simple possibility. As much as I love Quebec, I was not sure whether or not I was ready to leave my friends and community here in Edmonton. I felt as though I had no say in the matter, and when I brought up the idea of staying, my family simply laughed it off. Eventually, this grew to be too much for me. I needed to take action. I decided that, along with my applications to numerous eastern universities, I would also apply to local institutions. I told myself, if I got accepted at the University of Alberta, I would stay here to continue my education. My family did not know about my application. When received a letter explaining that I had been given conditional acceptance into the Bachelor of Arts program ^{at} ~~and~~ the University of Alberta, my parents were anything but excited. They were shocked to say the least, and hurt that I hadn't informed them of this decision. Eventually, the truth came out, and I told them that I felt my responsibility to myself, was greater than the obligations thrust upon me by my family. Initially, they were angry, but when I turned eighteen, they slowly began to realize that I was becoming an adult, and that I needed to make these decisions on my own. This event has been one of the most significant in my life, and I have learnt a great deal about responsibility because of it.

Responsibility is a funny thing, and it is not hard to become consumed by it. One important detail that must never be overlooked, is the fact that the acceptance of change in obligations is necessary to grow as a person. Recognition that individuals will consistently be faced with competing responsibilities is crucial in understanding human nature. The balance between these responsibilities, however, is one to be cherished when found.

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**English Language Arts 30–1 June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—PROFICIENT–1

SCORING CRITERIA	RATIONALE
Ideas and Impressions (Pf) • The student’s exploration of the topic is purposeful. • Perceptions and/or ideas are thoughtful and considered. • Support is specific and strengthens the student’s ideas and impressions. Pf	The student begins the response with an exploration of the <i>Snow Falling on Cedars</i> excerpt, emphasizing the point of view of Fujiko. The student establishes a sympathetic tone toward Fujiko, with an interpretation which casts her letter to the Chambers family as an “attempt to remain true to her obligation as a mother.” This perception is a thoughtful and considered treatment of an older character, which is sustained through to the end of the paragraph, when the student examines Fujiko’s act of ripping the letter: “she has finally accepted her daughter’s newly found responsibility to herself, and has decided to nurture this, instead of opposing it.” The student then ties in a personal experience similar to Hatsue’s situation. Although going to university in a different province than the family’s expectations of Québec is not a perfect parallel, the student observes that “my personal responsibilities were competing with my responsibilities to my family.” The family’s response to the student’s application, “They were shocked to say the least, and hurt that I hadn’t informed them of this decision,” heightens the similarity between the student and Hatsue and contributes to an exploration of the topic that is purposeful. The student’s observations about “the struggle Hatsue has been dealing with” and that “Every summer, my family and I would take a trip out east, to visit and catch up. I love it out there, I truly do” effectively highlight the difficulty of their respective positions and provide support which is specific and strengthens the student’s ideas and impressions. The student’s exploration of this experience, summed up in the concluding ideas, “Responsibility is a funny thing, and it is not hard to be consumed by it,” “individuals will consistently be faced with competing responsibilities,” and the “balance between these responsibilities, however, is one to be cherished when found,” is thoughtful and considered.

**English Language Arts 30–1 June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—PROFICIENT–1

SCORING CRITERIA	RATIONALE
Presentation (Pf) • The voice created by the student is distinct. • Stylistic choices are specific and the student’s creation of tone is competent. • The unifying effect is capably developed. Pf	The student creates and sustains a voice that is distinct throughout the response, as in: “I decided that, along with my applications to numerous eastern universities, I would also apply to local institutions.” The student’s creation of tone is competent, a personal but not informal approach, as the reader can see in lines such as: “Additionally, when Fujiko finally shows Hatsue the letter, she begins to realize that her daughter is eighteen, and that she is a woman now” and “My parents have always told me that they were planning to retire in Montreal, and that they would shortly follow my departure.” The student also shows an ability to make stylistic choices that are specific in sentences such as: “Upon this reading, she discovers that her daughter has been secretly involved with this boy for quite some time” or “This comment suggests that her mother thinks she knows more about this kind of relationship than her daughter does, and that by keeping her emotions hidden, Hatsue has neglected her responsibilities to her family.” The student’s response begins and closes with an effective discussion of growing up and accepting responsibility, framing the treatment of Hatsue’s situation and the student’s own experience in a larger exploration. Additionally, a sustained formal tone is used whether the student is exploring the excerpt or the personal experience involving family and university, and this consistency of tone contributes to a unifying effect which is capably developed.

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Proficient–2 (Pf)

Initial Planning

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

William Kleins photograph. The responsibility of
brothers to look after each other no
matter what.

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

Family and caring for a loved one
reflect the hardships and responsibilities
placed on the older brother to care
for his younger sibling.

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

Narrative

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Proficient–2 (Pf)

“Let’s go, Jamie. We ought to get moving before we get in some sort of trouble for bein’ here.” I helped him up, noticing how light he felt since we haven’t been too lucky with food lately, and moved down the street. We can’t stay any place for too long before someone starts to get suspicious, being two kids and all. Without parents kids are sent to the orphanage, but today we are better off on the streets. That’s why we ran away, so I could protect him.

“Where are we going brother?” Asked Jamie. His voice was frail and weak, but I never once heard a complaint out of him. He was the strongest person I knew, and it provided me with more strength to carry on; if Jamie didn’t complain and got through this so would I. Nonetheless it was my job to keep him safe and to make sure we eventually found some place to stay and to work and to make a life for ourselves.

“I’m not sure. Maybe head across town see what we can find.”

“But we were there last week, brother, what will we find?” He was right. We just came from over there, but we don’t really have another choice. Plus, we haven’t had any luck here on this side; people clean up after themselves too well. I have to find us some food, somewhere to stay. Jamie is depending on me.

“Well we don’t have many other choices, Jamie,” I replied, trying to act as reassuring as possible, “plus we have better luck of finding a place to stay over there, what with all the abandoned factories and such.”

“And what if we don’t find something to eat? What are we going to do then, brother?”

“Let’s just keep walking, Jamie.” I had the same questions as Jamie did, deep down. Every minute was an unknown for him and I and he needed someone to look up to and believe in. I was his leader, his mom, his dad, his everything. And he was my everything. The only person that ever stayed true to me.

We walked silently down Belfort Ave. towards the east side of town, hand in hand. I could feel Jamie holding onto my hand as if it was the only thing keeping him from falling over, from giving up. I had to keep going, I was his only hope. The east side was the less lively part of town during the night, but bustling during the day. It was perfect for us; we could blend in during the day and look for supplies, and disappear into the shadows at night and have somewhere to sleep. Only problem is the food, and it’s becoming more of a problem every day. Been almost 4 days since we had a solid meal and it’s really starting to affect both of us. This is no life for a 10 year old, but this is our life.

Inspired by William Klein’s photograph, 1955.

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Proficient–2 (Pf)

Personal Response

ELA 30-1

"Let's go, Jamie. We ought to get moving before we get in some sort of trouble for bein' here." I helped him up, noticing how light he felt since we haven't been too lucky with food lately, and moved down the street. We can't stay any place for too long before someone starts to get suspicious, being two kids and all. Without parents kids are sent to the orphanage, but today we are better off on the streets. That's why we ran away, so I could protect him.

"Where are we going brother?" Asked Jamie. His voice was frail and weak, but I never once heard a complaint out of him. Nonetheless it was my job to keep him safe and to make sure we eventually found some place to stay and to work and to make a life for ourselves.

"I'm not sure. Maybe head across town see what we can find."

"But we were there last week, brother, what will we find?" He was right. We just came from over there, but we don't really have another choice. Plus, we haven't had any luck here on this side; people clean up after themselves too well. I have to find us some food, somewhere to stay. Jamie is depending on me.

"Well we don't have many other choices, Jamie," I replied, trying to act as reassuring as possible, "plus we have better luck of finding a place to stay over there, what with all the abandoned factories and such."

"And what if we don't find somewhere to stay? What are we going to do then, brother?"

"Let's just keep walking, Jamie." I had the same questions as Jamie did, deep down. Every minute was an unknown for him and I and he needed someone to look up to and believe in. I was his leader, his mom, his dad, his everything. And he was my everything. The only person that ever stayed true to me.

We walked silently down Belfort Ave. towards the east side of town, hand in hand. I could feel Jamie holding onto my hand as if it was the only thing keeping him from falling over, from giving up. I had to keep going, I was his only hope. The east side was the less lively part of town during the night, but bustling during the day. It was perfect for us; we could blend in during the day and look for supplies, and disappear into the shadows at night and have somewhere to sleep. Only problem is the food, and it's becoming more of a problem every day. Been almost 4 days since we had a solid meal and it's really starting to affect me and Jamie. This is no life for a 10 year old, but this is our life.

Inspired by William Klein's photograph, 1955.

**English Language Arts 30–1 June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—PROFICIENT–2

SCORING CRITERIA	RATIONALE
Ideas and Impressions (Pf) • The student’s exploration of the topic is purposeful. • Perceptions and/or ideas are thoughtful and considered. • Support is specific and strengthens the student’s ideas and impressions. Pf	By beginning the participant narrative <i>in medias res</i> about two brothers living on the street, the student immediately engages the reader in a purposeful exploration of the idea (stated on the Initial Planning page) that “family and caring for a loved one reflect the hardships and responsibilities placed on the older brother to care for his younger sibling.” The thoughtful perception that there is a reciprocal responsibility between the two brothers, despite age difference, is strengthened with the older brother’s realistic daily focus on a determination to “find us some food, somewhere to stay” and his belief that ten-year-old Jamie is “the strongest person I knew,” and “he was my everything. The only person that ever stayed true to me.” Since Jamie needs “someone to look up to and believe in” as well, the narrator feels a sense of responsibility to do his best to protect and look after Jamie. The student’s supporting details about life on the street are specific: “We can’t stay any place for too long before someone starts to get suspicious,” “Belfort Ave. towards the east side of town” where they can “blend in during the day and look for supplies,” and “Been almost 4 days since we had a solid meal.” Although the student’s short story may appear brief because of the single-spaced format, it is a cogent, concise response which clearly addresses the topic with subtlety and purpose. By concluding the response with the narrator admitting, “This is no life for a 10 year old, but this is our life,” the student demonstrates a thoughtful awareness that not all conflicts are neatly resolved, a reasonable belief that life for these boys will not necessarily have a happy ending.

**English Language Arts 30–1 June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—PROFICIENT–2

SCORING CRITERIA	RATIONALE
Presentation (Pf) • The voice created by the student is distinct. • Stylistic choices are specific and the student’s creation of tone is competent. • The unifying effect is capably developed. Pf	The student creates a distinctive voice for both characters, with Jamie referring to the narrator as “brother” and allowing this “frail and weak” boy dialogue limited only to asking questions appropriate to a ten-year-old: “Where are we going brother?,” “And what if we don’t find something to eat?” A tone of resignation and anxiety is effectively sustained throughout the story with the use of interrogatives such as “what will we find?,” and with the narrator’s worried admissions: “I helped him up, noticing how light he felt since we haven’t been too lucky with food lately” and “I had the same questions as Jamie did, deep down.” Adding to the verisimilitude of undereducated homeless boys, the student makes a specific stylistic choice to maintain rather simplistic, colloquial diction such as “being two kids and all,” “Only problem is the food” and offers effective use of sentence fragments: “The only person that ever stayed true to me.” The student has developed the unifying effect capably with implicit connections to the topic rather than explicitly referencing the word responsibility: “we ran away so I could protect him,” “it was my job to keep him safe,” “Jamie is depending on me,” “he needed someone to look up to and believe in,” and “I had to keep going, I was his only hope.”

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

Initial Planning

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

Snow Falling on Cedars. There is a strong connection between me and Hatsue. We are two young adults ready to take responsibility for our future and decisions, while our parents still see us as immature or not ready to become independent. In the end, Hatsue's mother gives the responsibility to her daughter, while I contemplate if my parents made the right decision in doing the opposite.
What idea do you intend to explore and how does it address the topic?

A parents responsibility to their child. When should they give responsibility and let their children go their own way? Were my parents right in planning my future out for me? Do parents have the right to take responsibility for their child when he/she is choosing their own future?
^{the individuals}
^{↑ others} ^{↑ university/life path}

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

Personal Analytical

English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

The balance between a parent's control over their child and the child's individualism and personal choice is a fine balance which slowly tilts to the latter as the child grows older. When people are young, they are in need of a guidance figure; they often need to follow the instructions of a person who has greater wisdom and experience in life. However, there comes an age where young people need to undertake responsibilities; they need the power to make their own decisions which can result in the progression of their maturity or in unforeseen consequences which they alone must take accountability for. In *Snow Falling on Cedars* by David Guterson, Fujiko Imada, the mother of Hatsue, attempts to put an end to the relationship between Hatsue and Ishamael Chambers, a white male of the same age. Fujiko wrote a letter to the parents of Ishamael, claiming the relationship could no longer continue between the two of them. Fujiko wrote "that they were only children", and she knew that children were often foolish, blinded by the new feelings of attraction which they have started to develop towards others; feelings which sometimes sway children into making irresponsible choices in their relationships, without fully thinking about the potential consequences or thinking about if the relationship is truly about love. Too commonly, children won't think at all, and just act in response to their raging hormones. For these reasons, parents feel they have to intervene, take responsibility for their children, and end what they are gambling is not true love. In *Snow Falling on Cedars*, Hatsue, an eighteen-year-old, takes responsibility for herself after her mother notices the look of exhaustion Hatsue displays, seeing it as a reflection of maturity and of thought put towards the issue. In the final paragraph provided, Fujiko finally passes the torch to her daughter. The act of ripping the letter she wrote and telling

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English Language Arts 30–1, June 2010
Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

her daughter to take responsibility for herself by writing her own one, is symbolic of her mother giving the authority to her daughter, consenting that her daughter can decide what is best for herself. It is necessary for all individuals to go through such development; such is the manner of the vicissitudes of life. However, what qualities in their children do parents look for to see if they are ready to undergo their rite of passage? It is irresponsible to give an under-experienced child full responsibility for themselves, while it is just as irresponsible to infringe upon a mature child's decisions for their future. Such is the crisis I find myself in, a battle for authority over my life between myself and my overprotective parents.

I don't blame them wholly, I realize their tight grip upon my circumstances is merely a result of their sympathy and care; they still believe they know what is best for me better than I do for myself. However, if you want your child to ever become a fully independent and responsible individual, you have to give them the experience that comes from making wrong decisions. In the words of Ralph Waldo Emerson, "good judgment comes from experience and experience comes from bad judgment". You learn more when reflecting upon what you did wrong than reflecting upon what you did right.

Ever since I was a child, I have wanted to be an artist. I love spending my time pouring over random and sometimes absurd projects. My parents noticed this when I was less than five years old; I had an unnatural talent for art. During my childhood, I was involved in countless art courses and clubs, but only as long as I kept an A average in school. This was until I told my parents I wanted to be an artist when I grew up. At first,

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Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

they acknowledged my bold statement with a generic “that’s nice”. When I told them I was being serious, and when they saw that look of utter sincerity in my declaration, my father, a banker, prohibited me from continuing in art, and immersed me into a strictly educational school.

They spoon-fed me my future, and although I had feelings of deprivation, I still believed that they were doing what was best for me at the time. After all, I was only ten years old. Yet as I aged, that idealized whited-sepulchre that is Royal Bank Plaza--that which is my parent’s vision of my future (and their expectation of my future), was starting to corrode, and its thin layer of white paint was starting to peel. A year ago, I foresaw my future there, one where my success in life would be measured by the number of floors I had to go up each morning. I hated it. I hate the constraints of a boxed-in job where you can only move vertically, but never outside and never around. And now, I regret more than ever letting them decide which university program I will be attending next year. Business. No art minors are allowed with my full course schedule. There will be little opportunity for me to express my creativity in the way that I do it best. I don’t know if art is the appropriate career path for me, but I know that I will not belong where my parents intend me to be. I will accept the fact that at ten years old, they still have authority to decide what is best for me. Yet at seventeen and eighteen, what kind of child will you raise if you parent them to an extent that gives that child no decision, no responsibility for their right choices, wrong actions, or even inactions?

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Example Scored Excellent–1 (E)

In the words of Walston, “life is the art of drawing without an eraser.” You can’t go back in time and get rid of something you aren’t proud of doing. You can only draw yourself a new course that deviates when you feel you’re going the wrong way. I diverged from my path when I was ten years old, and have been leaving a trail of what might make my parents proud, but I see as a failure to myself. As I move away from my parents, the freedom I will be given will be incomprehensible to me; while ensuring I kept my academics at their standard, I fell way behind in personal independence and in taking responsibility for myself. I don’t know what to expect in life after I tell them I’m going to take the responsibility for my future, I don’t even know if my choices will be correct. I only know that I will be making these right and wrong choices, and that independence is, to me, wealth beyond digits.

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EXAMPLE PAPER—EXCELLENT–1

SCORING CRITERIA	RATIONALE
Ideas and Impressions (E) • The student’s exploration of the topic is insightful. • Perceptions and/or ideas are confident and discerning. • Support is precise and aptly reinforces the student’s ideas and impressions.	The student explores the topic insightfully, recognizing that “a fine balance” exists between parental control and “the child’s individualism and personal choice.” Although most people, when young, are “in need” of guidance and “the instructions of a person who has greater wisdom,” the student observes that “there comes an age where young people need to undertake responsibilities; they need the power to make their own decisions.” The student’s conclusion that maturity can only result when there is a shift in responsibility from parent to child and, more importantly, when there is an acceptance of “unforeseen consequences” frames an insightful exploration. The student’s explication of the excerpt from <i>Snow Falling on Cedars</i> and the use of precise support reinforce the initial metaphor of a shifting balance of control and responsibility between parent and child as Fujiko must initially take responsibility for Hatsue’s behaviour with Ishmael because children are “often foolish” and make “irresponsible choices.” This understanding juxtaposed with the idea that Fujiko “finally passes the torch to her daughter” when Hatsue assumes control of her own life by taking on the responsibility for writing to Ishmael is discerning. The student’s perception that the “ripping of the letter” by Fujiko is “symbolic” of her “giving the authority to her daughter, consenting that her daughter can decide what is best for herself” is confident. The student then relates the personal experience of having “a battle for authority over my life between myself and my overprotective parents,” which is a battle between the parental expectations of a “spoon-fed” future in banking and the student’s desire “to be an artist.” The student precisely parallels the opening premise by acknowledging that an initial acquiescence to “my parent’s vision” had shifted over time as the “idealized whited-sepulchre that is the Royal Bank Plaza” had started to “corrode.” The student’s refusal “to blame them wholly” for their attempts to control the student’s future, and the subsequent uncertainty as to whether “art is the appropriate career path for me” or even “if my choices will be correct,” demonstrate the recognition of ambiguity inherent in crucial life choices when individuals take responsibility for themselves in defiance of parental expectations. The conclusion that ultimately only the individual can make “these right or wrong choices, and that independence is, to me, wealth beyond digits” is mature and insightful.

E

**English Language Arts 30–1, June 2010
Personal Response to Texts Assignment**

EXAMPLE PAPER—EXCELLENT–1

SCORING CRITERIA	RATIONALE
Presentation (E) • The voice created by the student is convincing. • Stylistic choices are precise and the student’s creation of tone is adept. • The unifying effect is skillfully developed. E	The metaphoric and figurative language evident in “A year ago, I foresaw my future there, one where my success in life would be measured by the number of floors I had to go up each morning,” “I hate the contrains of a boxed-in job where you can only move vertically, but never outside and never around,” and “I diverged from my path when I was ten years old, and have been leaving a trail of what might make my parents proud, but I see as failure to myself” demonstrates the creation of a convincing voice. Stylistically, the student convincingly melds an analytic examination of the text with a personal account through a variety of techniques such as precise choices of diction as in “feelings which sometimes sway children,” “parents feel they have to intervene, take responsibility for their children, and end what they are gambling is not true love,” and “such is the manner of the vicissitudes of life”; the use of rhetorical questions as in “However, what qualities in their children do parents look for to see if they are ready to undergo their rite of passage?” and “Yet at seventeen and eighteen, what kind of child will you raise if you parent them to an extent that gives that child no decision, no responsibility for their right choices, wrong actions, or even inactions?”; and the purposeful variation of sentence length as in “I hated it” and “Business.” The student’s creation of tone is adept, evident in: “Too commonly, children won’t think at all,” “You learn more when reflecting upon what you did wrong than reflecting upon what you did right,” and “You can’t go back in time and get rid of something you aren’t proud of doing.” The unifying effect is skillfully developed through the student’s seamless transition from the literary excerpt to a personal life experience. The student begins by applying the central idea of taking control over one’s life (and the requisite acceptance of the consequences that go with such decision-making) to the excerpt and then adeptly traces that pattern in the personal narrative, concluding with the acknowledgement that an uncertain future crafted by the individual’s own hands is preferable to a predictable future imposed by well-intentioned parents.

Example Scored Excellent–2 (E)

Independent well

7 Mrs. Linde vs. Nora

In your writing, you must

- Mr. Kroghstad
Torvald Helmer.
#Luther -
informal state of
agony.
this examination to your own ideas and

- fin

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Personal Response to Texts Assignment

Example Scored Excellent–2 (E)

Initial Planning

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

David Barber's "The Lather"
Response = short story ^{about} the young man's ~~life~~ life working
on the farm

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

Responsibility to parents/family vs. responsibility to
one's own goals & aspirations

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

Short Story

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Personal Response to Texts Assignment

Example Scored Excellent–2 (E)

It was the hottest hour of the afternoon; he could feel beads of perspiration slowly trickling down the side of his neck, into the sweat-soaked collar of his shirt. In hypnotic motions, he turns and turns the tin handle, stirring the off-white, sticky mixture recently brought up by workmen from the other side of the hills. Beside him, thick metal chains suspended five large vats of the chalky substance in the air, which needed to be constantly turned so the powder would not clump together. He hardly noticed the sounds of the chains clinking each time the vats rotated now; in fact, he had grown so accustomed to the rhythmic chimes that he thought he could hear them even in his sleep. They would soon be loading up the wagons for the deliveries to the city and he would be finished for the day. Off in the distance, he heard the faint chime of the local school bell, signalling the end of classes.

As he hauled his equipment down to the main barn, he thought about his earlier schooldays. His love for school and learning as a child had been a great surprise to his family, since neither of his parents had been formally educated and he had grown up in the fields, watching his father and grandfather working out by the dunes. Secretly, he longed to leave the family business one day and go back to school, but his parents would not hear of it. The 20 Mule Team had been passed from father to son for over a hundred years and he would not be the one to shatter the tradition. He had always promised himself that someday, in this lifetime, he would be the first of five generations to break this chain. Someday, he would gather enough courage to confront his father, to leave the farm. Whenever he decided that his “someday” had come, however, he found he could never bring himself to do it. Each time, a part of him held back, creating fears and doubts that overpowered his sudden courage and lead him right back to the fields.

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Personal Response to Texts Assignment**

Example Scored Excellent–2 (E)

‘Perhaps,’ he would say to himself, ‘today will be the day.’

Inside the house, his father, still in his work clothes, was sleeping on the sofa. Looking at the man who had always seemed to be undefeatable his mind, he was shocked to see that his father’s once jet-black hair was now threaded with white. Furthermore, there were scars on his father’s hands that he never remembered seeing. It was as his father had aged ten years overnight without his noticing. Immediately, he felt terribly guilty about even thinking of betraying his responsibilities to his father and to the family, yet, no matter how he tried, he could not rid himself of the yearnings that haunted him. He knew, in his mind, that the mines and the dunes would be gone one day and that someday the city would no longer require the business of a small family farm. What would happen when that day finally came?

Looking down at his own hands, he saw that there were still dark stains on his fingertips, even though he had scrubbed them until they felt raw. His father’s hands, he grandfather’s hands, all had the same marks from working with the borax. Staring at the lines around his father’s eyes, he felt that he was seeing himself, twenty years from now. By then though, surely he wouldn’t still be here? Suddenly, his father awoke. He smiled at his son, the lines crinkling around his bright blue eyes.

“Looks like I must have dozed off. Are you alright, son? You seem a bit lost.”

“Yeah, Dad. Everything’s fine.”

‘Perhaps,’ he thought, ‘tomorrow, will be my ‘someday.’”

Outside, the chains’ clanking continued.

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**English Language Arts 30–1, June 2010
Personal Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT–2

SCORING CRITERIA	RATIONALE
Ideas and Impressions (E) • The student’s exploration of the topic is insightful. • Perceptions and/or ideas are confident and discerning. • Support is precise and aptly reinforces the student’s ideas and impressions. E	As outlined on the Initial Planning page, the student identifies a central conflict in the “Responsibility to parents/ family vs. responsibility to one’s own goals & aspirations” as the basis on which to build an insightful exploration of the topic through a creative perspective. In the short story, the family’s expectations and, in particular, the father’s expectations are confidently outlined in the assertion that “The 20 Mule Team had been passed from father to son for over a hundred years and he would not be the one to shatter the tradition.” The shift to the narrator’s perspective directly follows: “He had always promised himself that someday, in this lifetime, he would be the first of five generations to break this chain.” The student does not explicitly identify the shift in perspective, which illustrates a discerning judiciousness in controlling the narrative explanation. The student further develops and insightfully explores the tension between the narrator’s desire to pursue his own secret longing to “leave the family business one day and go back to school” and the guilt he feels “about even thinking of betraying his responsibilities to his father and to the family.” Ultimately, the narrator defers taking responsibility for either himself or for others; instead, the student closes the story with a confident and discerning ambiguity expressed in the narrator’s silent hope that “Perhaps... tomorrow, will be my ‘someday.’” The student integrates a number of precise details and imagistic echoes from “The Lather” to reinforce aptly the ideas and impressions. Although the references to the “family business” or “the farm” may seem somewhat incongruous, the student effectively incorporates the concept of the working-class family and familial influence evident in “The Lather.” The narrator’s comparison between “his own hands” and seeing the “dark stains on his fingertips” like his father’s and grandfather’s hands which “all had the same marks from working with the borax” aptly reinforces the characterization and also provides a precise link to the poem and the implicit connection between father and son.

**English Language Arts 30–1, June 2010
Personal Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT–2

SCORING CRITERIA	RATIONALE
Presentation (E) • The voice created by the student is convincing. • Stylistic choices are precise and the student’s creation of tone is adept. • The unifying effect is skillfully developed. E	The student utilizes many precise stylistic choices and details to create a convincing voice of a young man faced with the dilemma of upholding his responsibility to his parents but also longing to pursue his own goals and desires. The use of qualifying phrases such as “no matter how he tried,” “in his mind,” and “even though he had scrubbed them until they felt raw” skillfully develops the unspoken “yearnings that haunted” the narrator. The student’s use of a primarily contemplative narrative stance adeptly creates a tone of longing that is emblematic of the narrator’s desire to break free of family expectations. This tone, which indicates a desire to challenge tradition, is undercut, however, by the purposeful repetition of “someday,” illustrating how each time he gathers “enough courage” to leave the farm, his “fears and doubts” overwhelm his ambition and “lead him right back to the fields.” The unifying effect is skillfully developed and maintained through the use of the chains as an extended metaphor for both the narrator’s obligations and as a reminder of his unfulfilled desires. At first, the narrator “hardly noticed the sounds of the chains clinking each time the vats rotated.” The narrator has “grown so accustomed to the rhythmic chimes” that it seems to be only when he hears “the faint chime of the local school bell” that he becomes aware of them. The distant “faint chime” of the school bell provides the catalyst for the narrator’s reminiscences “about his earlier schooldays” and serves as a striking contrast to the immediate “clinking” of the chains. Later, as the narrator ponders his uncertain future, he contemplates the fact that he would be the first one “to break this chain” of tradition. However the final line, “Outside, the chains’ clanking continued,” indicates in a skillful way how the narrator is still bound by his familial responsibilities.

English Language Arts 30–1, June 2010
Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory–1 (S)

Initial Planning

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

Literary Text and
Text Creator

The Wars by Timothy Findley

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

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

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

Robert Ross as a character who takes responsibility on a personal scale and a public scale. He takes highly responsible for his sister's ^{parent} death, so he goes to war. During the war, he is bound by the responsibility as a captain. often He has to make decisions based on those; shooting the horse in the ship, protecting his subordinates in the trenches and the crate, shooting Captain Leather and the fleeing with the horses. He is highly responsible of other, but he is willing to give up on his duties based on his own believes.

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Example Scored Satisfactory-1 (S)

planning:
Robert Ross responsible → Rowena's death
↳ horses on ship
↳ subordinates in war
↳ killing of Cap. Leather to save horses
personal responsibilities + social obligation

In the novel The Wars by Canadian author Timothy Findley, ~~Robert~~ protagonist Robert Ross is portrayed as a responsible young man who has a high sense of duty. He is a caretaker for his sister Rowena, he has build up a sense of responsibility. The author describes multiple situations in which Robert Ross must decide for himself what is right and what is wrong. By taking responsibility, Robert goes ~~over~~ to war and ultimately ~~his responsibility~~ lead to his death.

Example Scored Satisfactory-1 (S)

Written Work

Responsible Actions

In the novel *The Wars* by ~~Stephen~~ ~~Leacock~~ Canadian author Timothy Findley, protagonist Robert Ross is portrayed as a responsible young man who has a high sense of duty. Because of his childhood as a big brother and a caretaker for his sister Rowena, he has built up a ~~strong~~ high sense of responsibility. Timothy Findley creates multiple situation during the course of novel for Robert so that his sense of responsibility can be put to the test. The death of Rowena, the shooting of the horse in the ship, the subordinates in the trenches and the killing of Captain Leather are all times where Robert takes responsibility for himself and for others. By doing so, the author is able to create a sense of justice for self in the readers.

In the beginning of the novel, Robert Ross, who lives in ~~near~~ a small town in Canada, is portrayed as a young man who has never seen the harshness of the world. His most important person is his sister Rowena. She has a disease so she has an enlarged head and always sits in a wheel/chair. Robert's first test of responsibility is ~~when~~ while he is upstairs "making love to his pillow", Rowena

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory-1 (S)

fell from her wheelchair and hit her head while trying to pick up her bunnies. Robert loved Ravena very much and her death was devastating. He felt guilty for her death and he felt that he must take responsibility for it. Even though it was an accident, Robert's action during the time she died made him feel disgusted about himself. In order to repent for his "sin", he decides to go to war.

During his time in the army, Robert Ross rose in rank and took on many responsibilities. During his sea trip to Europe, the ship was hit ~~by a storm~~ by waves and the horses in the basement of the ship were injured. The order for Robert was to "end these sufferings." However this proved to be difficult for him because he loved animals, especially bunnies. In Fidler's description of Robert's descent down to the ship, his "journey" was compared that to hell. Because he was responsible for the horses and because he was the only one there that was allowed to carry a gun, he had the duty to end the horse's life. Although he ends up doing it, it was difficult for Robert. He was so kept up by it that he emptied all his rounds on the horse and the experience haunted him for life. This responsibility for the army was also seen in the trenches in France. He was responsible for a half a dozen men and he was deeply attached to them. During the time when the trenches were bombed, he felt deeply responsible for the "death" of

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory-1 (S)

his subordinates (No one actually died). Also during the chlorine gas attack, he was responsible for the lives of his men. He cleverly saved them with urine soaked cloth and he did everything he could to save himself and his team. He has a sense of responsibility so high that he felt guilt when he shot the German sniper. He did what the army told him to do. However the order contradicted with his belief. He did not want to kill the horses nor the sniper, but the situation dictated him to do so.

The most crucial time when Robert Ross's sense of responsibility was when Captain Leather ordered him to abandon the horses inside the flaming farm. Just like before, Robert could have obeyed and carried on, but he decided to reject his ~~personality~~ responsibility to the army. ~~by~~ This can be shown by the shooting of feather in between the eyes and the detachment of his emblem from his uniform. For many, this was an act of cowardism and betrayal. Robert Ross let go of his responsibilities and deserted his country. However Robert Ross followed his own belief and decided to save the horses. Although all of the horses were burned to death inside the farm, Robert also freed many from train carts. He took on the responsibilities of the horses and for his actions, He was later burned by the army and died. In a way, he

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory-1 (S)

paid for his "sins" and died by his responsibilities.

In Timothy Findley's *The Wars*, the sense of responsibility is shown carefully by Robert Ross' actions. He took responsibility of himself and others by punishing himself and by saving others. Rowen's death let him to the war which let him to his subordinates. He ends up saving them but only to kill his Captain over the lives of horses. He may have acted rashly and irresponsibly, but Robert did everything he could to accept the situation and to take responsibilities by following his beliefs.

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Thought and Understanding (S) - Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. - Literary interpretations are general but plausible. S	With respect to <i>The Wars</i>, the student’s idea that a “sense of responsibility can be put to the test” is straightforward. Throughout the response, the student also develops the relevant idea that when responsibility is based on personal beliefs, it can be accompanied by feelings of remorse: “He felt guilty for her death” and “Robert did everything he could to accept the situation and to take responsibilities by following his believes.” In presenting Robert’s acts of responsibility in “multiple situation during the course of novel,” the student demonstrates a generalized comprehension of the text and topic. Literary interpretations of <i>The Wars</i> are general but plausible. In discussing Robert’s reaction to Rowena’s death, the student identifies that “He felt guilty for her death and he felt that he must take responsibility for it.” In the army, “Robert rose in rank and took on many responsibilities,” he felt “deeply responsible for the ‘death’ of his subordinates” and “did what the army told him to do. However the order contradicted with his belief.” Finally, the student’s assertion that Robert “paid for his ‘sins’ and died by his responsibilities” is a general but plausible literary interpretation.

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Supporting Evidence (S) • Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness. • A reasonable connection to the student’s ideas is suitably maintained. S	General support is presented to illustrate and reinforce the student’s idea that Robert had a strong sense of duty: Robert is a “caretaker for his sister Rowena, he has built up a high sense of responsibility,” “he was responsible for the horses,” “he was responsible for a half a dozen men,” “he did everything he could to save himself and his team,” and “Robert Ross let go of his responsibilities and deserted his country.” The student provides appropriately chosen support: “His most important person is his sister Rowena,” “The order for Robert was to ‘end their sufferings,’ ” “he was the only one there that was allowed to carry a gun,” “He cleverly saved them with urine soaked cloth,” “he decided to reject his responsibility to the army. This can be shown by the shooting of Leather in between the eyes and the detachment of his emblem from his uniform.” However, the student’s supporting details about Robert who “lives in a small town in Canada” and that “He was later burned by the army and died” lack persuasiveness. In presenting various situations, at home and at war, in which Robert’s sense of responsibility is tested, the student maintains a reasonable connection between supporting evidence and the ideas of this response.

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Form and Structure (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. S	To provide direction for the discussion, the student offers the controlling idea that “Robert takes responsibility for himself and others.” This idea is developed appropriately through the student’s discussion of “The death of Rowena, the shooting of the horse in the ship, the subordinates in the trenches and the killing of Captain Leather” in a straightforward arrangement of details adhering to the chronology of the novel. Coherence falters on occasion in the student’s discussion of the controlling idea that Robert has a “high sense of duty” based on his beliefs: “He may have acted rashly and irresponsibly, but Robert did everything he could to accept the situation.” In concluding that Robert “took responsibilities of himself and others by punishing himself and by saving others,” the student maintains a general but unified effect.

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Matters of Choice (S) • Diction is adequate. • Syntactic structures are straightforward, but attempts at complex structures may be awkward. • Stylistic choices contribute to the creation of a conventional composition with an appropriate voice. S	Often using colloquial expressions and common phrasing, the student offers diction that is adequate: “built up a high sense of responsibility,” “hit her head while trying to pick up her bunnies,” “Although he ends up doing it, it was difficult for Robert,” “Robert Ross let go of his responsibilities,” and “Rowena’s death let him to the war which let him to his subordinates.” Syntactic structures are straightforward: “He felt guilty for her death,” “He has a sense of responsibility so high that he felt guilt when he shot the German sniper” and “He did what the army told him to do.” The student does attempt to vary sentence structure which elevates the writing: “Because he was responsible for the horses and because he was the only one there that was allowed to carry a gun, he had the duty to end the horse’s life.” However, attempts at complex structures are occasionally awkward: “By doing so, the author is able to create a sense of justice for self in the readers.” Stylistic choices contribute to the creation of a conventional composition with an appropriate voice as evidenced in: “His most important person is his sister Rowena. She has a disease so she has an enlarged head and always sits in a wheelchair” and “However Robert Ross followed his own belief and decided to save the horses.”

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
Matters of Correctness (S) • This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. • There may be occasional lapses in control and minor errors; however, the communication remains clear. S	The student demonstrates control of the basics of correct sentence construction, grammar and mechanics, especially in sentences beginning with an adverbial clause or prepositional phrase: “Because of his childhood as a big brother and a caretaker for his sister Rowena, he has built up a high sense of responsibility,” “During his time in the army, Robert Ross rose in rank and took on many responsibilities.” Communication remains clear despite minor errors such as “multiple situation during the course of novel,” “Robert’s descend down to the ship,” “the horses inside the flamming farm,” and “following his believes.”

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory–2 (S)

Initial Planning

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

Literary Text and
Text Creator

The Shawshank Redemption directed
by Frank Darabont

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

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

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

Andy Dufresne takes responsibility for himself by serving 19 years in Shawshank Prison even though he is innocent, and takes responsibility for others by building a library for the convicts to use, by helping people earn their high school diplomas in prison, and by providing hope to others, like Red, which eventually sets them free

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory–2 (S)

In the movie *The Shawshank Redemption* directed by Frank Darabont, the main character Andy Dufresne takes responsibility for both himself and others on many different occasions. In this movie Andy is convicted of murdering his wife and her lover, a crime of which he is innocent. Through his time in jail Andy discovers his true self and finds his platonic soul mate in convicted criminal Ellis Boyd Redding, better known as Red. Andy does many things while in prison to take responsibility for others, such as building a library, helping the warden and other prison guards with their finances, and giving hope to himself and to Red. He also takes responsibility for his own actions by serving nineteen years in Shawshank prison. Andy is a responsible man, responsible for both himself and for everybody else.

While Andy is serving his time and Shawshank the warden decides to take him out of laundry duty and put him into the library. In the library Andy notices how woefully sparse the reading selection is, as the new librarian he feels responsible to provide the other prisoners with a better selection of reading material. Andy asks the warden for funds and is told that the budget is stretched as tight as it can go; there is simply no money to spare to buy new books. Andy takes responsibility for the other prisoners by writing a letter a week to the government asking them for funds. After a while, the government writes back with a check for three hundred dollars and a request for Andy to stop writing them. Andy then starts to write two letters a week until the government provides him with enough money to build a new prison library. In this new library Andy helps prisoners who did not graduate high school by tutoring them and helping them to

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory–2 (S)

achieve their high school diplomas. By going to all of this effort Andy is taking responsibility of the needs and wants of the other prisoners.

Despite the fact that Andy is innocent of any crime, he serves nineteen years at Shawshank prison before tunneling out. Andy uses his time in prison to take full responsibility for his actions outside of the prison, although Andy did not actually shoot his wife he realizes that he killed her indirectly by pushing her away. Outside of prison Andy was a very buttoned up and closed off man, he tells Red that his wife had told him he was a hard man to get to know. Andy takes responsibility for himself in prison by helping the warden and the prison guards with their financial planning; by making himself useful to them he is protecting himself and making his life in jail a little bit easier.

Through his time at Shawshank prison, Red has lost hope of ever getting out. He has been put up for parole several times and has been rejected every time, he believes that by the time he gets out he will be an institutional man and will be unable to function in the real world, just like Brooks was. When Andy talks to Red about hope, Red replies that “Hope is a dangerous thing. It can drive a man insane.” Andy takes responsibility for Red by trying tirelessly to instill hope into him. He tells Red to go to the wheat field just outside of Buxton to find what was buried there for him. Red eventually gets out of prison when he is granted parole and he decides to go to the place Andy told him to, and finds that Andy had left him a note and an envelope full of money. In the note Andy writes to Red that he should never lose hope, and that hope is a good thing that does not die. By writing this note to Red and leaving him money Andy is taking responsibility of Red, to give him hope of a better life and the means to pursue that life.

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Example Scored Satisfactory–2 (S)

Through the main character Andy Dufresne we learn that it is important to take responsibility for you, and it is admirable to take responsibility of others. In the movie *The Shawshank Redemption* directed by Frank Darabont we watch Andy's journey of self-discovery through prison as he takes responsibility for himself and others, and becomes the man he is supposed to be.

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EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Thought and Understanding (S) - Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. - Literary interpretations are general but plausible. S	The student’s controlling idea about <i>The Shawshank Redemption</i> that “Andy Dufresne takes responsibility for both himself and others on many occasions” is relevant and straightforward. The student extends this idea in three ways: first, by suggesting that Andy’s care for the prison library stems from Andy being “responsible to provide the other prisoners with a better selection of reading material”; second, through characterizing Andy’s nineteen years in prison as atonement for his wife’s death, “he killed her indirectly by pushing her away”; and last, by saying that “Andy takes responsibility for Red by trying tirelessly to instill hope into him.” Throughout the response, the student presents a generalized comprehension of the film. The student’s directing use of the idea that responsibility for self and others is an all-encompassing motivation for Andy’s actions, from caring for the library to escaping prison to inspiring others, relies on an interpretation of the film which is general but plausible. The closing observation that a “journey of self-discovery” leads to some inner change in Andy to become the “man he is supposed to be” is uplifting but not fully substantiated and contributes to a generalized comprehension of both the topic and the literary text.

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EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Supporting Evidence (S) - Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness. - A reasonable connection to the student’s ideas is suitably maintained. S	The student offers general support for the idea that “Andy is a responsible man, responsible for both himself and everybody else.” Regarding Andy’s responsibility for others, the student points out that “In this new library Andy helps prisoners who did not graduate high school by tutoring them and helping them to achieve their high school diplomas.” This example is appropriately chosen and, with the observation that “By going to all of this effort Andy is taking responsibility of the needs and wants of the other prisoners,” a reasonable connection to the student’s ideas is suitably maintained. Similar support is offered when the student discusses Red and the letter left by Andy: “By writing this note to Red and leaving him money Andy is taking responsibility of Red.” The notion that Andy “uses his time in prison to take full responsibility for his actions outside of the prison, although Andy did not actually shoot his wife” may lack persuasiveness, but the student’s support for the statement, that Andy felt that he “killed her indirectly by pushing her away” because “he was a hard man to get to know” is reasonable. The student expands this point of responsibility for self through the appropriately chosen evidence of how Andy is “helping the warden and the prison guards” with the goal of “protecting himself and making his life a little bit easier.”

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EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Form and Structure (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. S	The student presents a straightforward arrangement of ideas and details that provides direction for the discussion of the student’s thesis. In the introduction, the student presents the controlling idea that Andy “takes responsibility for both himself and others on many different occasions” and explores this idea through an appropriately developed discussion of Andy’s care for the library, his securing his own safety by helping the warden, and his care for Red. The unifying effect, the attempt to illustrate Andy’s responsibility for himself and for others, is generally maintained through recurring tie-ins with the topic: “Andy takes responsibility for the other prisoners,” “Andy takes responsibility for himself,” and “Andy takes responsibility for Red.” The coherence of the response falters somewhat when the student drifts into statements about self-discovery in the introduction, “Andy discovers his true self,” and in the conclusion with “Andy’s journey of self-discovery.” The unifying effect of a discussion focused on Andy’s responsibility for self and others, however, is generally maintained.

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EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Matters of Choice (S) • Diction is adequate. • Syntactic structures are straightforward, but attempts at complex structures may be awkward. • Stylistic choices contribute to the creation of a conventional composition with an appropriate voice. S	Throughout the response the student’s diction is adequate, with only a few words specifically chosen for effect such as “platonic soul mate.” By far, most of the student’s diction is dominated by functional but general phrases like “on many different occasions,” “his true self,” “the needs and wants of the other prisoners,” or “a little bit easier.” The “clean feel” of the response aside, the student’s choices in diction are not specific, and therefore the adequate descriptor is far more appropriate. Although the student’s response has a few complex syntactic structures, it is more strongly typified by straightforward structures like “Despite the fact that Andy is innocent of any crime, he serves nineteen years at Shawshank prison before tunneling out.” Another example, “Through his time at Shawshank prison, Red has lost hope of ever getting out” is typical of the student’s two-clauses per sentence structure. Attempts at complex sentence structures are sometimes awkward, as in “In the library Andy notices how woefully sparse the reading selection is, as the new librarian he feels responsible to provide the other prisoners with a better selection of reading material” and “Through the main character Andy Dufresne we learn that it is important to take responsibility for you, and it is admirable to take responsibility of others.” The student relies heavily on repeated phrasing like “takes responsibility for his own actions” and “Andy takes responsibility for the other prisoners.” This pattern of repetitive and generalized language establishes a conventional composition with an appropriate voice.

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
Matters of Correctness (S) • This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. • There may be occasional lapses in control and minor errors; however, the communication remains clear. S	The student’s response demonstrates control of the basics of correct sentence construction. An inconsistent application of punctuation, particularly the comma, contributes to a response with occasional lapses in control but communication remains clear. These lapses in control can be seen in sentences such as “Andy uses his time in prison to take full responsibility for his actions outside of the prison, although Andy did not actually shoot his wife he realizes that he killed her indirectly by pushing her away” and “In the movie <i>The Shawshank Redemption</i> directed by Frank Darabont we watch Andy’s journey of self-discovery through prison as he takes responsibility for himself and others, and becomes the man he is supposed to be.” Given the moderate length of the response and, in particular, the lack of sustained complexity in syntactic structures or choices in diction, the marker must consider what the student has demonstrated, which is control of the basics of correct sentence construction, usage, grammar and mechanics.

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Example Scored Proficient (Pf)

Initial Planning

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

Literary Text and
Text Creator

The Bean Trees, by Barbara Kingsolver

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

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

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

The Bean Trees is a book that is very much about community and reciprocal relationships. Part of being in a community entails the willingness to take responsibility for others in the community (this may occur in a variety of ways). Other major themes in the novel are motherhood and the plight of illegal immigrants. Both themes relate strongly to responsibility.

Example Scored Proficient (Pf)

Motherhood/Children

Find happiness in mother/child. Ultimately makes people stronger

- Taylor & Mother → good bond
- Taylor & Turtle → at first reluctant
 - takes joy in later
 - reciprocal (Turtle better life, Taylor maturity)
- ~~La Ann~~ La Ann & ~~Do~~ Dwayne Ray (gives her a reason to live)

Community
~~Support each other when down~~
• Taylor & La Ann & Sandi
• female Community
• Edna & Virgie

Immigrants/people in need

Impacts too, whole world

- ~~Estevan~~ Estevan/Espérance • Mattie → like a mother
 - knows her actions are helping change world
- Estevan/Espérance → became good friends
- Edna & Virgie Mae

Example Scored Proficient (Pf)

Written Work

What is better? To be self-reliant, or to rely on others and to in turn ~~allow others to rely on~~ ^{be relied on by others.} Many would argue for the first. Responsibility ~~for oneself is much easier to apply than~~ straightforward and ~~the~~ simple, than the messiness of caring for others as well. ~~Barbara Kingsolver, however, disagrees. In her novel, The Bean Trees, Kingsolver develops the idea that involving oneself in others' lives and taking some responsibility for their well-being, and in turn allowing them to become involved in one's life, creates a mutually beneficial and fulfilling situation. Kingsolver exemplifies this phenomenon through several situations and scenarios: motherhood, community and helping strangers in need.~~

Kingsolver introduces the idea that one does not have to know someone to feel compassion or to take on the responsibility of helping them. Kingsolver's character, Mattie is the embodiment of this idea. Motherlike, Mattie takes illegal refugees to the United States under her wing, risking her self to help these strangers in need. Though it may not appear that Mattie ~~is~~ benefits from taking responsibility for these refugees, the rewards are on a level

Example Scored Proficient (Pf)

larger than Mattie herself. She gains the satisfaction and peace of mind that results from doing the right thing, and knowing that she is saving the immigrants from ~~horrible~~ ^{horrific} fates in their native countries. The growth of the ~~novel's~~ ^{novel's} protagonist, Taylor, also culminates ~~is~~ when she takes on the responsibility of helping the two refugees, Estevan and Esparrago, to reach a safehouse in Oklahoma City. ~~with this responsibility~~ This responsibility is accompanied by the risk that she may lose Turtle and be confined to prison if she is caught helping the two Guatemalans. As with Mattie, it seems that Taylor has nothing to gain and everything to lose by taking on this burden. Again, as with Mattie, the benefits are hidden, but still present. Taylor has become friends with the two refugees, so seeing them to safety is more psychologically gratifying than physically. The two also end up playing a major role in Taylor's adoption of Turtle, and so help to resolve one of the novel's major conflicts. Thus, while the benefits of taking responsibility for a stranger's well-being may not be immediately evident, it often creates ~~a person~~ an at least psychologically fulfilling situation, and benefits both parties in some way.

Kingsolver also uses motherhood to develop the idea ~~that~~ of ~~importance~~ the importance of taking responsibility ~~in~~ ^{outside} of oneself. She suggests that the relationship between a

Example Scored Proficient (Pf)

mother and child ~~is~~ can be a source of joy and strength for not only the offspring, but the parent as well. The Bean Trees is fraught with examples of this relationship, and particularly single motherhood. For example, the bond between Taylor and her mother is extremely significant. ~~It is only because Taylor's mother takes responsibility for Taylor's self-esteem, consistently praising Taylor for her strength and intelligence, that Taylor is able to develop into the strong protagonist who sets out to escape small-town Kentucky. This situation stands in sharp contrast to that of Solene Shank's. Her parents took no responsibility for her psychological well-being, condemning her as a "slut" when she was only 13. As a result, she lives up to their expectations and is married and pregnant while still a teenager. Undoubtedly, the affection that Taylor's mother garners from her daughter is superior to that that Solene feels for her unwavering parents. Another example of this is the relationship between Taylor and Turtle. The relationship between Taylor and Turtle is also an obvious example of the benefits that emerge from taking responsibility for another person. Though Taylor is at first reluctant to assume the burden of ~~being~~ foster parenthood, she later takes great joy from the situation. Turtle provides a catalyst for the growth and maturation of Taylor, and ~~the relationship~~ is integral in her meeting and~~

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Example Scored Proficient (Pf)

building strong relationships with characters such as Mattie, Lou Ann, ~~an~~ Samli and Esperanza. The benefit for Turtle from this relationship is obvious. She ~~was~~ is removed from an abusive home, ~~and~~ given a new chance at life and gains a responsible parent in place of her dead mother. Through examples such as these, Kingsolver ~~shows that responsibility to others is the power of motherhood and the ability to give a child a better life and benefit to both.~~ ~~strong~~ demonstrates the importance of taking responsibility ~~for one's children, and the mutual benefit that results.~~

The responsibility ^{and compassion} that members of a community bear for one another creates a strong network. Kingsolver stresses the importance of this network in the lives of the individuals who form the community, pointing to its enrichment of their lives. ~~The community in The Paper Moon~~ ^{main} ~~The community members take responsibility for everyone else, and in turn are taken responsibility for. The relationship between Lou Ann and Taylor is very much symbiotic in this way. They take care for each other's children when the other is working, and make sure meals and clothing are accounted for. To balance the responsibilities~~

Example Scored Proficient (Pf)

of work, child care and domestic tasks independently would be next to impossible for each woman, but by involving themselves in each other's lives to the extent that they do, acting almost as a nuclear family, the two single-mothers are able to live relatively relaxed and ~~happy~~ fulfilling lives. Edna and Virgie Mae function both as a pair and in a larger community that extends to Lou Ann and Taylor. Virgie Mae assumes responsibility as the blind Edna's eyes. She does not have to do this, but performing this service likely brings her the benefits of companionship and help around the house. The two women will frequently watch Duwayne Ray and Turtle while Lou Ann & Taylor are away. Again, neither are obligated to assume this responsibility, but since they are part of the community they happily ~~performer~~ assist the two single-mothers. This all-female community, reaching out to include Mattie, and to some extent Estaban ~~the only male~~ (the exception to the female trend) and Esperanza, allows its members to experience an improved quality of life, fulfilling social needs and providing security. Though taking responsibility for so many others beyond oneself may require some sacrifices, such as time, the ~~benefits~~ benefits, as observed in ~~this~~ ^{this aforementioned} community, ultimately outweigh any drawbacks.

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Example Scored Proficient (Pf)

~~There is strength in motherhood~~ Almost all of the characters in *The Bean Trees* assume responsibility for others, be it through motherhood, the assistance of refugees or through participation in a community. The benefits of these actions on both sides of the equation, the responsible person or the person being cared for, are numerous and wide-ranging. It is in this fashion that Kingsolver strives to show the reader the importance of looking beyond his or her personal sphere, and reaching out and taking responsibility for the well-being of the people around her.

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
Thought and Understanding (Pf) - Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. - Literary interpretations are revealing and sensible. Pf	The student develops the thoughtful idea about <i>The Bean Trees</i> that “involving oneself in others’ lives and taking some responsibility for their well-being, and in turn allowing them to become involved in one’s life, creates a mutually beneficial and fulfilling situation.” This considered idea that duty and responsibility to others may lead to self-fulfillment demonstrates a competent comprehension of the novel in terms of the topic. The student thoughtfully suggests that taking responsibility for strangers in need benefits Mattie as she “gains the satisfaction and peace of mind that results from doing the right thing” while Taylor later finds it “psychologically gratifying” to help the two refugees who have become a part of the community. Literary interpretations are revealing and sensible as the student continues to develop the “importance of taking responsibility outside of oneself” in the discussion of motherhood. The student explains that the relationship “can be a source of joy and strength for not only the offspring but the parent as well.” The student’s comment on the “symbiotic” relationship between Lou Ann and Taylor and, in turn, between Edna and Virgie Mae further helps to define the student’s interpretation of the novel as one which is revealing and sensible. The student concludes the response with the considered observation “that Kingsolver strives to show the reader the importance of looking beyond his or her personal sphere, and reaching out and taking responsibility for the well-being of the people around her.”

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
Supporting Evidence (Pf) • Support is specific and well chosen to reinforce the student’s ideas in a persuasive way. • A sound connection to the student’s ideas is capably maintained. Pf	Support is specific, and well chosen to reinforce the student’s ideas. In the paragraph relating to the external and internal benefits of being responsible for strangers, the student refers to Mattie who knows “that she is saving the immigrants from horrific fates in their native countries” and to Taylor who “takes on the responsibility of helping the two refugees, Estevan & Esperanza to reach a safehouse in Oklahoma City.” The student’s view of motherhood as a “source of joy and strength for not only the offspring, but the parent as well” is supported in a specific and persuasive way through the comparison of Taylor’s mother who was “consistently praising Taylor for her strength and intelligence” and Jolene Shanks’ parents who condemn her as a “slut.” As a result, Taylor regards her mother with “affection” while Jolene “is married and pregnant while still a teenager.” Support for the student’s controlling idea is also reinforced in the examination of Taylor’s willingness to build “strong relationships with characters such as Mattie, Lou Ann, Sandi and Esperanza.” A sound connection to the student’s ideas is capably maintained in the detailed analysis of community networks in the “symbiotic” relationship between Lou Ann and Taylor as they “balance the responsibilities of work, child care and domestic tasks” and in the ways that “Virgie Mae assumes responsibility as the blind Edna’s eyes.” This discussion of the “all-female community” describes the “sacrifices” but also the benefits of taking responsibility for others.

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
Form and Structure (Pf) • A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. • The unifying effect or controlling idea is coherently sustained and presented. Pf	A purposeful arrangement of ideas and details is developed capably as the student first examines the responsibility for individuals, then the responsibility within relationships, and finally communal responsibility. Each body paragraph is structured to provide a controlled discussion of the nature of the responsibility, as in the “care for each other’s children,” the perils attending the assumption of responsibility, as in the case that Taylor, when helping Estevan and Esperanza, “may lose Turtle and be confined to prison,” and the real benefits to characters when they “experience an improved quality of life, fulfilling social needs and providing security.” The student’s controlling idea that a sense of responsibility to “strangers in need,” to family, and to community provides benefits for both “the responsible person” and “the person being cared for” is coherently sustained and presented.

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
Matters of Choice (Pf) • Diction is specific. • Syntactic structures are generally effective. • Stylistic choices contribute to the creation of a considered composition with a capable voice. Pf	Diction is specific as in “the messiness of caring for others,” “so seeing them to safety is more psychologically gratifying than physically,” “Turtle provides the catalyst for the growth and maturation of Taylor,” “enrichment of their lives” and “The relationship between Lou Ann and Taylor is very much symbiotic in this way.” Syntactical structures are generally effective as in “Again, as with Mattie, the benefits are hidden, but still present,” “Her parents took no responsibility for her psychological well-being, condemning her as a ‘slut’ when she was only 13” and “She is removed from an abusive home, given a new chance at life and gains a responsible parent in place of her dead mother.” Stylistic choices contribute to the creation of a considered composition with a capable voice: “Though taking responsibility for so many others beyond oneself may require some sacrifices, such as time, the benefits, as observed in this aforementioned community, ultimately outweigh any drawbacks” and “It is in this fashion that Kingsolver strives to show the reader the importance of looking beyond his or her personal sphere.”

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
Matters of Correctness (Pf) • This writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics. • Minor errors in complex language structures are understandable considering the circumstances. Pf	The student’s writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics: “Thus, while the benefits of taking responsibility for a stranger’s well-being may not be immediately evident, it often creates an at least psychologically-fulfilling situation, and benefits both parties in some way” and “Undoubtedly, the affection that Taylor’s mother garners from her daughter is superior to that that Jolene feels for her uncaring parents.” Minor errors, given the length and complexity of the response, are understandable considering the circumstances.

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Example Scored Excellent (E)

Initial Planning

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

Literary Text and
Text Creator

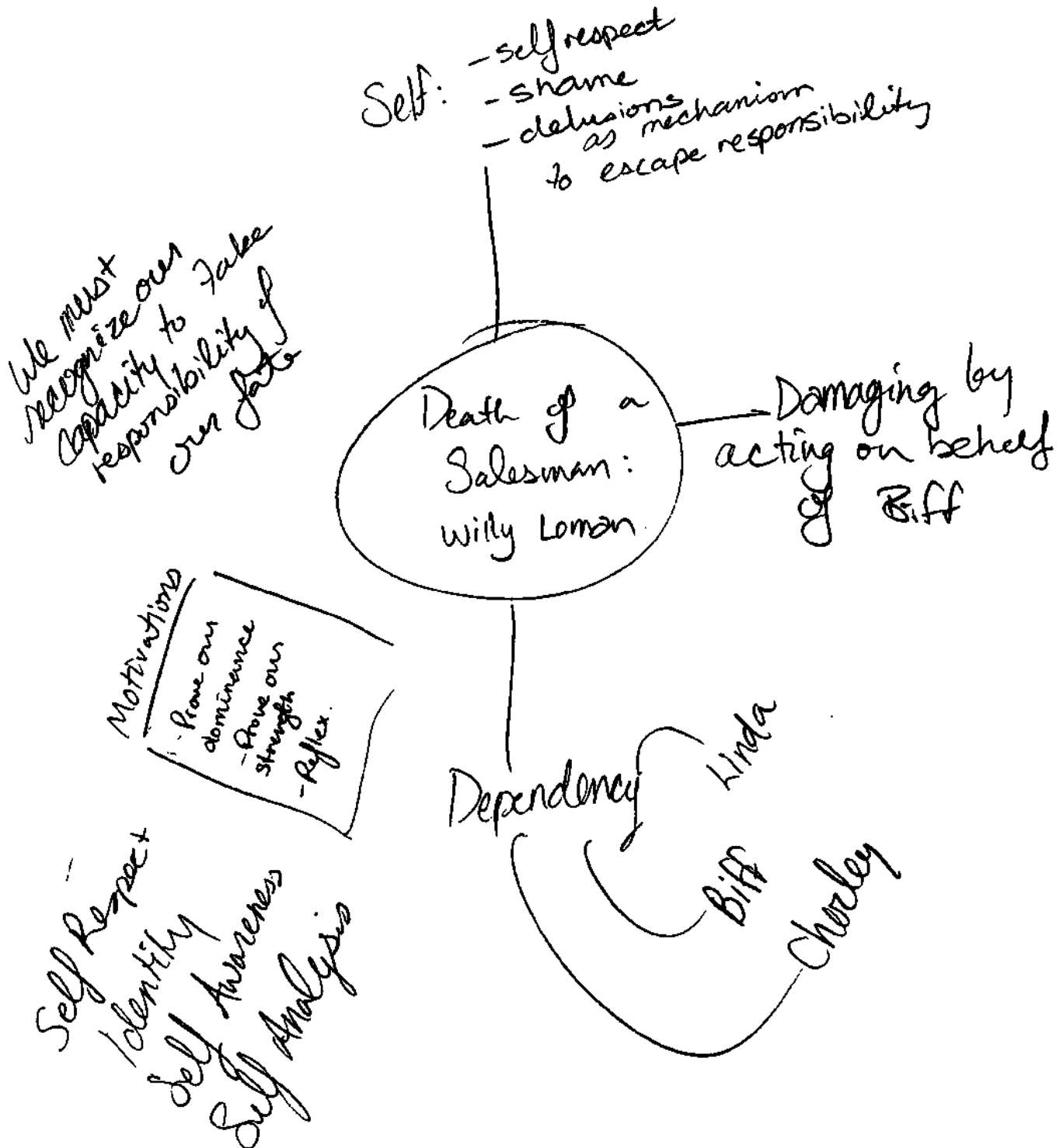
Note: Write the title of your chosen literary text on the back cover of this examination booklet.

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

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

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Example Scored Excellent (E)



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Critical/Analytical Response to Literary Texts Assignment

Example Scored Excellent (E)

Willy's Garden

In Arthur Miller's drama, Death of a Salesman, complex family dynamics are played out against the rapid deterioration of the patriarch's capacity to support his world. Willy Loman, the troubled figurehead of the family, attempts to reconcile the collapse of his world with his fantasy of perfection and happiness by executing his authority and acting on behalf of his family members. Willy's attempts to take responsibility for his loved ones is detrimental to their own development, and his refusal to accept the reality of his situation stifles his ability act in a responsible and nurturing way. In order to free himself from the toxic environment created by his father, Biff must develop a sense of self-awareness that transcends Willy's nearsighted ambitions and take ownership over his future and personal happiness.

Willy Loman is representational of the turmoil created by the fruitless pursuit of "the American Dream". This dream, instilled in him as a young, working class man, is representational of the rewards to be reaped from a life spent in a hapless, lonely existence. To achieve "the American Dream" is to demonstrate one's own success and competence; it denotes a capacity to provide for one's family. This fantasy is embodied in Willy's mythologizing of Dave Singleman in his conversation with Howard. Willy imagines Dave Singleman's funeral, attended by the thousands of people that he touched over his long career as a travelling salesman. This vision of respect and admiration allows Willy to justify his depressing life with the belief that he, too, will be celebrated after his death. Willy is so consumed by his delusions that he fails to recognize the tragic

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Example Scored Excellent (E)

loneliness in Dave Singleman's death, and his inability to accept the truth prevents him from acting responsibly in his own life. When he is unable to reconcile his ambitions with the realities of his life, Willy manufactures a world where he is successful, respected, and loved. This fantasy is Willy's attempt to execute control over the aspects of his life that seem to be deteriorating: his capabilities as a salesman, husband, and father. Willy's delusions of grandeur allow him to remain in the facade of perfection that he has created, preventing him from recognizing and appropriately responding to the forces of the real world. In his attempts to preserve dignity by projecting an artifice of his life where he is in control of his destiny, Willy fragments his ability to behave responsibly or provide for his family in the realms of reality.

Willy attempts to reconcile his discontent in his career with the American Dream by imagining a brighter future for his sons, believing that the sacrifices that he made will allow Biff and Happy to achieve the success that Willy had originally dreamed of for himself. As a means of demonstrating his competence and authority, Willy fantasizes about the inevitably bright future for his golden-boy Biff, and attempts to instill in him the sort of values that will make his success imminent. The shallow values of "personal attractiveness" and likability become paramount in the world that Willy attempts to create for his sons, one in which he is respected and loved for his success as both a salesman and a father. Willy's attempts to take responsibility for his sons by projecting a vision of their inevitable success actually stifles their ability to thrive in the real world. As a young man, Biff had been filled with delusions of grandeur or "hot air" by his father, and while Willy's frequent trumpeting of his son's success instilled a confidence that served useful

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Example Scored Excellent (E)

in the simple realms of his adolescence, Biff's self confidence lacked any capacity for self analysis, and did not translate into the complicated adult world. Biff momentarily accepts his father's vision of his future, and willing to sacrifice his pursuit of happiness out of devotion for his father, visits Bill Oliver and attempts to fill the business role expected of him. While at his "interview", Biff is reminded of his insignificance, and realizes how he had been influenced by Willy's delusions. As a result, Biff further resents his father for pulling him away from his pursuits in the West and for making him a participant in his fantasy. In his attempts to secure a bright future for his sons while demonstrating his ability as a father, Willy fragmented Biff's development into a secure, responsible man.

Willy constructed his fantasy as a means of coping with his personal failures. The world where he was successful and respected allowed him to continue under the delusion that he possessed the ability and strength to remain unbroken by the hardships he faced in his real life. When Biff fails to embody his vision of success, Willy becomes increasingly and dangerously dependent on his fantasies. Linda is monumental in Willy's attempts to preserve dignity by keeping his imagined world alive. The rubber tubing that denotes Willy's attempts at suicide remains hidden, and Linda pretends to be ignorant to its existence to protect her husband's delicate pride. When he is fired from his firm and Biff rejects him, Willy loses a platform on which to project his fantasies. His lies, rather than exaggerating aspects of his real life, are now in opposition with them. His inability to take responsibility for his personal failures diminished his ability to provide for his family, and Linda's love for him caused her to act (or refuse to act) in a way that

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Example Scored Excellent (E)

protected Willy from the world that he refused to live in. Biff is the only family member that attempts to undo Willy's fantasies, and he is subsequently the only character who is freed from the toxic environment that Willy created. Happy, out of devotion for his father, adopts Willy's dream and continues on the same tragic cycle that led to his father's demise. Biff stopped participating in Willy's fantasy when he discovered his father's infidelity, and the distance from his father that resulted allowed him to see the damaging effects of Willy's ambitions and delusions. Though he had once relied on his father as a source of confidence, Biff's separation from his father endows him with the capacity of self-examination, and he is able to take responsibility for his own destiny and pursue personal happiness.

After he is abandoned at Frank's Chop House, Willy becomes fixated on buying and planting seeds in his backyard. Internally, Willy realizes that his inability to take responsibility for his own failures had fragmented his relationships, and that he had no tangible evidence of his life's work. The "seeds" that Willy had planted in his relationships had not resulted in the thriving garden he had anticipated. Happy inherited Willy's lack of self-awareness or responsibility, and would continue on the same destructive path. Biff's growth was stunted by Willy's presence, and was only able to continue development after he was separated from Willy. His overwhelming dependence on Linda as preserver of his facade had left her without the strength to act with a responsibility to herself. Willy's rejection of reality, refusal to accept the responsibility of his own actions, and inability to allow his sons to develop self-awareness made him a weed in the garden that he insisted on planting.

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**English Language Arts 30–1, June 2010
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
Thought and Understanding (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.	In this discussion of <i>Death of a Salesman</i>, the student begins by establishing a primary focus on the character of Willy and how his effort “to take responsibility for his loved ones is detrimental to their own development” and how “his refusal to accept the reality of his situation stifles his ability act in a responsible and nurturing way.” The student’s extension of these ideas and the subsequent examination of the impact of Willy’s delusions and actions on Biff in such a way that he “must develop a sense of self-awareness that transcends Willy’s nearsighted ambitions” reveal an insightful and carefully considered understanding of the play and the topic. Demonstrating a comprehension of subtle distinctions in the literary text and the topic, the student offers the following ideas that explore the foundations of Willy’s beliefs and the resulting effect: “Willy is so consumed by his delusions that he fails to recognize the tragic loneliness in Dave Singleman’s death, and his inability to accept the truth prevents him from acting responsibly in his own life,” “Willy’s attempts to take responsibility for his sons by projecting a vision of their inevitable success actually stifles their ability to thrive in the real world,” and “Biff’s separation from his father endows him with the capacity of self-examination, and he is able to take responsibility for his own destiny and pursue personal happiness.” In addition to the student’s primary focus on Willy, the interpretations related to Biff, Linda and Happy are equally perceptive and illuminating. The student’s recognition that “Biff momentarily accepts his father’s vision of his future” in choosing to visit Bill Oliver reveals a subtle understanding of Biff’s conflicted motivation in his “devotion for his father.” In addition, the student’s acknowledgement that “Linda’s love for him caused her to act,” and the parenthetical comment, “(or refuse to act),” demonstrates a non-judgemental understanding of Linda’s character that is illuminating. Finally, the insight that Happy “adopts Willy’s dream and continues on the same tragic cycle that led to his father’s demise” is perceptive.

E

**English Language Arts 30–1, June 2010
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
Supporting Evidence (E) • Support is precise, and astutely chosen to reinforce the student’s ideas in a convincing way. • A valid connection to the student’s ideas is efficiently maintained.	Writing for an informed audience, the student astutely alludes to precise and significant details in the play in support of the three-pronged premise. The student convincingly establishes the foundation of Willy’s “fruitless pursuit” of the American Dream through the “mythologizing of Dave Singleman in his conversation with Howard” and Willy’s imagined version of “Dave Singleman’s funeral, attended by the thousands of people he touched over his long career.” The student efficiently synthesizes details from the play to convey Willy’s manufactured world “where he is successful, respected and loved,” and his “attempt to execute control over the aspects of his life that seem to be deteriorating: his capabilities as a salesman, husband, and father.” These attempts include his fantasy of “the inevitably bright future for his golden-boy Biff.” The inclusion of astutely chosen and integrated support such as “The shallow values of ‘personal attractiveness’ and likability,” along with the “delusions of grandeur or ‘hot air’” highlight the contrast between the “facade of perfection” evident in Willy’s imagination and “the complicated adult world” he inhabits. In labelling Biff’s meeting with Bill Oliver as an “‘interview,’” the student astutely recognizes the artificiality of Biff’s attempt to take responsibility for Willy’s fantasy of success. Biff’s realization that he cannot save his father allows Biff finally “to take responsibility for his own destiny.” The student’s synthesis of details convincingly conveys strength of understanding, with a precise choice of details and textual references in the service of developing the topic. The student’s ability to weave details related to numerous characters and events throughout each of the body paragraphs efficiently maintains a valid connection to ideas.

E

**English Language Arts 30–1, June 2010
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
Form and Structure (E) - A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully. - The unifying effect or controlling idea is effectively sustained and integrated. E	Avoiding the typical arrangement of paragraphs focusing on separate characters, the student judiciously chooses to arrange ideas and details around Willy as the primary object of discussion, while at the same time fluently integrating analysis of the secondary characters. The student skillfully develops a complex controlling idea by demonstrating the ways in which the other characters contribute to or suffer from Willy’s irresponsibility. The student fluently discusses how Willy’s “attempts to take responsibility” are undermined by his inability to “act in a responsible and nurturing way” as a result of the “dream instilled in him as a young, working class man.” His “attempts to reconcile his discontent in his career with the American Dream,” his use of “fantasy as means of coping with his personal failures,” and his final realization “that his inability to take responsibility for his own failures had fragmented his relationships” and compromised “his life’s work” lead to Willy’s futile fixation “on buying and planting seeds in his backyard.” In order to develop fully this progression of ideas, the student effectively balances this analysis of Willy with an integrated discussion of Biff, Linda and Happy. The thread of the American Dream woven throughout the response, combined with the title “Willy’s Garden,” the metaphor of the “‘seeds,’” the idea of Biff’s “stunted” growth, and the concluding statement that Willy is “a weed in the garden that he insisted on planting,” creates a unifying effect that is effectively sustained and integrated.

**English Language Arts 30–1, June 2010
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
Matters of Choice (E) • Diction is precise. • Syntactic structures are effective and sometimes polished. • Stylistic choices contribute to the creation of a skillful composition with a convincing voice. E	The student employs precise diction to establish the artificiality of the American Dream where Willy “manufactures a world” that is a “fantasy,” a “facade of perfection,” and “an artifice” that stands in stark contrast to “the toxic environment” from which Biff is freed. In addition, the student characterizes the Loman family convincingly through descriptions such as “a life spent in a hapless, lonely existence,” “her husband’s delicate pride,” and “Biff’s growth was stunted by Willy’s presence.” Syntactical structures are effective and sometimes polished. The student uses parallelism and balance in sentences such as “Biff is the only family member that attempts to undo Willy’s fantasies, and he is subsequently the only character who is freed from the toxic environment that Willy created.” The student effectively employs modifying phrases in the statements: “His lies, rather than exaggerating aspects of his real life, are now in opposition with them,” and “Happy, out of devotion for his father, adopts Willy’s dream and continues on the same tragic cycle that led to his father’s demise.” The student’s use of the literary present and the recognition of when to use the passive throughout this skillful composition contribute to the creation of a convincing voice, exemplified in the sentence: “Though he had once relied on his father as a source of confidence, Biff’s separation from his father endows him with the capacity of self-examination, and he is able to take responsibility for his own destiny and pursue personal happiness.”

**English Language Arts 30–1, June 2010
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
Matters of Correctness (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. E	The student demonstrates confidence in control of correct sentence construction, grammar and mechanics: “To achieve ‘the American Dream’ is to demonstrate one’s own success and competence; it denotes a capacity to provide for one’s family,” and “This fantasy is Willy’s attempt to execute control over the aspects of his life that seem to be deteriorating: his capabilities as a salesman, husband, and father.” The student’s demonstrates an understanding of connotative meaning in the correct usage of words and phrases such as “paramount,” “delusions of grandeur,” “frequent trumpeting,” “a platform on which to project his fantasies,” and “same destructive path.” The relative absence of error is impressive considering the complexity and length of the response.

Scoring Categories and Criteria

Scoring Categories and Scoring Criteria for 2009–2010

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 responded using a form other than prose **OR**
- the student has written so little that it is not possible to assess Ideas and Impressions **OR**
- there is no evidence that the topic presented in the assignment has been addressed **OR**
- there is no connection between the text(s) provided in the assignment and the student's response

**Scoring Categories and
Scoring Criteria for
2009–2010
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 2009–2010

Critical / Analytical Response to Texts Assignment

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

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

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.

Thought and Understanding (7.5% of total examination mark)

Cross-Reference to the *Program of Studies for*

Senior High School English Language Arts 2.1 2.2 4.1 4.2

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Insufficient

INS

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

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

**Scoring Categories and
Scoring Criteria for
2009–2010
Critical / Analytical
Response to
Texts Assignment
(continued)**

Supporting Evidence (7.5% of total examination mark)

Cross-Reference to the *Program of Studies for*

Senior High School English Language Arts 2.3 3.2 4.1 4.2

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student's ideas is evident.

**Scoring Categories and
Scoring Criteria for
2009–2010
Critical / Analytical
Response to
Texts Assignment
(continued)**

Form and Structure (5% of total examination mark)

Cross-Reference to the *Program of Studies for*

Senior High School English Language Arts 2.2 3.1 4.1 4.2

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

**Scoring Categories and
Scoring Criteria for
2009–2010
Critical / Analytical
Response to
Texts Assignment
(continued)**

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

**Scoring Categories and
Scoring Criteria for
2009–2010
Critical / Analytical
Response to
Texts Assignment
(continued)**

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

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

