

English Language
Arts 30–1

Examples of
the Standards for
Students' Writing

From the [January 2019](#) Diploma Examination

This document was written primarily for:

Students	✓
Teachers	✓
Administrators	✓
Parents	✓
General Public	✓
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* student writing that received scores of Satisfactory (S), Proficient (Pf), or Excellent (E). These sample responses are taken from the January 2019 administration. Along with the commentaries that accompany them, they should help teachers and students to understand the standards for *English Language Arts 30–1 Diploma Examination* writing in relation to the scoring criteria.

The purpose of the sample responses is to illustrate the standards that governed the January 2019 marking session. The sample papers and the commentaries were used to train markers to apply the scoring criteria consistently and to justify their decisions about scores in terms of each student’s work and the criteria.

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

Selection and Use of Sample Papers

The teachers on the Standards Confirmation Committee for the January 2019 marking session selected the examples of student responses included here. They also wrote the commentaries that discuss the students’ writing in terms of the scoring criteria used for marking.

During their preparation for the January 2019 marking session, markers reviewed and validated the standards represented by these sample responses. Markers then used these sample responses as guidelines for marking the written-response sections of the *January 2019 English Language Arts 30–1 Diploma Examination*.

Cautions

1. The commentaries are brief.

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

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

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

The student writing in this document illustrates *just a few* of the many organizational and rhetorical strategies used in January 2019.

There is *no preferred approach* to an assignment except the approach that accomplishes the student's goal of effectively communicating his or her own ideas about the topic.

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

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

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

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

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

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

Under examination conditions, students produce *first-draft writing*.

5. More information about student performance on the Part A: Written Response can be found in the [English Language Arts 30–1 Information Bulletin](#).

English Language Arts 30–1

January 2019 Writing Assignments

January 2019

English Language Arts 30–1

Part A: Written Response

Grade 12 Diploma Examination

Description

Time: 3 hours. This examination was developed to be completed in 3 hours; however, you may take up to 6 hours to complete the examination, should you need it.

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

Assignment I:

Personal Response to Texts

Value 20% of total examination mark

Assignment II:

Critical/Analytical Response to Literary Texts

Value 30% of total examination mark

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

- You may use the following print references:
 - an English and/or bilingual dictionary
 - a thesaurus
 - an authorized writing handbook
- Space is provided in this booklet for planning.

Do not write your name anywhere in this booklet or on your response. Feel free to make handwritten revisions directly on your final response.

Instructions

- Complete Assignment I first. The Personal Response to Texts Assignment is designed to allow you time to think and reflect upon the ideas that you may also explore in Assignment II: Critical/Analytical Response to Literary Texts. The two assignments are thematically linked, but are not identical. Complete **both** assignments.
- It is your responsibility to print out (or handwrite) and staple all of your final written work to the designated pages in this booklet. You must also verify that this has been done correctly. Page 9 illustrates how to attach your final work to the booklet.

Additional Instructions for Students Using Word Processors

- Format your work using an easy-to-read 12-point font, double space, and use headers and footers as illustrated on page 9.

Additional Instructions for Students Who are Handwriting

- **Use the paper provided by your school for handwritten work.** Note that there is no paper provided in this booklet for final written work.
- Use blue or black ink for handwritten work.

ASSIGNMENT I: PERSONAL RESPONSE TO TEXTS

Suggested time: approximately 45 to 60 minutes

Suggested word count range: 600 to 1200 words

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

POEM OF REGRET FOR AN OLD FRIEND

This excerpt is unavailable for electronic posting.

O'Rourke, Meghan. "Poem of Regret for an Old Friend." *The New Yorker*, January 4, 2016.
www.newyorker.com/magazine/2016/01/04/poem-of-regret-for-an-old-friend.

The narrator, Lev Terman, has just presented an invention to his classmates at Petrograd University in Russia. His friend, Sasha, has insisted on taking him out to celebrate.

from US CONDUCTORS

This excerpt is unavailable for electronic posting.

Portugal, 1964



© Thomas Hoepker/Magnum Photos

Thomas Hoepker

ASSIGNMENT I: PERSONAL RESPONSE TO TEXTS

Suggested time: approximately 45 to 60 minutes

Suggested word count range: 600 to 1200 words

You have been provided with three texts on pages 1 to 4. The speaker in Meghan O'Rourke's "Poem of Regret for an Old Friend" considers the manner in which a person has lived. In the excerpt from Sean Michaels' novel *Us Conductors*, the narrator and his friend participate briefly in a protest before taking shelter. Thomas Hoepker's photograph shows a wealthy landowner sitting down for his dinner.

The Assignment

What do these texts suggest to you about the interplay between satisfaction and regret in an individual's life? Support your idea(s) with reference to one or more of the prompting texts presented and to your previous knowledge and/or experience.

In your writing, you must

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

Fold and tear along perforation.

Assignment I: Personal Response to Texts

Initial Planning

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

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

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

Use additional paper for planning if required.

**ASSIGNMENT II:
CRITICAL/ANALYTICAL RESPONSE TO LITERARY TEXTS**
Suggested time: approximately 1½ to 2 hours
Suggested word count range: 800 to 1600 words

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 the feelings of satisfaction and regret influence an individual’s actions.

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.

Assignment II: Critical/Analytical Response to Literary Texts

Initial Planning

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

Literary Text and
Text Creator

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

Personal Reflection on Choice of Literary Text

Suggested time: 10 to 15 minutes

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

English Language Arts 30–1

Part A: Written Response Standards Confirmation

Background

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

Standards for student achievement start with both the demands of the [*English Language Arts Program of Studies*](#) for senior high school English Language Arts and the interpretation of those demands through learning resources and classroom instruction. These agreed-upon standards are also exemplified in the kinds of tasks and the degree of independence expected of students. All these complex applications of standards precede the design, development, and scoring of each diploma examination.

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

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

During the standards confirmation process,

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

Examples of Students' Writing with Teachers' Commentaries

English Language Arts 30–1, January 2019

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?

Portugal, 1964 - Thomas Hoepker

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

Theme: Although preparing for a life of satisfaction through hard work and sacrifice may lead to satisfaction, it is not guaranteed and will leave one with the greatest regret afterwards? - knowing if a long term decision will result in good satisfaction?

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

Analytical, personal.

English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Satisfactory–1 (S)

Satisfaction from Interaction

The potential of what one can do in their life is boundless, enabling them to forge a life that they feel satisfied in. Regret comes with equal potential in one's life, where they find that they could have done more in the situation that they have been given. In Thomas Hoepker's photograph of a wealthy landowner sitting down for his dinner in Portugal, 1964, it can be seen that the landowner is alone on a table with only one light lit in his house. Hoepker's photograph suggests that satisfaction is only possible through personal human interaction, that there is a need for human life to interact with other human beings in order to feel justification in what should give them satisfaction or regret.

The photo containing only one man under one light exhibits what a life of regret may be. Darkness surrounding the landowner suggests that his experience in life has lead him to a situation where he only knows one place where he belongs in. His work, leading him to be wealthy as a landowner has left him with the necessities but in a regretful state, where he can only think of the possibilities of what is in the darkness as his only light shows the extent of what if possible for him at the current moment. It can also be considered that metaphorically, it is the brightest part of his day, the pinnacle, however brightest part of what is a depressing darkness. From this light, food is revealed on his table meant for three of what looks like to be some bread and wine. With this food, he has no one to share it with except himself in which he knows what the food already tastes like, assuming that he has purchased it as a desirable meal. This is his

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English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Satisfactory–1 (S)

“satisfaction”, coming home after work everyday to a dinner table at night under one light, which does not seem to necessarily give him the greatest joy. The experience of what might have given him satisfaction in the past has been dulled down by having no one to share his joy with and instead giving him regret, a regret that has left him thinking of what he could have done better to have others around him, to have a life filled with people to care about him. Without others around, the perspective the photograph is taken from makes the landowner look small in a large room. This can be symbolic of his contentment in life, that his satisfaction from working and then coming home to this setting is very little.

In essence the landowner’s wealth may have bought him his small satisfactions of bread and wine, but it has not guaranteed him a future where he is entirely satisfied, instead leaving him with possibly his greatest regret: void of a bright life, void of friends, and left with no compassion for what he works for. He has instead forgotten how satisfaction feels as he is left with no motivation for him to discover what more is there in the darkness.

Having no one to share an aspect of life that one finds interesting can be disheartening, especially when working towards a life that one expects to give them satisfaction. When working hard in school, I will plan out what I need to do get the grades that I want in which a priority needs to be set for what I should be doing. The first priority is getting the work done along with understanding it, and making sure I can retain the information. This can be time consuming and can often lead me to having no leisure time. I find that I simply work to get results and then that will be the end of it. Although this method of doing school can give me

**English Language Arts 30–1, January 2019
Personal Response to Texts Assignment**

Example Scored Satisfactory–1 (S)

success, what it will not bring me is time to compare and understand what others consider a success, leaving me unable to distinguish what should be a successful life versus an undesirable life. Without others to interact and justify that what I am doing can be considered as correct, there is no satisfaction and no value in doing what I work hard on. I therefore need to rely on others, and understand what they value.

Anybody can work hard, get a good job, have a house, and get good food, but missing from that is human nature, showing a greater satisfaction in exploring life with other human beings than just working for a function. Human interaction is vital in understanding what is satisfying and what is regretful.

**English Language Arts 30–1, January 2019
Personal Response to Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
<p>Ideas and Impressions (S)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is generalized. • Perceptions and/or ideas are straightforward and relevant. • Support is adequate and clarifies the student’s ideas and impressions. 	<p>On the <i>Initial Planning</i> page, the student introduces the straightforward idea that “Although preparing for a life of satisfaction through hard work and sacrifice may lead to satisfaction, it is not guaranteed and will leave one with the greatest regret afterwards” (1). The student explores the topic in a generalized fashion by speculating about the man’s experiences in <i>Portugal, 1964</i> and by relating a brief personal experience. In the response, the student further outlines this relevant perception with the idea that people attempt to “forge a life that they feel satisfied in. Regret comes with equal potential in one’s life” (2). The student uses the image of the wealthy landowner as adequate support for the idea that “there is a need for human life to interact with other human beings in order to feel justification in what should give them satisfaction or regret” (2).</p> <p>The student uses adequate support from the image to clarify the impression that the man has “the necessities” (2) but is “in a regretful state” (2). The student selects the light, darkness, and food as textual details to provide adequate support for the impression that the man has “no one to share his joy with” (3) and notes that the photograph “makes the landowner look small in a large room” (3). These details provide a link to the student’s final straightforward perception that “Human interaction is vital in understanding what is satisfying and what is regretful” (4).</p> <p>Connecting the man in the image to the student’s personal experience clarifies the idea that “Having no one to share an aspect of life that one finds interesting can be disheartening, especially when working towards a life that one expects to give them satisfaction” (3). This straightforward perception is followed with personal support about “working hard in school” (3), which relates to the relevant idea that “Without others to interact and justify that what I am doing can be considered as correct, there is no satisfaction and no value in doing what I work hard on” (4).</p>

S

**English Language Arts 30–1, January 2019
Personal Response to Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–1

SCORING CRITERIA	RATIONALE
<p>Presentation (S)</p> <ul style="list-style-type: none"> • The voice created by the student is apparent. • Stylistic choices are adequate and the student’s creation of tone is conventional. • The unifying and/or aesthetic effect is appropriately developed. 	<p>The student’s voice is apparent throughout the consideration of the man’s situation, evident in statements such as “Darkness surrounding the landowner suggests that his experience in life has lead him to a situation where he only knows one place where he belongs in” (2) and “This can be symbolic of his contentment in life, that his satisfaction from working and then coming home to this setting is very little” (3).</p> <p>Adequate stylistic choices, such as the diction in “dulled down” (3) and the syntax in “The first priority is getting the work done along with understanding it, and making sure I can retain the information” (3), contribute to a matter-of-fact and conventional tone.</p> <p>The unifying effect of the response develops appropriately through the student’s analysis of the visual text as well as through personal reflections. The first body paragraph establishes the idea that the man “exhibits what a life of regret may be” (2). In the second body paragraph, the student asserts that “the landowner’s wealth may have bought him his small satisfactions” (3) but leaves him with “no motivation for him to discover what more is there in the darkness” (3). In the final body paragraph, the student connects the visual to the personal experience through the idea that “Having no one to share an aspect of life that one finds interesting can be disheartening” (3). The student appropriately concludes that humans need “a greater satisfaction in exploring life with other human beings than just working for a function” (4).</p>

S

English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Satisfactory–2 (S)

Initial Planning

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

Photograph, living a lavish life at a hefty price.

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

How satisfying a long time goal can result in unforeseeable regrets.

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

Creative

English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Satisfactory–2 (S)

Planning

- Tom
- Desire to be wealthy and live a happy life with his family
- Subconsciously pushes family away
- Prioritizes work over his family

English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Satisfactory–2 (S)

It was a bright day for Tom and his family. They had moved into a new city and planned a new life in a new place. The home they moved into was perfect for them, the right amount of space, the right atmosphere, everything was just right. The first piece of furniture in the new home was their old dinner table; Tom's son always complained about it making creaking noises, so Tom promised to buy a new one and even more things when he could afford it.

Over the course of two weeks, Tom was lucky enough to receive a position that paid well; he shared the good news with his wife and son, laughing along and giving big smiles. Day after day, Tom worked hard and long, more than he ever had during his last job, but the money he earned made it all worth it in his eyes. When the first payment was given to Tom, he bought a brand new dinner table, just like he had promised his son, and that night, his family ate a wonderful meal together.

It was another bright day for Tom and his family. They had a new home, a brand new dinner table, and of course, Tom's job. The day was mostly work for Tom, he came home a little later than usual to his exhausted wife and son; that night, he ate dinner with his whole family again. Tom's work filled the days which turned into weeks, and the weeks turned into months. The home kept filling up with new furniture that Tom had hoped would replace the void he left when he was not with his family. One night, he came home so late that his son was already asleep, so he ate dinner with his wife.

It was a new day, but it seemed darker than before. The kitchen that was always glowing seemed to dim, but the light outside was bright as ever. The day was only work for Tom, his hard work had been noticed by his superior and he was finally promoted, giving him more pay with

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English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Satisfactory–2 (S)

less hours. When he came home that night to tell his family the amazing news, he was surprised to find nobody at home and a note left for him from his wife. In the note, she expressed her concern for Tom, how he continuously worked with little to no time to spend with his family. She ended the note by telling him that she had moved into her parents' home with their son, so that maybe he could have some sort of father figure present, and that maybe one day, she would come back to him.

Years went by, Tom had not contacted his wife or the other way around, his son was seventeen years old by now, a young man who probably had a job himself, helping his mother and grandparents; but Tom would never know. Tom had stopped working, he had enough money for retirement before he even became a senior, and he seemed content.

The day was dark, Tom sat alone at the dinner table, the once bright dining room now had a light that focused only on the table. Tom stared with a glum expression, thinking of how he got to this moment. He had a wonderful family and a great paying job. He wanted everything for his wife and son, but as he gained the money for new things, he pushed them away. Now, he was finally alone, he never thought he could have this feeling, being fulfilled yet empty. He had a beautiful home now, filled with the most expensive furniture money could buy, but his family was gone, and they would never come back.

That night, Tom ate alone.

**English Language Arts 30–1, January 2019
Personal Response to Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
<p>Ideas and Impressions (S)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is generalized. • Perceptions and/or ideas are straightforward and relevant. • Support is adequate and clarifies the student’s ideas and impressions. 	<p>On the <i>Initial Planning Page</i>, the student provides the generalized observation that “satisfying a long time goal can result in unforeseeable regrets” (1). In the response, the student chronicles the life of the central character, Tom, and his straightforward progression from a man “lucky enough to receive a position that paid well” (3) to a man who is “fulfilled yet empty” (4). This movement is paralleled with the relevant shift in his relationship with his wife and son. At first, Tom is “laughing along and giving big smiles” (3), but as his days turn into “only work” (3), the time spent with his wife and son decreases. This situation continues until even the unity of the family meal is broken when he comes “home so late that his son was already asleep” (3). At last, after receiving a promotion, he is “surprised to find nobody at home and a note left for him from his wife” (4) stating that she has left him.</p> <p>Although by the end of the narrative Tom “had enough money for retirement before he even became a senior, and he seemed content” (4), he is alone and realizes how he had “wanted everything for his wife and son, but as he gained the money for new things, he pushed them away” (4). There is a generalized sense of regret that his “family was gone, and they would never come back” (4).</p> <p>The narrative created by the student incorporates adequate support from the visual, such as the “brand new dinner table” (3), “a light that focused only on the table” (4), and finally, “That night, Tom ate alone” (4). The details about Tom’s wife, who in her note “expressed her concern for Tom, how he continuously worked” (4), and his son, “a young man who probably had a job himself, helping his mother and grandparents” (4), serve to clarify the student’s impressions of the distance between Tom and his family.</p>

S

**English Language Arts 30–1, January 2019
Personal Response to Texts Assignment**

EXAMPLE PAPER—SATISFACTORY–2

SCORING CRITERIA	RATIONALE
<p>Presentation (S)</p> <ul style="list-style-type: none"> • The voice created by the student is apparent. • Stylistic choices are adequate and the student’s creation of tone is conventional. • The unifying and/or aesthetic effect is appropriately developed. 	<p>The voice created by the student is apparent within the context of a narrative that tracks Tom’s initial satisfaction of moving to a home where “everything was just right” (3) to his realization at the end that his home is filled with “the most expensive furniture money could buy, but his family was gone” (4). Tom’s initial excitement about his promotion, apparent as he “shared the good news with his wife and son” (3), shifts to a voice of muted remorse as “Tom would never know” (4) about his son’s activities and his acknowledgement of his role and how “he pushed them away” (4).</p> <p>Spanning a number of years, the student uses adequate stylistic choices to mark the passage of time and how “Tom’s work filled the days which turned into weeks, and the weeks turned into months” (3). The conventional reference to how “Years went by, Tom had not contacted his wife or the other way around” (4) signals the lack of communication and marks a contrast to the immediate present of “The day was dark” (4) and “That night, Tom ate alone” (4). The adequate description of Tom staring with a “glum expression, thinking of how he got to this moment” (4) provides a conventional image of a man pondering his life choices.</p> <p>The unifying effect of the narrative is appropriately developed through the student’s incorporation of elements emblematic of Tom’s goals and regrets. The focus on light changing from “a bright day” (3) to “a new day, but it seemed darker than before” (3) to “The day was dark” (4) provides an appropriately developed aesthetic effect to illustrate Tom’s emotional state.</p>

S

English Language Arts 30–1, January 2019
Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

Planning

THESIS Through the excerpt from "Us Conductors", Sean Michaels further confirms the idea that a decision in one's life cannot be made without certain amounts of regret afterwards, yet satisfaction regarding the decision is always prominent when considering the thought process at the time and the overall outcome.

① Lev Terman's satisfaction and Regret

• Happy he's safe

• Satisfied with adventure.

• Never got to see the end of the rally.

• Chickened out of standing up for what he believes in.

② Lev Terman would Be satisfied in the End.

• Looking back at his immediate emotions.

• Looking at the bigger picture.

③ In my life

• Decided to quit REX

• Regret because of the the way people saw me (changed perspective).

• Overall satisfaction due to high marks, athletic scholarship, more time to focus on me.

English Language Arts 30–1, January 2019
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?

"Us Conductors" by Sean Michaels. Lev Terman is satisfied that he is safe, but while he is lying in his sheets that night he regrets not staying to see the end of the rally.

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

I intend to explore the idea that doing what is right for yourself always brings immediate satisfaction, but sometimes regret will take over. Lev Terman is content with his decision because he is safe, but later on he regrets not staying to see the end of the rally. In the big picture Lev made the right decision based on his feelings in the moment.

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.

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Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

The Persistent Influence of Regret

Majority of decisions made in our lives are spur of the moment. Therefore they depend on one’s immediate feelings and emotions at the time the decision is made. Most commonly individuals will find themselves questioning whether their verdict was correct or not, inevitably resulting in a handful of regret. This is the exact phenomenon that keeps multitudes of people up at night. When looking at the big picture however, one will frequently realize that satisfaction with the outcome often outweighs the unavoidable remorse. Through the excerpt from *Us Conductors*, Sean Michaels further confirms the idea that a decision in one’s life cannot be made without certain amounts of regret afterwards, yet satisfaction regarding the decision is always prominent when considering the thought process at the time and the overall outcome. Lev Terman, the protagonist in this excerpt, verifies this idea through his impulsive choice to escape the “parade of Communists” at the sight of riflemen with readied guns.

Contentment. Hopefully the foremost resulting emotion following a decision. Immediately following his escape, it is obvious that Lev Terman experiences multitudes of satisfaction with his choice to flee. Lev and Sasha, his friend, “toasted [their] safety, pleased with [their] little adventure.” Through this quote it is evident that approval of running was the primary emotion felt by the two characters. Soon after, however, apparent regret is noticeable within Lev’s character. “Only much later that night, lying in the sheets, did shame come and find me.” This quote can be related to by most, as moments spent lying awake prior to sleep are often devoted to the speculation of preceding decisions and if they were made correctly. Lev’s regret and “shame” ultimately

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Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

results since he “hadn’t stayed to learn the ending.” What would’ve happened if he had stayed to learn the ending? I’m sure this thought must’ve crossed Lev’s mind as well. Based off of Lev’s experiences regarding this decision, it is apparent that regret is basically inevitable, even if one’s choice is morally correct and results in immediate satisfaction.

Since the excerpt of *Us Conductors* comes to an end immediately following Lev’s regret, it is unclear as to whether or not Lev is actually satisfied with his decision in the end. Since majority of choices made in one’s life are rash and possess little thought, they are often left up to one’s emotions and instincts at the time. As Lev reminisces on the row of armed riflemen, he says he recalls feelings of “mindless fear”. This description indicates that in the moment, Lev wasn’t really thinking and let his emotions, in this case fear, make the decision for him. When recollecting the events and emotions leading up to Lev’s choice to flee the rally, he should feel satisfied. Why would he have stayed if his life was on the line? Looking back it is sometimes difficult to understand exactly why one made the choices they did, especially since the emotions felt at the time may not be present while reminiscing. For this reason, remembering the reasons why one made the decision in the first place will often evoke feelings of contentment. Furthermore, Lev is safe. That should be a great enough reason for him to be satisfied with his decision anyway.

Though dissimilar to Lev’s, decisions have also been made in my lifetime that have aroused feelings of regret, yet following this regret always seems to be satisfaction.

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Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

Fifteen years old and partaking in soccer six to seven days a week. That was me. Left with little to no time for friends, family, and school I was miserable with my participation in the soccer program. Unlike Lev, I had a vast amount of time to consider my options and ponder leaving the program. The following season I resolved my dilemma by parting with the program. Instead I chose a competitive soccer team where participation was three to four days a week. Although I had time to think about my decision, my emotions at the time still played a major role. Afterwards I no doubt experienced regret. I feared that other's perspectives towards me had changed and I'll admit it, I missed the countless hours of soccer. Reminiscing on my feelings of stress and exhaustion at the time, I obviously feel satisfied with my decision. I don't have to deal with that anymore! In addition, I now have more time to focus on my education and take care of myself. Satisfaction has overwhelmed me as a result of my increasing grades and my endless amounts of free time. Sometimes all you have to do is look at the bigger picture to find peace with the choices of your past.

Essentially, decisions are made constantly throughout one's life and regret inevitably follows. We all wish for satisfaction as a result of our choices and it can be achieved simply by understanding our own emotions and the bigger picture. Through the excerpt from *Us Conductors*, Sean Michaels further confirms the idea that a decision in one's life cannot be made without certain amounts of regret afterwards, yet satisfaction regarding the decision is always prominent when considering the thought process at the time and the overall outcome. Sean Michaels demonstrates this concept through the character of Lev Terman, who finds himself facing regret following his decision to flee

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Personal Response to Texts Assignment

Example Scored Proficient–1 (Pf)

the parade of Communists. Though it is not clearly stated, it can be assumed that Lev ultimately experiences satisfaction with his choice by digging a little deeper into the excerpt. With this acquired knowledge of finding satisfaction within your own decisions, how will you respond the next time you find yourself lying awake, consumed by regret?

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Personal Response to Texts Assignment**

EXAMPLE PAPER—PROFICIENT–1

SCORING CRITERIA	RATIONALE
<p>Ideas and Impressions (Pf)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is purposeful. • Perceptions and/or ideas are thoughtful and considered. • Support is specific and strengthens the student’s ideas and impressions. <p align="center">Pf</p>	<p>The student purposefully explores the topic with a consistent focus on the thesis that “a decision in one’s life cannot be made without certain amounts of regret afterwards, yet satisfaction regarding the decision is always prominent when considering the thought process at the time and the overall outcome” (3). When examining the excerpt from <i>Us Conductors</i>, the student notes that although Lev initially feels “satisfaction with his choice to flee” (3) from the shooting, “Soon after, however, apparent regret is noticeable within Lev’s character” (3). Lev’s regret leads the student to the thoughtful perception that Lev’s situation “can be related to by most, as moments spent lying awake prior to sleep are often devoted to the speculation of preceding decisions and if they were made correctly” (3). The final step in the student’s argument is the considered idea that although Lev’s regret is understandable and even “basically inevitable” (4), in the long run, “he should feel satisfied” (4) with his decision, since it allowed him to survive.</p> <p>The link between the student’s examination of the excerpt and the personal example is provided by the thoughtful idea that “remembering the reasons why one made the decision in the first place will often evoke feelings of contentment” (4) to alleviate, if not eliminate, initial pangs of regret. Immediately after reducing the commitment level to soccer, the student “no doubt experienced regret” (5), but concludes with the considered perception that “Reminiscing on my feelings of stress and exhaustion at the time, I obviously feel satisfied with my decision” (5).</p> <p>Support in the form of specific and deliberately selected and integrated quotations from the excerpt, such as Lev’s “mindless fear” (4), and personal details, such as being “Fifteen years old and partaking in soccer six to seven days a week” (5), strengthen the student’s ideas.</p>

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EXAMPLE PAPER—PROFICIENT–1

SCORING CRITERIA	RATIONALE
<p>Presentation (Pf)</p> <ul style="list-style-type: none"> • The voice created by the student is distinct. • Stylistic choices are specific and the student’s creation of tone is competent. • The unifying and/or aesthetic effect is capably developed. <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student’s distinct reflective voice is established early in the response, as in “When looking at the big picture however, one will frequently realize that satisfaction with the outcome often outweighs the unavoidable remorse” (3), and continues throughout the discussion. In addition, conversational statements, such as “Looking back it is sometimes difficult to understand exactly why one made the choices they did, especially since the emotions felt at the time may not be present while reminiscing” (4) and “Sometimes all you have to do is look at the bigger picture to find peace with the choices of your past” (5), create a competent tone.</p> <p>Specific stylistic choices are evident in diction such as “exact phenomenon” (3), “impulsive choice”(3), “rash” (4), and “ponder” (5), as well as in syntactical structures such as “This description indicates that in the moment, Lev wasn’t really thinking and let his emotions, in this case fear, make the decision for him” (4) and “Left with little to no time for friends, family, and school I was miserable with my participation in the soccer program” (5).</p> <p>The student’s unifying effect in response to the topic is capably developed in the examination of the excerpt and the recounting of the student’s soccer experience. In the final paragraph, the student concludes that “We all wish for satisfaction as a result of our choices and it can be achieved simply by understanding our own emotions and the bigger picture” (5). In both cases, the initial emotions of immediate satisfaction followed by short-term regret are eventually replaced by a longer-term, if somewhat muted, satisfaction that the initial decision was the right one, given the “bigger picture” (5).</p>

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Personal Response to Texts Assignment

Example Scored Proficient–2 (Pf)

This excerpt is unavailable for electronic posting.

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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?

U.S. Conductors. In his rush for
'safety (i.e. ~~instant~~ immediate satisfaction)
a man only creates regrets

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

The idea of how ~~soon~~ allowing
split-second decisions to influence
your actions will ultimately lead
to regret

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.

Critical/Analytical

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Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

Satisfaction in the Present versus Future

In attempting to find satisfaction, an individual will often need to make important split second decisions. If they choose the wrong option, they will recognize, once it is too late, that they have made a mistake, and this realization will lead them to feel guilt about how they behaved. In his short story "Us Conductors," Sean Michaels develops the idea that achieving satisfaction often goes hand in hand with experiencing regret for how that satisfaction was achieved, and how, in the long run, this regret may prevent an individual from achieving satisfaction in regards to their actions. In examining this interplay, Sean Michaels utilizes the structure of the plot of the story and figurative language to further his message.

When making a decision under threat of harm, often the first thing that an individual will worry about is their safety. Their standards of what satisfaction actually is will be reduced to survival alone, and they will not stop to think about how they may regret having acted in a certain way further along in the future. One of the most noticeable things about this short story is the combination of its sequence of events and its setting. The story begins on an evening "when your vision is interrupted by ten thousand wild snowflakes," giving rise to images of a festive evening, not unlike a sleepy Christmas holiday. The streets of Petrograd, where the story takes place, are calm and the reader is introduced to two friends on their way to celebrate a well-executed university presentation. The tavern chosen by Lev Terman and his friend Sasha seems equally quiet—a choice made by the author, seemingly to encourage the reader to settle in and listen to a conversation between two old friends about some of the more mundane aspects of life. In the subsequent lines however, the author suddenly changes the action as a mob rushes through the street. The use of words such as "commotion," "blasted" and "banging" create a scene of

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Example Scored Excellent–1 (E)

chaos and confusion in the mind of the reader, suddenly rousing them to attention. As the story progresses, the group goes "flying past the window, rippling banners," grabbing the interest of the reader, almost to coax them out into the streets to see what is happening. The action continues to build and eventually leads to tsarist forces firing on this communist mob and dispatching cavalry to disperse them. Much like how the reader was drawn into this situation, and is now tied up in it, so too was Lev. At this point, he is in an absolute panic, confused by what his happening and unable to think about anything but the need for safety—the satisfaction found in escape from what is happening in the streets becomes the only kind that matters. No longer does fighting for the communist ideology, to which he previously admitted that he subscribes, matter. The author is careful not to give a clear description of any single aspect of the scene, instead making rapid and jumbled observations about various aspects of the riot, such as the "pops, thin trails of smoke, dark coats" and "terrifying silhouettes of horses." This decision serves to justify the regret of having taken part in this mob that Lev is undoubtedly feeling and to explain why his only response in the moment of crisis is to run. As they duck into a gymnasium, Lev and Sasha become worried once more that they have made a mistake and stumbled into a group of imperial sympathizers who may turn them over to the government. The action begins to fall again when the men find out that those in the gym are also communist, and Lev seems to be satisfied with the result of the evening, even returning to the pub with Sasha for drinks as if nothing had ever happened. Sean Michaels effectively utilizes the plot action to create a justification for the rollercoaster of emotions that Lev experiences, and to make it clear why it was that, in his panicked state, the only satisfaction that he could think of was an escape from the confusion.

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Example Scored Excellent–1 (E)

Despite the relief of immediate satisfaction, an individual will often regret some, if not all, of their split-second decisions that needed to be made to ensure their safety. Lev realizes that in prioritizing his own needs above those of his cause, he has abandoned the common good, and therefore the very idea for which he believes communist doctrine to stand, namely extreme Utilitarianism. Sean Michaels furthers this idea through his use of figurative language and literary devices. When describing reality as "on the diagonal," and explaining how Lev "ran and ran and ran, over torn earth," the author makes it clear that there is nothing recognizable in the scene and that nothing about what was happening, not even the unchanging stability of the ground itself, made any sense. This explains why Lev would have chosen to abandon his cause. The gunfire and the confusion in the streets had made one thing indistinguishable from the next, and the only option for Lev was to escape the Chaos so that he could get a grasp of what had happened. While this is a rational reaction, Lev only later realizes that in making such a decision he was proving to himself that he was unfit to fight in a Bolshevik uprising, which would demand the bloodshed of a great number of communists and tsarists alike in order to be successful. Perhaps the best example of the figurative language used by the author to display Lev's regret comes at the very end of the story, when "[the shame] rose up from the floor like a mist" around his bed. This metaphor does an excellent job of showing how the regret that an individual experiences because of the choices of the past will interfere with them whenever they ponder the decision. The guilt does not simply appear and then go away; instead, it seeps into Lev's room as he is trying to fall asleep, an eerie presence slowly creeping up on him, yet one that he knows he cannot escape and that he will have to suffer with through the knowledge that he ran while others fought for the cause. Sean Michaels makes use of figurative language to show how an individual may believe that they are making the right choice due to dread in the

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Personal Response to Texts Assignment

Example Scored Excellent–1 (E)

moment, but how, in the end, their inability to act the way which they deem to be suitable for the situation will haunt them for a long period afterwards.

In his story "Us Conductors," Sean Michaels shows how the need for immediate satisfaction can only interfere with the long term, more meaningful, goals of an individual, and how the regret of choosing the need for safety and security in the moment will only inhibit the attainment of future satisfaction. This message is supported through his careful control of the plot action and use of figurative language to highlight how Lev Terman was thinking, but more importantly feeling, at the various important moments in the story.

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EXAMPLE PAPER—EXCELLENT–1

SCORING CRITERIA	RATIONALE
<p>Ideas and Impressions (E)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is insightful. • Perceptions and/or ideas are confident and discerning. • Support is precise and aptly reinforces the student’s ideas and impressions. 	<p>On the <i>Initial Planning</i> page, the student ascertains that “allowing split-second decisions to influence your actions will ultimately lead to regret” (1), establishing the discerning idea that “achieving satisfaction often goes hand in hand with experiencing regret for how that satisfaction was achieved, and how, in the long run, this regret may prevent an individual from achieving satisfaction in regards to their actions” (2).</p> <p>The student continues the response with the confident perception about Lev and Sasha that “Their standards of what satisfaction actually is will be reduced to survival alone, and they will not stop to think about how they may regret having acted in a certain way further along in the future” (2). By comparing Lev’s “satisfaction found in escape” (3) with his regret of abandoning “the common good, and therefore the very idea for which he believes communist doctrine to stands” (4), the student develops an insightful exploration of “how the need for immediate satisfaction can only interfere with the long term, more meaningful, goals of an individual, and how the regret of choosing the need for safety and security in the moment will only inhibit the attainment of future satisfaction” (5).</p> <p>The support for the student’s ideas and impressions is precise in statements like “when ‘[the shame] rose up from the floor like mist’ around his bed” (4). This support aptly reinforces the idea of shame when the student demonstrates that the “metaphor” (4) characterizes “the regret that an individual experiences” (4) in that “The guilt does not simply appear and then go away; instead, it seeps into Lev’s room as he is trying to fall asleep, an eerie presence slowly creeping up on him, yet one that he knows he cannot escape” (4). In this way, the student precisely synthesizes support by identifying and discussing both the reasons that the details are employed and the connection between the details and the topic.</p>

E

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Personal Response to Texts Assignment**

EXAMPLE PAPER—EXCELLENT–1

SCORING CRITERIA	RATIONALE
<p>Presentation (E)</p> <ul style="list-style-type: none"> • The voice created by the student is convincing. • Stylistic choices are precise and the student’s creation of tone is adept. • The unifying and/or aesthetic effect is skillfully developed. <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p>The student skillfully develops a unifying and aesthetic effect by organizing the response based upon both the authorial techniques and the stages of the student’s own argument. The student initially elects to establish the context for Lev and Sasha “making a decision under threat of harm” (2) by discussing the “structure of the plot” (2) and “its setting” (2). After explaining “the relief of immediate satisfaction” (4), the student continues to skillfully develop the unifying effect by connecting the “figurative language” (4) of the excerpt with the “reality” (4) and “rational reaction” (4) of Lev’s regret. In this way, the logical stages of the student’s argument become the organizing principle behind the skillfully developed unifying effect.</p> <p>The convincing voice created by the student is simultaneously confident and perceptive, as in “The tavern chosen by Lev Terman and his friend Sasha seems equally quiet—a choice made by the author, seemingly to encourage the reader to settle in and listen to a conversation between two old friends about some of the more mundane aspects of life” (2).</p> <p>The student’s stylistic choices are precise, as demonstrated in the diction choices in the parenthetical clarification of “No longer does fighting for the communist ideology, to which he previously admitted that he subscribes, matter” (3) and “As they duck into a gymnasium, Lev and Sasha become worried once more that they have made a mistake and stumbled into a group of imperial sympathizers who may turn them over to the government” (3). The adept creation of an analytic tone is sustained through the response, as in “Sean Michaels makes use of figurative language to show how an individual may believe that they are making the right choice due to dread in the moment, but how, in the end, their inability to act the way which they deem to be suitable for the situation will haunt them for a long period afterwards” (4–5).</p>

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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?

- Excerpt from Us Conductors.
- regret about not having done something
- initial/momentary satisfaction and what it exact then may cause regret later

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

- regret/shame
- "my mindless fear. My premature departure. I hadn't stayed to learn the ending?"

↳ ruined friendship
what could have been but
likely never will be

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

- regrets not reaching out to her friend/letting that friendship go
- peer pressure
- grew apart → this is what happens as you get older
↳ but one could have at least tried to prevent it

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Personal Response to Texts Assignment

Example Scored Excellent-2 (E)

Planning

- Why do you still talk to her?
- ~~text~~ is who she is physically w/
↳ barrier
- regretting friendships
- letting others influence her opinion
of said friendship
- tries to convince herself that she
is blameless
- slowly realizes that it is somewhat
on her
↳ nobody is to blame, and she is
not faultless - distinguish between the two
- regret/guilt.
- needs to make a decision
- Needs to start happy w/ others
- it is NOT their fault, even though in
peer pressure they could have been
involved.

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Example Scored Excellent–2 (E)

Assignment 1, PRT

The laughter died on my lips. But not, it seemed, on anyone else's. All around me, my friends continued to giggle about the last comment I had made about another person we knew, the unknowing subject of our conversation. The friend directly across from me gave me a slightly surprised look, and I knew she was wondering at what I said; she did not expect me to be cruel, not about this particular person anyways, regardless of what the rest of the group thought. I fell silent, and listened to them move on, listened to them forgetting about the other girl, about the comment I made, about the fact that she existed in the first place. I lowered my eyes, already feeling the shame starting to tickle at the bottom of my stomach. Glancing back at my phone screen, my eyes flicked towards the message she had just sent me. It was friendly, even if it did create an unfortunate opportunity for the rest of us to poke fun. If I focused on it intently, stared into it as hard and as blindly as I could, I could almost ignore the blue bubble beneath it. My reply. The one that had us all laughing a moment before. *It's not as though it's out rightly cruel*, I argued with myself. *It's just - dismissive*. I groaned inwardly. I had been nothing but dismissive to her lately, even if she hadn't been much better to me. Burning the bridges between us had become somewhat of a pass time, I realized, and the thought snapped my eyes back to my reply, and I jumped off the couch onto my feet, muttered a vague excuse about the bathroom, and tripped down the hallway.

As I braced my arms against the sink, I stared at myself in the mirror. My stomach roiled, and I fought the urge to sink to the floor, instead forcing myself to look into the mirror, look into my own eyes. What was this, this thing I was feeling? On some level, I was aware that I felt bad about what I said to her. But this, this was much more potent than just *bad*. I wanted to take it back. I wanted her to reply, I didn't want to be left wondering. But then, if she replied, I would

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Example Scored Excellent–2 (E)

have to reply back to her again and face the consequences, something that I was not yet ready to do. Taking a deep breath, I willed myself over to the door. *C'mon*, I told myself. *This pity party is over, time to go back out.* I made it three steps, just enough to reach the handle, before I locked the door and slid down it, my knees crunched up to my chest level in front of me. *Why?* I asked myself. *Why did I say that to her?* I knew the others had found it amusing, and I knew that they would before the words even came out of my mouth. Was this who I was now? Someone that made remarks at another person's, no, another friend's, expense just to get a laugh? After all, she was an old friend, an older friend than any of the other girls in the room outside.

I glanced down at my phone. No reply.

I cast myself into the past, watching all the memories of her and I slide past as though I was looking through a kaleidoscope. We had shared so much together, but more and more we were growing apart. A part of me wanted to argue that this was regrettable but natural. This is what happened when people got older; they grew up, found new friends, new interests, and their lives diverged, heading down two separate paths. In my heart of hearts, however, I knew that our lives had not yet diverged just because we weren't close anymore, but rather that we were trapping each other into our turbulent relationship with our comments and remarks towards each other, our distance fed by continual dismissals and the pressure of others on either side rather than our own lives taking course. I closed my eyes and leaned my head back against the door, and felt that little tickle of shame bubble up inside of me. It had been so easy to imagine that my message to her was only ever going to be an amusing remark, contained within the moment, validated by the reception my friends gave it. It had felt satisfying for a split second, but now that initial satisfaction only deepened my regret, making me ashamed that that had been my first reaction. I knew I would regret it, even if nothing happened. *For nothing to happen is*

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Example Scored Excellent–2 (E)

impossible, the little voice inside my head told me. *If nothing happens, it means you have finally ruined whatever relationship you two had left once and for all.* I shivered as that thought washed over me. It was true, after all; if she never said anything back, I would most likely be relieved to not engage in anything, and cowardly enough not say anything else, ever. Suddenly, I dreaded what was going to happen. As confused and conflicted as I was, I did not want to destroy the friendship I had with her. I pulled out my phone. Anxiety washed over me.

Nothing. No reply.

I closed the screen back down. There was nothing I could do except wait; now that I had made my albeit regrettable move, the words I sent were no longer under my control. The ball was in her court. The only thing I could do now was to deal with whatever she decided to do or say when it came, and believe that there was a chance for at least reconciliation. Perhaps it was my fault, perhaps it was both our faults, or neither of our faults. But regardless of the state of our relationship before today, I had been the one to give it that final push. For that, at least, I could be certain the blame rested on me alone. And now I could see, stretching out before me, a golden thread of what our friendship could have been, if only I had stayed with her long enough to learn the ending.

My phone lit up, and a bubble popped up on the other side of the screen, those three little dots fluctuating back and forth, back and forth, mocking me. Then it disappeared. Nothing. She would not be responding, not right now, anyways.

As I sat there, feeling the hope drain out of me, I realized how much I wanted to salvage our friendship. We had been so good for each other at one point, and she was the star in some of my best childhood memories. She had made her move, and now it was my turn again. I knew

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Example Scored Excellent–2 (E)

that if I didn't talk to her, I would forever regret not knowing what she was feeling, and how this could have ended.

I got to my feet, and unlocked the bathroom door. I walked down the hall, only distantly hearing the other girls call after me, but I didn't listen. I had someone that I needed to speak to.

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Personal Response to Texts Assignment**

EXAMPLE PAPER—EXCELLENT–2

SCORING CRITERIA	RATIONALE
<p>Ideas and Impressions (E)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is insightful. • Perceptions and/or ideas are confident and discerning. • Support is precise and aptly reinforces the student’s ideas and impressions. <p style="text-align: center; font-size: 2em; font-weight: bold; margin-top: 20px;">E</p>	<p>On the <i>Initial Planning</i> page, the student sets up the scenario of an individual whose actions cause “initial/mometary satisfaction” (1), but who later struggles with a looming sense of “regret/shame” (1). The student begins an insightful exploration of the topic by having the narrator impulsively send a cruel text to an old friend. Although the text “felt satisfying for a split second” (4), the narrator’s “initial satisfaction only deepened my regret” (4) for sending it.</p> <p>Ideas are discerning as the narrator imagines the potential consequences of her actions and forces herself to “look into the mirror, look into my own eyes” (3). The narrator initially avoids accountability by mentioning the “regrettable but natural” (4) progressions of relationships. This discerning perception continues to be developed with her progressive realizations that “the words I sent were no longer under my control” (5) and “The only thing I could do now was to deal with whatever she decided to do or say when it came, and believe that there was a chance for at least reconciliation” (5). Her conflicting thoughts culminate with a confident decision “to salvage our friendship” (5), despite her “regrettable move” (5).</p> <p>The student’s precise support is evident in details of the narrator’s actions, such as how she “muttered a vague excuse” (3) and “made it three steps, just enough to reach the handle, before I locked the door and slid down it, my knees crunched up to my chest” (4). Her physiological reactions of “Taking a deep breath” (4) and “Anxiety washed over me” (5) aptly reinforce the narrator’s visceral response to her feelings of regret. The student’s exploration of the topic is insightful in examining the complex interplay between satisfaction and regret within an already deteriorating relationship, and its profound physical and emotional impact.</p>

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EXAMPLE PAPER—EXCELLENT–2

SCORING CRITERIA	RATIONALE
<p>Presentation (E)</p> <ul style="list-style-type: none"> • The voice created by the student is convincing. • Stylistic choices are precise and the student’s creation of tone is adept. • The unifying and/or aesthetic effect is skillfully developed. 	<p>The student creates the convincing voice of the adolescent narrator who is torn between immature impulses and mature considerations. Comments, such as “I wanted to take it back. I wanted her to reply, I didn’t want to be left wondering” (3) and “<i>This pity party is over, time to go back out</i>” (4), contribute to the convincing quality of the narrator’s internal thoughts and realizations.</p> <p>The narrator’s increasingly uneasy tone is adeptly created using details such as “The laughter died on my lips” (3), “Nothing. No reply” (5), and “those three little dots fluctuating back and forth, back and forth, mocking me” (5). Her guilty tone, as in “I lowered my eyes, already feeling the shame” (3), shifts to a tone of culpability, such as “In my heart of hearts, however, I knew” (4), and concludes with a genuinely remorseful tone in “I would forever regret not knowing” (6). The student uses precise stylistic choices to reinforce the narrator’s guilt. Repeated references to the narrator’s physical reactions, such as “I fought the urge to sink to the floor, instead forcing myself to look into the mirror” (3) and the “tickle of shame” (4), are precise. The flashback of “I cast myself into the past, watching all the memories of her and I slide past” (4) and the simile of “the kaleidoscope” (4) are used to represent a long and vivid friendship. Precise choices in diction, such as “roiled” (3), “diverged” (4), “turbulent” (4), and “validated” (4), effectively capture the narrator’s complex emotional states.</p> <p>The unifying and aesthetic effect is skillfully developed as the narrator works through her emotional reactions. The response begins with her satisfaction and “laughter” (3), moves to her initial misgivings when she “fell silent, and listened to them move on” (3), and delves into her inner turmoil as she questions “What was this, this thing I was feeling?” (3). The aesthetic effect is skillfully developed through the intensity of the narrator’s internal emotional states and the authenticity of her actions and responses. As such, the narrator’s attempts to resolve her inner conflict provide a skillfully developed unifying and aesthetic effect.</p>

E

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Satisfactory (S)

This excerpt is unavailable for electronic posting.

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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 painted door

Ross

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.

Ann struggles with feelings of dissatisfaction in the
life she shares with her husband John. These
feelings create an internal conflict that makes
her resolve weak in the face of temptation (Steven,
the opposite of her husband.) which leads to her
succumbing to something that she wishes would
change those engrained feelings of loneliness/isolation.
This creates regret and in the end, reflection
to show the guilt over an action that cannot
be changed.

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Example Scored Proficient (Pf)

Planning

- events - talk w/ John → shows his content w/ her, shows signs of her dissatisfaction
- John leaves → left alone to contemplate
 - Ann internal struggle → Spring/Winter
→ Dance
→ neighbours
→ John's lack of free time
 - Ann paints to distract herself
 - Ann becomes worried about stable/chores
→ attempts to make it to stable but fails due to storm
 - Steven arrives → comforts her
→ does chores
 - Ann begins making comparisons between John and Steven → aware as to how Steven is everything that John isn't.
 - card & worry begins
→ distracted
 - Steven assures her that the double wheel would ensure John isn't coming home
 - Ann struggles to believe him
 - Ann checks → sleepless
→ shadow

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Example Scored Proficient (Pf)

Planning

- Ann realizes that John is the one for her
 - feels regret
 - wants reconciliation
- John is found the next morning frozen to death
 - saying goodbye
 - "missed" the house
 - paint on hand

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Example Scored Proficient (Pf)

The Painted Door Essay

The Painted door is a short story by the author S. Ross. The story revolves around a couple living in a farmhouse out in isolation and attempts to show the impact of complex emotions on ones actions. This story is lived out by three main characters, Ann, a housewife living with her husband John, a hardworking farmer who cares deeply for his wife, and Steven, the young, social neighbor who often visits. The story is set out on a lonesome and isolated farm during a storm, which heightens the stress of emotions already present. As the story progresses Ross shows through the use of three characters the effects of isolation and loneliness and how dissatisfaction with ones life can allow one to succumb to things that they're aware they will feel regret later on. The author suggests that if one doesn't allow themselves to be open and honest with how they feel, with not only themselves, but also those around them, they will succumb to a life of dissatisfaction and guilt; as well as follow through with actions that will ultimately lead to immense regret and harsh realizations involved with their past. The story is written through the eyes of a young housewife who is contemplating the quality of her life. She often reflects on her husband and her home and wonders if this is all life has to offer her. Right before a storm her husband John has decided to go help his father with his stable but in order to get there, he's going to have to hike 5 miles in the oncoming storm. Ann pleads with him not to go as she doesn't want to feel lonely but gives in unhappily in the end. Ann's time alone is spent painting the door frames in order to occupy her worried mind and upon Steven showing up to keep her company she begins to reflect and compare her current life and what her life could've been.

Ross explores feelings of unhappiness and attempts to show how the complexity of dissatisfaction can influence ones decisions and allow to them to commit to things that they'll

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Proficient (Pf)

later regret. She does this by initially developing her characters feelings towards their own quality of life. In the first scene in this short story Ann and John are seen discussing the necessity of John leaving to go and help his father. This reveals a wide array of bitterness on Ann's ends as she feels as though John doesn't prioritize her, doesn't communicate enough with her and doesn't care about her the most that he could. On Johns end he attempts to reconcile with her and comfort her, even suggests leaving his dad altogether if it'll make Ann happy: "Once he was assured that Ann shared his affection, he relaxed into it gratefully," (Ross) as he never expected that his affections would be returned unequally. This scene shows how Ann's feelings of discontent with her life, supposedly due to John, may actually be something that is more reliant on herself. After John leaves, Ann has time to reflect upon everything that she is not entirely happy with in her life: "I should be used to being alone," (Ross). She attempts to distract herself with painting the door frames but can't help but remember and compare the times in the spring to the current life in the winter. She reveals that life with John can be difficult in that he's constantly busy with the farm, and when he's not, he isn't very talkative or engaging with her. The authors' use of these flashbacks and memories is to contrast the loneliness and dissatisfaction that she feels have currently taken over her life. In amidst these memories Ann is flooded with harsh emotions that fog her level headed thinking and she finds herself struggling to remain focused and calm. This leads to her attempting to go out to the barn in the middle of the storm because she doesn't want John to think that she "hadn't tried." His short scene allows us to see some remnants of thought for John and that all that she has been criticizing and blaming her unfilled life, deep down she's aware that she truly doesn't feel that way.

The way in which Ann's emotions develop is slow and complex. It initially seems as though she feels only dissatisfaction in her life with John and wants to change everything, but as time

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Example Scored Proficient (Pf)

goes on, the more she's exposed to what she supposedly wants, the more she pulls back, the more she worries about John. After Ann comes back from the barn after attempting to complete the stable chores, Steven, the young, social man from down a couple miles out comes in to visit her. John had gone two miles out of his way in order to ask Steven if he would be able to visit Ann so she wasn't so lonely while he was gone. This further elaborates on John's love for his wife and desire to please her and make her happy. Upon Steven's arrival, he realizes what Ann attempted to do and comforts her. Amidst these thoughts of regret, doubt and unfulfillment in her life, Ann leans into it more than she knows, deep down, that she should. Her life with John was good but she questioned if it was enough to keep her happy, she wondered if there was any way in which she could be happier. While Steven was in the barn doing the chores, Ann had quickly gone and changed her clothes and styled her hair to be neater. At the time it had seemed subconscious but the more she thought about it, the more she realized that she was in fact guilty of attempting to impress Steven. When Steven arrives back from the stable Ann begins to compare him to her husband. She notices that he's everything that her husband is not, everything she had wished her husband could have been. As the night goes on, the more comfortable the two get with each other and the more she compares the two, the more she worries for John. She finds herself easily distracted and wondering where he is. Anytime Steven attempts to comfort her by saying that John is too smart to go out when there's "double wheels around the moon"(Ross) and that "It would be suicide"(Ross) to go out with the way the storm was but Ann can't seem to believe him. This shows that Ann knows John a lot better than she seems to initially think she did. Initially she thought about how they never talked a lot and barely communicated because he was so busy, and if he wasn't busy, he was stuck in a habit. Now as she's growing more worried, it shows the audience that they know each other just as well as they

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Example Scored Proficient (Pf)

know themselves, even when they seem to be stuck in their relationship. When something feels wrong, she knows that something isn't right.

In a fit of desperation to feel more content, more accomplished with her life, Ann cheats on her husband with Steven. In the moment she feels like her life has been underwhelming and dissatisfying but the moment after she makes a mistake with Steven, she feels regret. She becomes aware that John is the love of her life and she married him for reason. "John was the man. The future lay with him." (Ross), and she feels instant regret for the choices that she has made and the things that she has thought that allowed this mistake to progress and occur. She realizes that John truly does love her and would go to the end of the world for her and all this time she had been blind to it. Her own way of thinking had prevented her from seeing that John was all the things that she needed him to be and unfortunately it took an awful decision as well as regret and guilt before she was able to realize that. She swore that she would make up for it and never take the life that she had for granted again. Sometimes during the realization that she had as well as the contemplation she had felt a presence, one which she imagined to be a nightmare. She attempted to brush it off but there was something about it that made her feel immense fear. She proceeds to ignore it despite her instincts yelling at her to pay attention. The next morning John's body is discovered, frozen to death, south of the house. They couldn't figure out how he was able to miss all the building but believe that the wind and low visibility must have steered him off course: "It was a double wheel," "If you knew him- John would try," When Ann goes to say goodbye to him on last time she spots a spot of paint of his hand that matches the paint she was painting the doorways with earlier, something she didn't start using until after he had left, something he wouldn't have been able to touch unless he had been in the house. This moment of realization that John had caught her being unfaithful and her wrongly

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Example Scored Proficient (Pf)

thinking that her life was unsuccessful and her incorrect doubtfulness towards her marriage and her life lead to a decision that she would regret forever. Now her husband was dead and there was no way she could make up for it, there was no way she would be able to live a good life, all because she gave in to her urges that she felt would allow her to feel more satisfied and content with her life.

The short story *The Painted Door* is a story that focuses on the ways in which our actions are strongly affected by our conflicting emotions. It goes in depth and examines the ways in which greed for the unknown and a loss at what could potentially be waiting can allow one to succumb to actions that will force one to live a life of guilt and regret towards the past. Ross suggest that a lack of communication and a lack of results and progression in the face of a dissatisfying quality of life will force one to make harsh decisions based on complex feelings that aren't entirely understood rather than a level, clear thought process.

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
<p>Thought and Understanding (Pf)</p> <ul style="list-style-type: none"> • Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. • Literary interpretations are revealing and sensible. <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>On the <i>Initial Planning</i> page, the student offers the thoughtful and considered idea that “Ann struggles with feelings of dissatisfaction in the life she shares with her husband John” (1), which leave her “weak in the face of temptation” (1). In the introduction, the student thoughtfully notes that an unexpressed discontent may motivate “actions that will ultimately lead to immense regret and harsh realizations” (4). By examining Ann’s dismay regarding life on the farm and the complexity of her response to John, the student offers a competent comprehension of the literary text and topic.</p> <p>In the first body paragraph, the student explores thoughtfully Ann’s reasons for discontent: “John doesn’t prioritize her” (5), “he’s constantly busy with the farm” (5), and “he isn’t very talkative or engaging with her” (5). While not only examining Ann’s dissatisfaction and providing the basis for Ann’s infidelity, the student also offers the revealing and sensible interpretation that Ann’s discontent “may actually be something that is more reliant on herself” (5), rather than a function of John’s inadequacies.</p> <p>Having examined Ann’s long-held uncertainty about her life with John, the student points to Ann’s “fit of desperation to feel more content” (7) by sleeping with Steven. After this impulsive action of the “moment” (7), Ann quickly “feels regret” (7) and comes to the understanding that “John is the love of her life” (7). The student offers a revealing and sensible summary of Ann’s situation: “Her own way of thinking had prevented her from seeing that John was all the things that she needed him to be and unfortunately it took an awful decision as well as regret and guilt before she was able to realize that” (7).</p>

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
<p>Supporting Evidence (Pf)</p> <ul style="list-style-type: none"> • 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. <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>Much of the student’s support in this response consists of the persuasive paraphrasing of Ann’s complicated and often contradictory thought processes regarding John and her life on the isolated farm: “The authors’ use of these flashbacks and memories is to contrast the loneliness and dissatisfaction that she feels have currently taken over her life. In amidst these memories Ann is flooded with harsh emotions that fog her level headed thinking and she finds herself struggling to remain focused and calm” (5).</p> <p>The student offers specific support for John’s desire to appease Ann when he “even suggests leaving his dad altogether if it’ll make Ann happy” (5) and for Ann’s fearfulness about her agitated mind when she “attempts to distract herself with painting the door frames but can’t help but remember and compare the times in spring to the current life in the winter” (5). To reinforce the idea in a persuasive way that Ann “was in fact guilty of attempting to impress Steven” (6), the student points to how Ann “changed her clothes and styled her hair” (6).</p> <p>The student’s quoting of Steven’s assurance that “‘It would be suicide’” (6) for John to attempt the return journey is well chosen to reinforce Steven’s intentions regarding Ann, but it also creates emphasis for Ann’s intuitive doubt: “Ann can’t seem to believe him. This shows that Ann knows John a lot better than she seems to initially think she did” (6).</p> <p>To show Ann’s sudden, powerful regret for sleeping with Steven, the student offers specific and well chosen quotations for support: “She becomes aware that John is the love of her life and she married him or reason. ‘John was the man. The future lay with him’” (7). A sound connection to the student’s ideas is capably maintained.</p>

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
<p>Form and Structure (Pf)</p> <ul style="list-style-type: none"> • A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. • The unifying effect or controlling idea is coherently presented and sustained. <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>Through a purposeful arrangement of ideas, the student develops a controlled discussion of Ann’s discontent and examines how Ann’s weak resolve and fragile state of mind lead her to capitulate to Steven’s advances. The student’s controlling idea about the “effects of isolation and loneliness and how dissatisfaction with ones life can allow one to succumb to things that they’re aware they will feel regret later on” (4) is coherently presented.</p> <p>The student coherently sustains the unifying effect of the response by examining Ann’s initial doubts about her “quality of life” (5), with blame being placed at John’s feet. However, the student goes on to recognize that Ann, albeit grudgingly and “deep down” (5), is “aware that she truly doesn’t feel that way” (5). This internal conflict is amplified when Stephen arrives and Ann compares the two men, intensifying her feelings of dissatisfaction and loneliness, leading to her impulsive action “In a fit of desperation to feel more content, more accomplished with her life” (7). This discussion is controlled and is developed capably.</p> <p>The student’s purposeful arrangement of ideas in the final body paragraph explores Ann’s realizations. These realizations cause her to experience immediate guilt, which soon shifts to regret as she sees that she is genuinely satisfied with John. This understanding leads Ann to the recognition that she will have to “make up for it and never take the life that she had for granted again” (7). Ann’s genuine acceptance of her life, however, is shattered when she learns of John’s death and realizes that she will live with eternal regret as “there was no way she could make up for it” (8), demonstrating a sustained unifying effect throughout the response.</p>

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
<p>Matters of Choice (Pf)</p> <ul style="list-style-type: none"> • Diction is specific. • Syntactic structures are generally effective. • Stylistic choices contribute to the creation of a considered composition with a capable voice. <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student maintains a capable voice throughout the response, evident in observations such as “a lonesome and isolated farm during a storm, which heightens the stress of emotions already present” (4), “a young housewife who is contemplating the quality of her life” (4), and “there was no way she would be able to live a good life, all because she gave in to her urges that she felt would allow her to feel more satisfied and content with her life” (8).</p> <p>Specific diction, as in “fog her level headed thinking” (5) and “feels like her life has been underwhelming” (7), combined with deliberate stylistic choices, as in “she had felt a presence, one which she imagined to be a nightmare. She attempted to brush it off but there was something about it that made her feel immense fear” (7), contribute to the creation of a considered composition with a capable voice.</p> <p>Syntactic structures are generally effective: “She notices that he’s everything that her husband is not, everything she had wished her husband could have been” (6) and “The next morning John’s body is discovered, frozen to death, south of the house” (7).</p> <p>The stylistic choices throughout the response contribute to the creation of a considered composition with a capable voice.</p>

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EXAMPLE PAPER—PROFICIENT

SCORING CRITERIA	RATIONALE
<p>Matters of Correctness (Pf)</p> <ul style="list-style-type: none"> • This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. • Minor errors in complex language structures are understandable considering the circumstances. <p style="text-align: center; font-size: 2em; font-weight: bold;">Pf</p>	<p>The student demonstrates competent control of correct sentence construction, usage, grammar, and mechanics: “This scene shows how Ann’s feelings of discontent with her life, supposedly due to John, may actually be something that is more reliant on herself” (5) and “Now as she’s growing more worried, it shows the audience that they know each other just as well as they know themselves, even when they seem to be stuck in their relationship. When something feels wrong, she knows that something isn’t right” (6–7).</p> <p>Minor errors, such as “Anytime Steven attempts to comfort her by saying that John is too smart to go out when there’s ‘double wheels around the moon’(Ross) and that ‘It would be suicide’(Ross) to go out with the way the storm was but Ann can’t seem to believe him” (6) and “When Ann goes to say goodbye to him on last time” (7), are understandable considering the circumstances.</p>

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Critical/Analytical Response to Literary Texts Assignment

Example Scored Excellent (E)

Initial Planning

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

Literary Text and
Text Creator

A Doll's House

Henrik Ibsen

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

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

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

- Nora is an individual who chases satisfaction in many various forms. When her "wonderful thing", which would have given her so much satisfaction, fails to come true, she is filled with regret in her choices.
- The main character of this play is driven to her final actions to once again chase satisfaction, and leave behind regret.
- Ibsen, shows the effect of regretting one's actions to the pt. of drastic action at the end of the play.

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Example Scored Excellent (E)

Main thoughts

- Every human chases satisfaction in the many ways it can come. Macaroons, marriage, social acceptance, control, fancy dresses, love, children, christmas, money...
- Indvs. are conditioned (especially women) to satisfy first others, second them selves. However, when they are not honest to their own needs, they will grow to regret + resent the sacrifices they made to satisfy others/society.
- Humans are selfish animals, and even those that serve others their whole lives do so to satisfy a need for moral superiority w/in themselves → humans crave personal satisfaction
- Long term satisfaction is only achieved through the authentic growth of self
- Regret is caused by the feeling that one has not satisfied their deepest desires
- Regret for the past + pursuit of satisfaction for the future are what push individuals to drastic action

too long
Workshops

Thesis: Individuals that do not pursue long-term satisfaction through honest personal needs and instead serve the desires of others may use drastic measures to escape the regret of the lives they have built.
Use additional paper for planning if required.

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Example Scored Excellent (E)

Text:

- Nora Helmer is a woman who has served everyone else before herself. She chases shallow satisfaction to drown out her regret.
- She has never been allowed to grow or act on her own behalf, and her regret builds because of this.
- Her true honest desire is to be seen as who she truly is, and not who she pretends to be.

Initial:

- Shallow satisfaction thru money, pleasing others, fancy dances and dresses.
- Completely fake, hiding who she really is to appease Torvald and society.

Progression:

- Finds tiny ways to express herself (dance)
- Recognizes her suppressed authenticity for others brings her no joy "tear it into a million pieces"
- Christmas tree naked → finds no more joy w/ her family + children, it's all barren for her → regret settles in

Final:

"Wonderful thing" "Real Wedlock" - Recognizes the only way she'll truly be satisfied is if her life had been honest

Tossed from father to Torvald - "Taking off my fancy dress" to acting in personal interest

Use additional paper for planning if required.

15 "Not fit to be their mother" "I'm leaving you." → eventual punishment of those around her caused by regret

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Example Scored Excellent (E)

Planning

- Macaroons, money
 - "I should not think to go against your wishes"
 - "You've forgotten everything I've taught you."
 - Planning for Christmas
-
- "I should like to tear it into a hundred thousand pieces"
 - "This is the way"
↳ Tarantella
 - Christmas tree bare
 - "A wonderful thing is going to happen."
↳ she will sacrifice herself for Torvald + free herself
-
- "Taking off my fancy dress."
 - From Papa to Torvald
 - "See who is right, the world or I."
 - "A wonderful thing would have to happen."
↳ she would be herself w/ Torvald, & her life would not have been a lie.
- Recognizes satisfying her true needs is the only thing that would keep her happy
 - Leaves kids + Torvald.

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Example Scored Excellent (E)

The Necessity of Acting through Personal Interest

In the end, life is rooted in survival. To many, this may seem a controversial statement. For most species, the need to appease desires and take what is available to favour survival is basic attitude. For humans, however, this simple act is called many names: selfish, cruel, unreasonable, and unladylike. It is for this reason that so many live their lives playing a role to satisfy the needs of others, burying honest desires within. The consequence of this pressure is that the individual will never act authentically, and the inability to be personally content with growth of self will spark regret and resentment. This, in turn, can cause harm to every surrounding player. In a world where technological communication reigns, competition increases ambition, and equality is a priority, this is still true. This fact held even more truth a few centuries ago, when birth status, skin colour, and gender were the sole descriptors. Henrik Ibsen creates a character in his play *A Doll's House*, who is restricted by the norms of the time, but eventually leaves her position. Nora Helmer is a woman of an oppressive time who has lived by the rules of society. She uses shallow satisfaction to drown out the unhappiness she feels at living a life based on the contentment of others, and of social restrictions. A realization prompts her to see this state as her permanent one. This causes her to abandon the life she has, leaving behind children and a very confused husband. Nora Helmer's development proves individuals who do not pursue long-term satisfaction through honest personal needs, and instead serve the desires of others may use drastic measures to escape the regret of the lives they have built. In other words, if one does not act in personal interest and growth, the discontentment of having lived a false life for others can spark a desperate need for change.

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Example Scored Excellent (E)

As a woman of the time, Nora gives the impression of fitting right in. Right from the beginning, the audience sees a woman preparing a Christmas tree for her family, a respectable thing for her to do. She is obedient to her husband, she says, "I should not think to go against your wishes" when he makes a request. This is very representative of a person in a position of weakness, submitting to the power of another, but for the time, it is perfectly normal. Ideally, she should only be worried about her family duties. Nora, however, is unable to be happy with this hand in life, and anyone who is dissatisfied will find distractions. She indulges in food, money, and fancy dresses, trying to convince herself she is happy. She is good at this in the beginning, and Torvald later says, "You've forgotten everything I've taught you," in reference to a dance, demonstrating how Nora fooled all into believing she was the perfect housewife. Even so, she uses the demands of society to her advantage. Torvald believes she spent most of Christmas the year before making family decorations, when in reality she had been paying off a loan she took out to save Torvald's life. This is the first honest showing of who Nora is, an ambitious and resourceful woman, still restricted by her environment, but smart enough to use it as a shield. Nora uses an appropriate task for a woman, decorations and gifts for the family, to hide a completely different and inappropriate action. She seems shallow and uneducated according to her dialogue with Torvald and her material cravings, but her ability to pick up a workload says something else about her character. Still, Nora's main conflict is revealed: she is a woman who will sacrifice everything for others, never acting on her own honest desires.

The experience with the loan did lead to a self-discovery. She knew that she could take matters into her own hands, that she is not completely helpless. This discovery makes it harder to bear the life she led before, with its lies and short term satisfactions. Knowing she has some

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Example Scored Excellent (E)

power over her own life reassures her, but it weakens her ability to play her designated role and simply make other happy.

It is not long until the weight of her discontentment starts to take effect. After Krogstad threatens her, and she lies to Torvald, a stage description reveals the Christmas tree in the background is bare. A symbol of family unity and community, this description mirrors exactly how Nora feels. Pretending to be an innocent and submissive homemaker as well as a loving and immersed mother has taken a toll on her mind, and she cannot play the dishonest role. She is no longer decorated and colourful, but empty and bare. When she sees her evening dress, she cannot indulge in its beauty, but instead wants to "tear it into a hundred thousand pieces", an interesting thought, as it is what she said about the bank bond. Nora has come to the realization that her facade is her true enemy, not the threat of Krogstad exposing her loan. She can no longer dance the way her husband taught her, or find happiness in the material dress, because her choice to live for the pleasure and comfort of others is too overwhelming. She finds ways to express herself honestly, letting her hair fall down as she dances wildly to the Tarantella, claiming, "This is the way" as Torvald objects to her radical movements. This is the first he sees her authentically, and though it excites him, he shuts it down. Nora is reaching her endpoint, and the cracks are seen through the Christmas tree and her dance, but she is not quite there yet.

Nora, as a woman of the time, knows only to act sacrificially and for the happiness of others. It is not simple to abandon a deep-rooted belief. The audience recognized this conflict when she first references that a "Wonderful thing is going to happen." In this context, the

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Example Scored Excellent (E)

"wonderful thing" is her hope that Torvald will save them from the bond, see her as she is, and act as a hero. Hope is what keeps all thoughts of regret away, and so this idea is what keeps her at home. She does not fear Torvald knowing who she truly is; instead, it is what she craves. She fears him knowing who she is and not wanting her, therefore certifying that their whole marriage has been a sham.

Eventually, everything comes to light. Nora's loan is exposed, and despite her selfless motivations, her husband is furious. This is when her regret takes control. She leaves the room, saying she is "Taking off [her] fancy dress", once the true nature of her relationship with Torvald is exposed. This dress represented the entire dishonest image she had created of herself; it represented all the sacrifices she had made for her family and not for herself. When her husband proved to her that change is impossible, even after he knows who she really is, all hope evaporates and immediate action is taken. She recognizes she has been an object passed from her father to her husband, meant to serve and entertain, and this fills her with unhappiness. This moment proves the danger of suppression, as she decides to leave behind everyone. She leaves on her own behalf, to chase personal growth, stating she is going to "See who is right; the world, or I", and though she has reached this final epiphany, it is not without harm. Her actions cause her to leave behind innocent children, and a husband who was also acting out of societal norms. Ibsen shows the damage caused by a restrictive society through the effect Nora's escape has on others. Regret and resentment push her to chase happiness, and perhaps she has a chance at true satisfaction. Nora's story shows us that nothing comes free.

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Example Scored Excellent (E)

Individuals must act truthfully on their own behalf. Nora's character arc is important when looking at the interplay between the choices one makes to achieve contentment and the consequences of making those choices incorrectly. She seems a small and quiet woman, but inside, she is desperate to escape the life she has built for herself and act for her own needs. When she realized life would continue as it had, she left, chasing personal satisfaction. Nora proves it is a dangerous thing to push down genuine desires, and Ibsen's story was controversial for stating everyone, even women, must be allowed to act on personal interest. Acting honestly is the only way one can achieve true contentment with the choices one makes. The world is fast changing, and diversity and acceptance are gradually encouraged. Freedom of choice and freedom to choose all ways of living will affect the pursuit of personal growth in all. Perhaps soon, all will live in a world where living one's truth is the best way to live. The dark effects of denying people this right have had their days. There is always work to do, and so much work has already been done.

**English Language Arts 30–1, January 2019
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EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
<p>Thought and Understanding (E)</p> <ul style="list-style-type: none"> • Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. • Literary interpretations are perceptive and illuminating. 	<p>The student’s idea that, ultimately, the desire to satisfy others causes the “inability to be personally content” (5) and that this inability “will spark regret and resentment” (5) reveals a careful consideration of the <i>text relative to the topic</i>.</p> <p>The student uses Nora’s “shallow satisfaction” (5) at the beginning of the play to trace her character arc toward the “Regret and resentment” (8) that “push her to chase happiness” (8) and “a chance at true satisfaction” (8). The student’s idea that Nora’s main conflict stems from being a “woman who will sacrifice everything for others, never acting on her own honest desires” (6) is carefully considered. Comprehension of subtle distinctions in the literary text and topic is demonstrated through Nora’s decision to use “the demands of society to her advantage” (6) to become a “resourceful woman” (6).</p> <p>Understanding that Nora’s “facade is her true enemy” (7), the student provides a perceptive and illuminating literary interpretation. The student insightfully determines that Nora “does not fear Torvald knowing who she truly is” (8), but rather she fears him “not wanting her, therefore certifying that their whole marriage has been a sham” (8). The student’s description of Torvald as a “very confused husband” (5), one who is excited by Nora’s authentic self but who “shuts it down” (7), gives sensitive consideration to him as a character who is also “acting out of societal norms” (8). This recognition is perceptive and underscores the significance that “though she has reached this final epiphany, it is not without harm” (8). The student’s comments about “the damage caused by a restrictive society” (8) and “the interplay between the choices one makes to achieve contentment and the consequences of making those choices incorrectly” (9) are perceptive and illuminating.</p>

E

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
<p>Supporting Evidence (E)</p> <ul style="list-style-type: none"> • 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. <p style="text-align: center; font-size: 2em; font-weight: bold;">E</p>	<p>The student uses both precise paraphrasing and astutely chosen quotations to support ideas. For example, the student connects the “Christmas tree in the background” (7), traditionally “A symbol of family unity and community” (7), to reflect “exactly how Nora feels” (7) about “Pretending to be an innocent and submissive homemaker” (7), thus reinforcing the student’s ideas in a convincing way. Like the tree, Nora is “no longer decorated and colourful, but empty and bare” (7).</p> <p>The student efficiently maintains a valid connection between Nora’s growing dissatisfaction with her life and the materialistic goods that once satisfied her. For example, the student connects Nora’s “evening dress” (7), which she would like to tear “‘into a hundred thousand pieces’” (7), to her feelings when she sees the “bank bond” (7). In addition, Nora “letting her hair fall down as she dances wildly to the Tarantella” (7) is linked to the first time Torvald “sees her authentically” (7). Also, the suggestion that Nora “can no longer dance the way her husband taught her” (7) or “find happiness in the material dress” (7) because “her choice to live for the pleasure and comfort of others is too overwhelming” (7) demonstrates precise and convincing support.</p> <p>Nora’s regret once the loan is “exposed” (8) manifests itself in her “‘Taking off [her] fancy dress’” (8) and acts as a symbol of the “entire dishonest image she had created” (8). She then leaves, “chasing personal satisfaction” (9). Overall, the use of astutely chosen support throughout the response provides a valid connection to the student’s ideas that is efficiently maintained.</p>

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Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
<p>Form and Structure (E)</p> <ul style="list-style-type: none"> • A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully. • The unifying effect or controlling idea is effectively presented and integrated. <p style="text-align: center; font-size: 2em; font-weight: bold;">E</p>	<p>In the <i>Planning</i>, the student presents the first version of the effectively presented controlling idea that individuals “are conditioned (especially women) to satisfy first others, second themselves” (2). This idea develops into the realization that “when they are not honest to their own needs, they will grow to regret + resent the sacrifices they made to satisfy others/ society” (2). The student then continues the planning by judiciously tracing that causal relationship from Nora’s “Initial” (3) situation through her “Progression” (3) to arrive at her “Final” (3) recognition that satisfaction comes from being “honest” (3).</p> <p>This controlling idea is then effectively presented at the end of the student’s introduction, in “if one does not act in personal interest and growth, the discontentment of having lived a false life for others can spark a desperate need for change” (5). The student then judiciously arranges the organization of the body paragraphs to fluently discuss that argument. The student initially and logically establishes that being “a woman of the time” (6) leads to Nora’s inability “to be happy” (6). After identifying the cause of her dissatisfaction, the student briefly introduces “The experience with the loan” (6) as the catalyst for Nora’s “self-discovery” (6) before exploring the consequences of that discovery through “the weight of her discontentment” (7) and “the realization that her facade is her true enemy” (7). The student also skillfully continues the argument by recognizing that “It is not simple to abandon a deep-rooted belief” (7) before arriving at Nora’s “final epiphany” (8), whereupon “She leaves on her own behalf, to chase personal growth” (8). The fluent movement through both the student’s argument and analysis of the play demonstrates a unifying effect and a controlling idea that are both effectively integrated.</p>

**English Language Arts 30–1, January 2019
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
<p>Matters of Choice (E)</p> <ul style="list-style-type: none"> • Diction is precise. • Syntactic structures are effective and sometimes polished. • Stylistic choices contribute to the creation of a skillful composition with a convincing voice. <p align="center">E</p>	<p>The student’s diction choices are precise and the syntactic structures are sometimes polished throughout the response. Causal statements, such as “The consequence of this pressure is that the individual will never act authentically, and the inability to be personally content with growth of self will spark regret and resentment” (5), and the recognition of nuance in statements such as “Pretending to be an innocent and submissive homemaker as well as a loving and immersed mother has taken a toll on her mind, and she cannot play the dishonest role” (7), illustrate effective syntactic structures.</p> <p>Overall, the student’s range and quality of stylistic choices contribute to a skillful composition with a convincing voice, as demonstrated in the coordination and parallel structure in “It is for this reason that so many live their lives playing a role to satisfy the needs of others, burying honest desires within” (5) and in “This dress represented the entire dishonest image she had created of herself; it represented all the sacrifices she had made for her family and not for herself” (8).</p>

**English Language Arts 30–1, January 2019
Critical/Analytical Response to Literary Texts Assignment**

EXAMPLE PAPER—EXCELLENT

SCORING CRITERIA	RATIONALE
<p>Matters of Correctness (E)</p> <ul style="list-style-type: none"> • This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. • The relative insignificance of error is impressive considering the complexity of the response and the circumstances. <p style="text-align: center; font-size: 2em;">E</p>	<p>The student’s confident control of writing is evident in sentences such as “Torvald believes she spent most of Christmas the year before making family decorations, when in reality she had been paying off a loan she took out to save Torvald’s life” (6) and “Still, Nora’s main conflict is revealed: she is a woman who will sacrifice everything for others, never acting on her own honest desires” (6). Despite some inconsistencies in pronoun references, as in “This is very representative of a person in a position of weakness, submitting to the power of another, but for the time, it is perfectly normal” (6), this writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics in relation to <i>the complexity and length of the response</i>.</p> <p>The relative insignificance of error is impressive considering the complexity of the response and the circumstances.</p>

Scoring Categories and Criteria

Scoring Categories and Scoring Criteria for 2018–2019 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 student's **exploration** of the topic in relation to the prompting text(s)
- the student's **ideas and reflection**
- **support** in relation to the student's ideas and impressions

Excellent

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 undeveloped 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 **OR**
- there is no evidence of an attempt to fulfill the task presented in the assignment

Scoring Categories and Scoring Criteria for 2018–2019
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 and correctness of language and expression) and the student’s creation of **tone**
- the student’s development of a **unifying and/or aesthetic effect**

Consider the complexity of the response in terms of its context and length.

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 and/or aesthetic 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 and/or aesthetic 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 and/or aesthetic effect is appropriately developed.

Limited

L

The voice created by the student is undiscerning and/or unsuitable. Stylistic choices are imprecise and the student’s creation of tone is inconsistent. The unifying and/or aesthetic effect is inadequately developed.

Poor

P

The voice created by the student is confused. Stylistic choices impede communication and the student’s creation of tone is ineffective. A unifying and/or aesthetic effect is haphazard or obscure.

Scoring Categories and Scoring Criteria for 2018–2019 Critical / Analytical Response to Literary Texts Assignment

Because students’ responses to the *Critical / Analytical Response to Literary Texts Assignment* vary widely—from philosophical discussions to personal narratives to creative approaches—assessment of the *Critical / Analytical Response to Literary Texts Assignment* on the diploma examination will be in the context of Louise Rosenblatt’s suggestion: *... the evaluation of the answers would be in terms of the amount of evidence that the youngster has actually read something and thought about it, not a question of whether, necessarily, he has thought about it the way an adult would, or given an adult’s “correct” answer.*

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** to show **understanding** of the text relative to the topic

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 2018–2019 Critical / Analytical Response to Literary Texts Assignment

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

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

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

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

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

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

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

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

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

Scoring Categories and Scoring Criteria for 2018–2019 Critical / Analytical Response to Literary Texts Assignment

Form and Structure (5% of total examination mark)
Cross-reference to the *Program of Studies for Senior High School English Language Arts* 2.2, 3.1, 4.1, 4.2

When marking **Form and Structure**, the marker should consider

- the manner in which the student **focuses, arranges, and shapes** the discussion in response to the assignment
- how well a **unifying effect** or a **controlling idea** is developed and maintained

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

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

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

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

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

Scoring Categories and Scoring Criteria for 2018–2019 Critical / Analytical Response to Literary Texts Assignment

Matters of Choice (5% of total examination mark)

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

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

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

Excellent

E

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

Proficient

PF

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Scoring Categories and Scoring Criteria for 2018–2019 Critical / Analytical Response to Literary Texts Assignment

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

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

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

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

Excellent

E

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

Proficient

PF

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

Satisfactory

S

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

Limited

L

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

Poor

P

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