
English Language Arts 30–1 Examples of the Standards for Students' Writing

From the June 2022 Diploma Examination

This document was primarily written for:

Students	✓	
Teachers	✓	of English Language Arts 30–1
Administrators	✓	
Parents	✓	
General Audiences	✓	
Others		

2022–2023 English Language Arts 30–1 Examples of the Standards for Students' Writing

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Acknowledgements

Publication of this document would not have been possible without the permission of the students whose writing is presented. The cooperation of these students has allowed us to continue defining the standards of writing performance expected in connection with diploma examinations and demonstrating approaches taken by students in their writing.

This document includes the valuable contributions of many educators. Sincere thanks and appreciation are extended to the following standards confirmers: **James Alato, Cherry Bessey, Adria Britton, Dawn Cartwright, Meghan Coles, John Finnie, Jim Forrest, Leta Layton, Carla Lowerison, David Wasmuth, and Stephen Womack.**

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

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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 June 2022 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 June 2022 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 example papers

The teachers on the Standards Confirmation Committee for the June 2022 marking session selected the examples of student responses included here. They also wrote the commentaries that discuss the students' writing in terms of the scoring criteria used for marking.

During their preparation for the June 2022 marking session, markers reviewed and validated the standards represented by these sample responses. Markers then used these sample responses as guidelines for marking the written-response sections of the *June 2022 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 June 2022.

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

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

3. The example 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 June 2022 Writing Assignments

June 2022

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 your booklet for planning.

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

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 and staple all of your final written work to the designated pages in your 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.

Personal Response to Texts

Suggested time: 45 to 60 minutes

Suggested word count range: 600 to 1200 words

from THE LITTLE FRIEND

Once home, Harriet went into her bedroom and dug out a notebook she kept hidden beneath the underwear in her bureau drawer. Then she lay down on the other side of Allison's twin bed where no one could see her from the doorway, though she was unlikely to be disturbed. Allison and her mother were at church. Harriet was supposed to have met them there—along with Edie and her aunts—but her mother would not notice or much care that she hadn't shown up.

Harriet did not like Mr. Dial, but nonetheless the exercise in the Sunday school room had got her thinking. Put on the spot, she had been unable to think what her goals were—for the day, for the summer, for the rest of her life—and this disturbed her....

Harriet opened the notebook. Hely had given it to her. It was just a plain, spiral-bound notebook with a cartoon of a dune buggy on the cover which Harriet did not much care for, but she liked it because the lined paper was bright orange. Hely had tried to use it for his geography notebook in Mrs. Criswell's class two years before, but had been told that neither the groovy dune buggy nor the orange paper was suitable for school. On the first page of the notebook (in felt-tip pen, also pronounced unsuitable, and confiscated by Mrs. Criswell) was half a page of sporadic notations by Hely.

*World Geography
Duncan Hely Hull*

*Alexandria Academy
September 4*

*The two continents that form a continuous land mass
Europe and Asia*

The one half of the earth above the equator is called the Northern.

Why is it standard units of measurement needed?

If a theory is the best available explanation of some part of nature?

There are four parts to a Map.

These Harriet examined with affectionate contempt. Several times she had considered tearing the page out, but over time it had come to seem part of the notebook's personality, best left undisturbed.

She turned the page, to where her own notations, in pencil, began. These were mostly lists. Lists of books she'd read, and books she wanted to read, and of poems she knew by heart; lists of presents she'd got for birthday and Christmas, and who they were from;

lists of places she'd visited (nowhere very exotic) and lists of places she wanted to go (Easter Island, Antarctica, Machu Picchu, Nepal). There were lists of people she admired: Napoleon and Nathan Bedford Forrest, Genghis Khan and Lawrence of Arabia, Alexander the Great and Harry Houdini and Joan of Arc. There was a whole page of complaints about sharing a room with Allison. There were lists of vocabulary words—Latin and English—and an inept Cyrillic alphabet which she'd done her laborious best to copy from the encyclopedia one afternoon when she had nothing else to do. There were also several letters Harriet had written, and never sent, to various people she did not like. . . .

She turned the page, and on a fresh sheet of orange paper, wrote:

Goals for Summer
Harriet Cleve Dufresnes

Restlessly, she stared at this. Like the woodcutter's child at the beginning of a fairy tale, a mysterious longing had possessed her, a desire to travel far and do great things; and though she could not say exactly what it was she wanted to do, she knew that it was something grand and gloomy and extremely difficult.

She turned back several pages, to the list of people she admired: a preponderance of generals, soldiers, explorers, men of action all. Joan of Arc had led armies when she was hardly older than Harriet. Yet, for Christmas last year, Harriet's father had given Harriet an insulting board game . . . meant to offer career guidance but no matter how well you played, it offered only four possible futures: teacher, ballerina, mother, or nurse.

The possible, as it was presented in her Health textbook (a mathematical progression of dating, "career," marriage, and motherhood), did not interest Harriet. Of all the heroes on her list, the greatest of them all was Sherlock Holmes, and he wasn't even a real person. Then there was Harry Houdini. He was a master of the impossible; more importantly, for Harriet, he was a master of *escape*. No prison in the world could hold him: he escaped from straitjackets, from locked trunks dropped in fast rivers and from coffins buried six feet underground.

And how had he done it? *He wasn't afraid*. Saint Joan had galloped out with the angels on her side but Houdini had mastered fear on his own. No divine aid for him; he'd taught himself the hard way how to beat back panic, the horror of suffocation and drowning and dark. Handcuffed in a locked trunk in the bottom of a river, he squandered not a heartbeat on being afraid, never buckled to the terror of the chains and the dark and the icy water; if he became lightheaded, for even a moment, if he fumbled at the breathless labor before him—somersaulting along the river-bed, head over heels—he would never come up from the water alive.

A training program. This was Houdini's secret. He'd immersed himself in daily tubs of ice, swum immense distances underwater, practiced holding his breath until he could hold it for three minutes. And while the tubs of ice were impossible, the swimming and the breath-holding—this she could do.

She heard her mother and sister coming in the front door, her sister's plaintive voice, unintelligible. Quickly she hid the notebook and ran downstairs.

Donna Tartt

No Hands

He rode “no hands,” speeding
headlong down the hill near
our house, his arms extended,
held rigid away from his body,
our small daughter behind him
on the bike in her yellow sunsuit,
bareheaded. She held on to him
for her life. I watched them from
above—helpless: a failed brake.
Far below us, a stop-sign rose
like a child’s toy shield. He could
not stop, he would not. That hunger
for display overrode danger, illusions
of safety. Even death had less to do
with it than the will’s eventual triumph
over stasis: how he’d finally fly free
and how she might accompany him,
as an audience travels with a performer,
an object of regard. Downward, fast—
so what cannot stop holds on, holds on
to a mind flying away from itself, seeking
release from the soul speeding away, yet
staying close as breath, even at this distance.

Carol Muske-Dukes

LIKE SON



Robert Gwathmey, *Like Son*, 1948
Oil on canvas, 16 by 20 inches
© Estate of Robert Gwathmey/VAGA at Artists Rights Society (ARS), NY/SOCAN, Montreal (2022), Courtesy of Forum Gallery, NY

Robert Gwathmey

Robert Gwathmey (1903–1988) was an American social realist painter who often used geometric shapes with black outlines and flat application of colour to create images evocative of a church’s stained glass window. He thought that by reducing a painting to its essentials and using symbolic abstraction, the meaning of his composition would be most strongly communicated. He once commented: “I believe that in painting the use of limited imagery is the best method of presentation of your content. I believe that if the symbols are strong enough and simple enough and inventive enough, they can transcend the literary in painting.”¹

¹quoted in Elizabeth McCausland, “Robert Gwathmey,” *Magazine of Art*, April 1946, p. 151.

Personal Response to Texts

Suggested time: 45 to 60 minutes

Suggested word count range: 600 to 1200 words

You have been provided with three texts on pages 1 to 4. Harriet, in the excerpt from Donna Tartt’s novel *The Little Friend*, contemplates her future options. In the poem “No Hands,” by Carol Muske-Dukes, the speaker recalls watching her daughter ride down a hill on a bike. Robert Gwathmey’s painting *Like Son* draws attention to a particular moment.

The Assignment

What do these texts suggest to you about the factors that create a sense of urgency 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

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.

Critical/Analytical Response to Literary Texts

Suggested time: 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 an individual’s response to the tension between urgency and patience.

In your planning and writing, consider the following instructions.

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

Assignment II: Critical/Analytical Response to Literary Texts

Initial Planning

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

Literary Text and
Text Creator

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 June 2022

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 comprised 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](#) 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

English Language Arts 30–1 June 2022

Examples of Students' Writing with Teachers' Commentaries

Assignment I: Personal Response to Texts

Personal Response to Texts Assignment Example Scored Satisfactory–1 (S)

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.

Assignment #1: Fear Creates a Feeling of Urgency

Everyone has felt a sense of urgency in their life, whether it be out of fear, frustration, excitement. Many different circumstances lead an individual to feel a sense of urgency as well and these factors lead most people to feeling rushed, overwhelmed, and broken. Every individual feel's and reacts to situations differently as well. Teenagers especially currently find themselves feeling desperate and/or urgent for many different things in life. Things like finishing high school, finding a career path, finding someone to spend the rest of your life with, starting a family. In the excerpt from, *The Little Friend* by Donna Tart, Tart creates a feeling of urgency and metaphorically describes some of life's leading factors one might feel to get to a point of desperation and touches on some subjects specifically regarding the expectations of women and the pressing matters a young lady might find herself in or go through.

The story begins to tell the reader about a young lady named Harriet Cleve Dufresnes. Harriet speaks of how interested she is in the question she had been asked in Sunday school, this question being what were her goals? Having a goal in life is important for anyone who wants to make there way into the world especially if accomplishing something in this life is important to you. If those goals end up being big an individual might feel urgent or unsettled by the fact that they wish to accomplish so much. They would feel especially urgent if they don't know where they need to start. Much like Harriet. The factors leading up to her feeling the pressure of her goals in life was the fact that when she was asked what they were she had no clue. Many people experience this especially young people. Every person lives in a situation and we all have

goals but not knowing what a goal of yours is leads to feeling frustrated, desperate, or even disturbed.

When Harriet even begins to write down the title labeled, “Goals for Summer. Harriet Cleve Dufresnes.” she feels, as she explains, “Restless.” As a teenager in the twenty first century, I also feel restless about my future most of the time but not always a nervous restless, more or an urgent, distressed restless. I feel as though I should have the answers and am urgent to discover new things and see what life has to offer me. The factors that lead to this feeling consist of the things my family and friends have taught me, the things my teachers have taught me and the feeling of being ever so close to adulthood. Harriet’s feeling or urgency is created by the feeling of the unknown. She has no idea where her life begins and what she should be doing with her future. The metaphor Harriet uses in the excerpt about Houdini describes how she feels perfectly and is a great example of leading factors that causes a feeling of urgency and how some people overcome them to do great things in the world. She says that “[H]e’d taught himself the hard way how to beat back panic, the horror of suffocation and drowning and dark [,]” and also says that, [if he fumble[s] at the breathless labor before him, he would never come up from water alive.” Fear. That is the leading factor into the feeling of urgency.

Everyone tends to feel like they should have life all figured out and that everything must get done or needs to be rushed. If society learned to take a step back, slow down and not be so desperate to evolve or change people would be way less nervous and urgent. If I were to give advice to any young person or even older persons out there, I would say slow way down, take your time to figure things out and don’t be afraid. No matter what life throws at you have faith in yourself and let the deciding factor of how

urgently you need to get things done be how determined you are not how afraid of the unknown you are.

English Language Arts 30–1 June 2022

Personal Response to Texts

Example Paper Rationale Satisfactory–1 (S)

Scoring Criteria	Rationale	Score
<p>Ideas and Impressions (S)</p> <ul style="list-style-type: none"> The student’s exploration of the topic is generalized. Perceptions and/or ideas are straightforward and relevant. Support is adequate and clarifies the student’s ideas and impressions. 	<p>The student opens the response with the relevant perception that “Everyone has felt a sense of urgency in their life, whether it be out of fear, frustration, excitement” (2). This statement begins a generalized exploration of the topic in which the student presents the straightforward ideas that “Many different circumstances lead an individual to feel a sense of urgency as well and these factors lead most people to feeling rushed, overwhelmed, and broken” (2) and “Teenagers especially currently find themselves feeling desperate and/or urgent for many different things in life” (2).</p> <p>The student demonstrates a relevant perception about the prose excerpt, noting that “The factors leading up to her feeling the pressure of her goals in life was the fact that when she was asked what they were she had no clue” (2). The student provides adequate support for Harriet’s uneasiness about not knowing “what she should be doing with her future” (3), and clarifies Harriet’s resolve by suggesting that Houdini inspires her as an example of how “some people overcome” (3) their fear and are able “to do great things in the world” (3).</p> <p>The student also offers the relevant personal perceptions that, “As a teenager in the twenty first century, I also feel restless about my future” (3) and “I feel as though I should have the answers and am urgent to discover new things” (3). The student experiences “an urgent, distressed restless” (3) as a result of such factors as “things my family and friends have taught me, the things my teachers have taught me and the feeling of being ever so close to adulthood” (3). This generalized exploration of the topic leads to the conclusion: “No matter what life throws at you have faith in yourself and let the deciding factor of how urgently you need to get things done be how determined you are not how afraid of the unknown you are” (3–4).</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Presentation (S)	<p>The voice created by the student is apparent, evident in statements such as “In the excerpt from, <i>The Little Friend</i> by Donna Tart, Tart creates a feeling of urgency and metaphorically describes some of life’s leading factors one might feel to get to a point of desperation” (2) and “They would feel especially urgent if they don’t know where they need to start” (2).</p> <p>Adequate stylistic choices are employed in illustrative lists such as “Things like finishing high school, finding a career path, finding someone to spend the rest of your life with, starting a family” (2), and in declarative sentences such as “Every person lives in a situation and we all have goals but not knowing what a goal of yours is leads to feeling frustrated, desperate, or even disturbed” (2–3) and “She has no idea where her life begins and what she should be doing with her future” (3). A conventional tone is created in matter-of-fact statements such as “Teenagers especially currently find themselves feeling desperate and/or urgent for many different things in life” (2) and “Everyone tends to feel like they should have life all figured out and that everything must get done or needs to be rushed” (3).</p> <p>The student’s choice to compare Harriet’s experience to the student’s own experience in trying to figure out the future is appropriately developed throughout the response. Both Harriet and the student feel “restless about my future” (3). The student concludes that “If I were to give advice to any young person or even older persons out there, I would say slow way down, take your time to figure things out and don’t be afraid” (3). The discussion of Harriet’s situation and the student’s own generalized anxiety about the future contributes to an appropriately developed unifying effect.</p>	<p>Satisfactory</p> <p>S</p>

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Personal Response to Texts Assignment Example Scored Satisfactory–2 (S)

Assignment I: Personal Response to Texts

Conditions that cause a sense of haste/immediate action

Initial Planning

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

The excerpt from Donna Tartt's novel *The Little Friend* being put on the spot Mr Dial got her to think about her goals because she didn't think of any she had and this disturbed her

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

Being called out and not having an answer creates a sense of urgency to get that answer.

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

Idea's:

Assignment #1

Ms Robinson asked an important question today and I guess I never really thought about it. Actually I thought I had more time to think about it and as the days passed I forgot about it. My stupid brain. I have no plans, zero, none! and when she called on me I had to sit there and panic while I tried to find a good answer, an excuse, oh I don't know any more. I left. I told her that my mom was calling me and it was urgent. I hope she bought it. As I walk away my mind is hollow, nothing but a tiny little moth fluttering around trying to grasp at a glimpse of light that isn't there, only to be left with the dust bunnies and cobwebs. A faded distorted unsettling laughter sets in, what kind of kid hasn't even chosen, is it too late for me? I see my friends in there futures they already picked out for themselves. Their laughing voices get continuously louder. I try to find a hidden corner but the blinding lights never give way to darkness. I fight back the tears that well up inside me. I think about the possibility of going home, however my mom's enraged face pops up and I could hear the loud strict lecture that she would give, nevermind.

I look at the clock, just one class left I can make it to the final bell. I sit down and the teacher's voice fades into background noise. The question still haunts me. It's really disturbing to not have an answer that might just change your life. How does everyone else have an answer? Is it just me? Thinking this sinks me into a deep pit and I keep digging myself further in. Why can't I just think of something else, not even my favorite song will pop me out of it.

Finally the bell rings dismissing us from class. I race to the bus and take the first bus that comes. I can't wait to hide in the comfortable corner of my room with my cat curling up beside me. I get off and walk the few blocks home. I flop on to my bed and lazily roll off to the other side. The cat happily comes around awaiting attention and the perfect spot on my lap. I grab my small notebook hidden amongst my clothes in my laundry basket. I write the header on the top of the page with the big question: What do I want to do? I stare at the blank page with the soft pur in the background and I ponder the possibilities. After much thought and nothing on the page my brain is tired and my childhood imagination comes bursting through and takes over, without noticing the page transforms into a full beautiful page of ideas. I crossed off the unrealistic ones and the boring, risky, and plain positions. Upon looking into them further I found a few that would work for me. I picture myself in each role and the excitement takes over my dark panicky state. It's not a definite final answer but I have it to look at to inspire me and guide me towards my true passion. I am relieved that I have an answer. However the next question is how do I get there? I'll think about that later.

Everything seems a bit clearer now I look at everything in a new light and I'm glad to have finally answered that question. I just hope no one noticed the state of panic I was in. I think now that I have my answer I'll be okay.

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Personal Response to Texts

Example Paper Rationale Satisfactory–2 (S)

Scoring Criteria	Rationale	Score
Ideas and Impressions (S) <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 perception that Mr. Dial was able to help Harriet “think about her goals because she didn’t think of any she had” (1), leading to the student’s relevant controlling idea that “Being called out and not having an answer creates a sense of urgency to get that answer” (1).</p> <p>In the response, the student applies this concept to a directionless protagonist who feels a sudden sense of urgency to plan for the future, prompted by an inability to answer the “important question” (2) posed by Ms Robinson. The shame of not knowing what to do is adequately supported when the protagonist imagines that friends’ “laughing voices get continuously louder” (2) as well as “blinding lights” that “never give way to darkness” (2). Not having future plans leads to the protagonist sinking “into a deep pit” where “not even my favorite song will pop me out of it” (2).</p> <p>When the protagonist gets home from school, they “ponder the possibilities” (3) while staring at the proverbial “blank page” (3) of a notebook, when suddenly “childhood imagination comes bursting through and takes over” (3). This rapid solution represents a generalized exploration of the topic that is clarified when the initial panic subsides and the protagonist is able to “picture myself in each role and the excitement takes over my dark panicky state” (3). By developing a narrative about a character who is haunted by indecision while trying to find a “true passion” (3) but is able to come to a point of resolution where “now that I have my answer I’ll be okay” (3), the student incorporates adequate support for a generalized exploration of the topic <i>in relation to the prose excerpt</i>.</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Presentation (S) <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 of a displaced protagonist is apparent, as in “I think about the possibility of going home, however my mom’s enraged face pops up and I could hear the loud strict lecture that she would give” (2) and “It’s really disturbing to not have an answer that might just change your life” (2). Adequate stylistic choices aid in establishing a character who is void of purpose, as in “my mind is hollow, nothing but a tiny little moth fluttering around trying to grasp at a glimpse of light that isn’t there, only to be left with the dust bunnies and cobwebs” (2).</p> <p>The student’s creation of tone is conventional, with an emphasis on sentences that begin with ‘I’ and showing little variance throughout page 3. This stylistic choice culminates in definitive closing statements like “I am relieved that I have an answer” (3), reinforcing the conventional tone.</p> <p>The student establishes an appropriate unifying effect through the protagonist’s journey; it opens with the protagonist’s naïve approach to career options where they “never really thought about” (2) plans for a future, and moves to the protagonist crafting a short list of potential careers on a “full beautiful page of ideas” (3,) before finally arriving at a change in perspective where “I look at everything in a new light and I’m glad to have finally answered that question (3).” This sequential change in attitude concludes in a moment of realization, reinforced in the protagonist’s return to a comfort zone as represented by their bed and their unnamed cat, demonstrating an appropriately developed unifying effect.</p>	<p>Satisfactory</p> <p>S</p>



English Language Arts 30–1 June 2022

Personal Response to Texts Assignment Example Scored Proficient–1 (Pf)

Permissions not granted to use this response (PF–1)

English Language Arts 30–1 June 2022

Personal Response to Texts Assignment Example Scored Proficient–2 (Pf)

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?

Responding to "The Little Friend." The connection is writing a list of future ambitions and the need to seek adventure/excitement.

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

The idea that people can feel an urgent need to achieve their goals and ambitions that can cause them to make selfish actions and not consider the effects on other people.

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

Narrative

I stare down at the sloppy, lopsided letters of my title. In pen I've written "Summer Goals and Competitions" at the top of my page, in a notebook I pulled off a dusty shelf. Frowning, I set my book aside and pull my computer into my lap. I decided a spreadsheet will look much more tidy. My fingers hover over my keyboard, waiting for a plan to fall into place. I don't know where to start. There are too many things that need to be done, too many competitions and clinics to attend, too many fitness days and dressage lessons to be had. I stare at my blank canvas with little squares and boxes waiting to be filled with everything I long to do this summer, but there isn't enough room. I scroll to the bottom of the page and type "North American Youth Championships" into the last box. If I can't decide where to start, I'll begin at the end.

My entire life is dictated by a sport most people have never heard of. Day and night my mind is dominated by thoughts and dreams of three-day eventing, my idea of the most extreme equestrian sport. It's a triathlon on horseback and is not to be pursued by the faint of heart. Competing and training my horses is the entirety of my existence and my teachers, friends, and family will never understand it the way they can understand if someone loves basketball or painting. My friends don't realize why I can't hang out with them on the weekends or why my summers never allow for a free day.

The truth is it's ambition, the constant drive to move up the levels, to win my division and be the best rider in my program. And the unwavering urgency to do it faster than everyone else. Nobody knows it -aside from my mother- but I am always in a race. I am racing my friends and riding companions. I'm racing strangers that I've met in passing. I am racing every rider in Alberta and I'm the only one who knows it. This year

at least I know where the finish line is: Tryon Equestrian Park in North Carolina, competing against the best youth riders in North America. The hard part is deciding what I want to do before that.

I turn my focus back to my still empty spreadsheet. I need to brainstorm the perfect plan for the competition season, May to November. I type rapidly, writing down every event I want to compete in and every camp, clinic, seminar, and schooling show I can think of. I drafted a rough plan that has me traveling all over Alberta, British Columbia, Washington, and Montana, with one trip taking me as far as California. I record clinics with coaches I've idolized and venues I've dreamed of exploring. I mark the activities I deem absolutely necessary for success with stars. When I am finished I have filled dozens and dozens of boxes with adventures for many months. There are too many stars.

I am younger than many of my fellow competitors trying to make it to the championships. I have many years until I pass the age limit to attend. So why do I rush? Why do I throw all these things on my plate until the delicate glass cracks under the weight of my goals? Why do I choose to sacrifice my summers in order to chase the finish line of a race most people have no idea I'm running. I pile up everything I want to do, everything I need to do, until it's a tower so tall one light breeze could send it all toppling down.

Suddenly I'm burning hot with shame. It starts in my fingers, where they still hover over my keyboard. A heat burns the inside of my skin and spreads over my body up to my face where it makes my eyes water. In a sudden realization, rage at my own

selfishness scorches my skin and turns my plan into something bitter and vile, something evil. I am not a one man show, and this sport I love is not something I do alone. I think about my mare, my partner in sport. She is no doubt a performance horse but she's not a machine, and more than my partner she is my best friend. Just a moment ago, I was willing to drag her through an intense and enduring summer of constant work and training. I was fully willing to overbook myself and in the process force her to participate in restless week after week.

I think about my mom who accompanies me and my mare to almost every competition, who sacrifices her summer and her weekends to watch her child do what she loves. She does so without complaint. In all honesty she would never allow me to do everything on my list, but even if I did half the things, she would be giving me an enormous amount of her time. Time that is not all mine to take.

So one by one I applied a strikethrough to events and activities that could be sacrificed. I shook my plan through a fine grain filter so that only the most important remained. My final draft was much smaller than the original with scheduled rest days and free weekends. It still put me on the path to the finish line, but whether I would get there first seemed less important now. The urgency had subsided slightly and all that was left was a desire to get there, however long it took.

English Language Arts 30–1 June 2022

Personal Response to Texts

Example Paper Rationale Proficient–2 (Pf)

Scoring Criteria	Rationale	Score
<p>Ideas and Impressions (Pf)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is purposeful. • Perceptions and/or ideas are thoughtful and considered • Support is specific and strengthens the student’s ideas and impressions. 	<p>On the <i>Initial Planning</i> page, the student introduces the considered idea “that people can feel an urgent need to achieve their goals and ambitions that can cause them to make selfish actions and not consider the effects on other people” (1). The response opens by paralleling the prompting text, purposefully establishing a narrator who attempts to make a list of “‘Summer Goals and Competitions’” (2) but finds they “don’t know where to start” (2). Overwhelmed by all they wish to accomplish, the narrator specifically targets the “‘North American Youth Championships’” as the ultimate goal and main factor driving a sense of urgency.</p> <p>The student moves into the specific description of “a sport that most people have never heard of” (2), but which dominates the “thoughts and dreams” (2) of the narrator. By establishing the notion that “Competing and training my horses is the entirety of my existence” (2), the student specifically strengthens the narrator’s realization that the sense of urgency is being driven by “ambition, the constant drive to move up the levels” (2).</p> <p>After filling the once empty spreadsheet with “dozens and dozens of boxes with adventures” (3), the narrator has a moment of lucidity, realizing that “I am younger than many of my fellow competitors” (3). After questioning the need for self-imposed burdens, the narrator is suddenly “burning hot with shame” (3). In realizing that the urgency being felt is entirely internal and driven by the narrator’s own ambition, the narrator arrives at the thoughtful and considered conclusion that the unfounded urgency has resulted in “selfishness” (4) and a lack of consideration for all those helping the narrator, thus strengthening the student’s ideas and impressions.</p> <p>Returning to the focus of the spreadsheet, the narrator applies “a strikethrough to events and activities that could be sacrificed” (4). Now that the “final draft was much smaller than the original” (4), the narrator thoughtfully realizes that “The urgency had subsided slightly and all that was left was a desire to get there, however long it took” (4).</p>	<p>Proficient Pf</p>

Scoring Criteria	Rationale	Score
Presentation (Pf) <ul style="list-style-type: none"> <li data-bbox="142 338 423 394">• The voice created by the student is distinct. <li data-bbox="142 436 467 527">• Stylistic choices are specific and the student’s creation of tone is competent. <li data-bbox="142 562 467 619">• The unifying and/or aesthetic effect is capably developed. 	<p>In developing a narrative rooted in an “extreme equestrian sport” (2), the student creates the distinct voice of an athlete gripped by the pull of the “triathlon on horseback” (2) and the connection with a “performance horse” (4) who is “more than my partner she is my best friend” (4).</p> <p>The student’s distinct voice is reinforced by specific stylistic choices, such as the anaphora in “There are too many things that need to be done, too many competitions and clinics to attend, too many fitness days” (2), which emphasize the urgency felt by the narrator. The specific employment of rhetorical questions in “So why do I rush? Why do I throw all these things on my plate until the delicate glass cracks under the weight of my goals? Why do I choose to sacrifice my summers in order to chase the finish line of a race most people have no idea I’m running” (3) is used to aid in the narrator’s realizations near the end of the exploration.</p> <p>The student competently creates a tone of urgency in the narrator in examples such as “I am racing every rider in Alberta and I’m the only one who knows it” (2), “I type rapidly, writing down every event I want to compete in” (3), and “I pile up everything I want to do, everything I need to do, until its a tower so tall one light breeze could send it all toppling down” (3).</p> <p>In quotations such as “I stare at my blank canvas with little squares and boxes waiting to be filled” (2), “I mark the activities that I deem absolutely necessary for success” (3), and “I shook my plan through a fine grain filter so that only the most important remained” (4), the student establishes the motif of a spreadsheet to track the narrator’s goals for the riding season, capably unifying the response as a whole. The narrator’s progression from an individual who “can’t decide where to start” (2) to one who is “on the path to the finish line” (4) capably develops the aesthetic effect.</p>	<p>Proficient</p> <p>Pf</p>

English Language Arts 30–1 June 2022

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?

The short story: fear of being insignificant and wasting my potential, led to urgency, and urgency from fear of failure, transformed into urgency to use my gifts to help others.

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

with healthy, purposeless stress
Fear leads to unhealthy 'urgency', once you are content with yourself and find peace, then healthy, purposeful, peaceful urgency appears and dictates, dictated by you, who is in control instead of urgency.

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. Talk about urgency to be great out of fear, and urgency to ~~not want to waste my potential~~, the urgency created because I know that I can change the world.

Ambition and obsession, there is a fine line between the two words. And when you are driven and motivated by fear, it is very easy for your ambitions, to transform into a dangerous, unhealthy obsession. My whole life, I was always mediocre. Above average in everything that I did but never exceptional. A “Jack of All Trades but a Master of none.” All around me, I saw my friends winning national piano competitions, finishing in the top percentiles in math contests and winning sports championships on the biggest stage. And then there was me. I did very well in school, was very athletic, and very good at piano. But if you looked at me, nothing about myself screamed special. Nothing popped out, and it gutted me from the inside. Just like Harriet in “The Little Friend”, I attempted to master my fears, and just like Harriet, I was disturbed at my lack of a goal for my life. All my friends had something that they devoted their lives to. Yet here I was, not putting my effort into any one thing. As a result, a unhealthy sense of urgency was born inside of me. A fire of motivation and passion was ignited. I was going to be special. I was going to stand out at something. However, this led to failure, frustration and self-hatred. I expected instant success in everything I did, but when it didn’t come, I quickly abandoned my activity and took on another one in an attempt to find something I could be gifted at. Finally, I found badminton. At the start of junior high, I took my first badminton class. I was a natural. Within months, I was training at a competitive level with some of the best and even became a city champion before highschool. However, that was not enough for me. Why? Because I wasn’t the best. I saw those ahead of me, the gifted, the talented, the elite, and realized a chasm lay between us in skill. So when quarantine hit, I devoted myself to endlessly working out. My ambition became an obsession. I hadn’t mastered my fears like Harriet. My fear of failure had taken over me, and my thoughts, and it created a dangerous urgency within me. Although those players had

been playing badminton almost five years longer than me, my fear of being insignificant, of not doing anything special in life had put an unreasonable weight on me. My whole being, my whole identity was based off how good I was at badminton. I would work out twice a day, pushing my body to its absolute limit. One day, I woke up with a little pain in my right knee. Yet instead of taking a break, my obsession forced me to push through the pain. “If I stop for a couple days and take a break,” and the others keep working, I’ll fall even further behind,” it whispered to me with deception. And so I kept working, and pushing myself. In the end, I pushed myself to destruction. A few days later, I woke up and was unable to walk. I had torn my patella muscle, and would be on bedrest for five months. Furthermore, it could possibly be just under a year until I would be able to stand on a badminton court again. I was devastated. The fire of urgency that had once burned bright had now been reduced to mere sparks, soon to be extinguished.

As I sat in my bed, I looked back and reflected on why I had been so urgent. On why I had lost myself in my obsessions. That is when I realized my urgency had come from society’s false messages that had falsely influenced me. They told me that if i wasn’t a somebody, I was a nobody. As a result, that fear of being a nobody drove me down a dangerous path. In the end, it was fear that conquered me and led me to urgent actions that destroyed my knee. However, urgency isn’t a bad thing, but the source of your urgency determines if it is healthy or unhealthy. As I looked at myself, I realized how selfish my views were, and how much self-confidence I had taken away from myself. I was special just in my own way, and my gifts were enough to change the world. I didn’t have to be exceptional at anything. I just had to take the gifts that I had been born with and use them to their full potential. In the present day, I am still driven by a sense

of urgency. But this urgency is a healthy urgency. While before, my broken, self-centered urgency led to destruction, the urgency currently pushing me forwards is the urgency of holding back my gifts when they can be used to help others. As I realized that my identity was not built on how special I was, or how I was perceived by society, but in how much of an impact I could make on others, my urgency changed as well. I conquered my fear of insignificance with contentment in myself. As I realized the many gifts I had and saw how special they were to me. Although I didn't excel at one thing, my variety of skills allowed me to connect with a large spectrum of individuals and help them in all sorts of ways. Whether it was the nerdy, the athletic and all the in between. Today, I have a healthy urgency to not waste my gifts, but to use them to positively impact others. Not only is it not self-centered like my past urgency, but it is a lot more purposeful. While my unhealthy urgency brought stress, pressure and unfulfillment, my current urgency brings joy and hope. Currently, I teach younger kids piano, coach badminton lessons and tutor. And whenever I see their smiles as they show me their medals, grades and certificates, it lights up my heart and motivates me to not live selfishly but selflessly. I passionately pursue to help others understand their value and worth. I see a younger generation that is more self-hating, depressed than ever, and as an individual that has been through it before, I urgently desire to help them through their struggles as I have struggled with the same doubts before. Today, I am no longer trying to save a nearly dead fire from burning out, but adding fuel to a bright fire of urgency that burns in my heart for the younger generation. My urgency is no longer fueled by fear of failure, but the desire to see others succeed and find value in their own identities.

English Language Arts 30–1 June 2022

Personal Response to Texts

Example Paper Rationale Excellent–1 (E)

Scoring Criteria	Rationale	Score
Ideas and Impressions (E) <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 introduces the discerning idea that the “fear of being insignificant” (1) causes “unhealthy, purposeless, stressful urgency” (1), whereas “healthy, purposeful, peaceful urgency appears” (1) only “once you are content with yourself” (1). With this plan, the student begins an insightful exploration by addressing the initial underlying motivations of urgency within the student’s life: at first, when urgency is “driven and motivated by fear” (2), an individual’s “ambitions” (2) will “transform into a dangerous, unhealthy obsession” (2). The student then provides precise support for this “unhealthy obsession” (2) by juxtaposing the student’s “friends” (2), who were “winning sports championships on the biggest stage” (2), with a personal characterization as a “Jack of All Trades but a Master of none” (2). The details developed through this contrast aptly reinforce the student’s confident perception that their “unhealthy sense of urgency” (2) became a driving factor for the student to “find something I could be gifted at” (2), a desire that manifested itself in playing badminton. The student then insightfully explores the consequences of that “dangerous urgency” (2) in the devotion “to endlessly working out” (2) until they ended up “on bedrest for five months” (3) with an injury.</p> <p>This injury allows the student to confidently reflect on the reasons that they “had been so urgent” (3). In this reflective mode, the student’s personal realizations act as support that aptly reinforces the student’s ideas and impressions, as in “my urgency had come from society’s false messages that had falsely influenced me” (3). By connecting the discerning idea that “the source of your urgency determines if it is healthy or unhealthy” (3) with the precise reflective support that “I was special just in my own way, and my gifts were enough to change the world” (3), the student concludes with the confident perception that “My urgency is no longer fueled by fear of failure, but the desire to see others succeed and find value in their own identities” (4).</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Presentation (E) <ul style="list-style-type: none"> <li data-bbox="142 338 423 394">• The voice created by the student is convincing. <li data-bbox="142 436 467 527">• Stylistic choices are precise and the student’s creation of tone is adept. <li data-bbox="142 562 469 619">• The unifying and/or aesthetic effect is skillfully developed. 	<p data-bbox="522 338 1256 520"><i>In relation to the context created by the student in the chosen prose form, the personal and reflective voice created by the student is convincing. The direct second person addresses, such as “when you are driven and motivated by fear” (2), alongside the self-aware narration of “My whole life, I was always mediocre” (2), contribute to an adept tone.</i></p> <p data-bbox="522 552 1256 1024">Precise stylistic choices are evident in the way syntactic structures parallel the lives of both the student and their friends. Initially, the completeness and parallel structure associated with the student’s friends in sentences like “All around me, I saw my friends winning national piano competitions, finishing in the top percentiles in math contests and winning sports championships on the biggest stage” (2) mirror the student’s initial belief that their lives are more complete and “exceptional” (2). In contrast, the syntax associated with the student’s own life is initially fragmented, as in “And then there was me” (2), which then shifts throughout the response to become more complete; the co-ordination and subordination echo the complexity of the student’s own understanding of both self and urgency, as in “As I realized that my identity was not built on how special I was, or how I was perceived by society, but in how much of an impact I could make on others, my urgency changed as well” (4).</p> <p data-bbox="522 1056 1256 1430">The student demonstrates a skillfully developed unifying effect by clearly separating the response into two sections. The student first establishes “unhealthy” (2) perceptions and behaviours noting “I pushed myself to destruction” (3). The second section explores the shift to “healthy” (4) realizations wherein the student “looked back and reflected on why I had been so urgent” (3). The student also skillfully utilizes the motif of a “fire of motivation” (2) to trace the progression of the central idea: after the student’s “passion was ignited” (2) by badminton, then injury momentarily “reduced” (3) the fire “to mere sparks” (3). The metaphor is carried through, and the student’s passion is rekindled in the “bright fire of urgency that burns in my heart for the younger generation” (4).</p>	<p data-bbox="1304 800 1425 827">Excellent</p> <p data-bbox="1304 852 1357 911">E</p>



English Language Arts 30–1 June 2022

Personal Response to Texts Assignment Example Scored Excellent–2 (E)

Permissions not granted to use this response (E)

English Language Arts 30–1 June 2022

Assignment II: Critical/Analytical Response to Literary Texts

Critical/Analytical Response to Literary Texts

Example Scored Satisfactory (S)

Initial Planning

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

Literary Text and
Text Creator _____
 Lady Bird
director _____
 Greta Gerwig

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.

Throughtout the movie Lady Bird aik, a Christine wants to get out of Sacramento but is stuck until she can go to an out of state university. Right at the beggining of the movie Lady Bird talks about how she wants to go some where with "culture". Even near the end of the movie she is still excited to finally get out of Sacramento. The tension comes from Lady Birds lack of patience and to her mother it seems like she just hates her family and can't wait to get away.

Planning

Thesis— In the Movie Lady Bird the director Greta Gerwig suggests that a lack of patience in life can cause pressure in relationships with those around you. However, this pressure can be too much and damage the relationships. Consequently these relationships can become stronger or weaker as a result.

Unbreakable love between Lady Bird and her mom.

Relationship like coal after the pressure becomes a diamond.

tension - pressure

Urgency - need, seriousness, pressure

Pressure on things can make them stronger or make them weaker. Pressure on relationships is no different. An urgent desire for something new can cause people to not appreciate what is around them and who is around them and that can cause stress on those relationships. In the movie *Lady Bird* the director Greta Gerwig suggests that a lack of patience in life can cause pressure in one's relationships. However, this pressure can help the true feelings of those in the relationships to come out. Consequently these relationships can become stronger as a result.

Lady Bird is eager to leave Sacramento straight from the beginning of the movie as shown when she says she wants to move somewhere where there is “culture”. Her eagerness to move away is interpreted by her mother as her not having any appreciation for what she does have in her life. The pressure between Lady Bird and her mom comes from the fact that Lady Bird is impatient to leave her home town of Sacramento and her mom taking her impatience as her being an entitled brat who thinks she is too good for Sacramento and her own family. The mother and father of Lady Bird are doing all they can to keep their families finances afloat and with Lady Bird's lack of patience adding to the pressure it is putting a rather strong pressure on the relationship between Lady Bird and her mom.

This pressure eventually leads to many fights between Lady Bird and her mom. Though they both love each other they do not like each other or get along. This is shown extremely well when Lady Bird asks her mom if she likes her and her mom says “[O]f course I love you.” This pressure continues to build as Lady Bird acts up out of a feeling of a being trapped not unlike a

bird in a cage. An example of her acting up is when she interrupts a presentation at her school to about abortion to say that the lady giving the presentation should have been aborted. This leads to another fight between her and her mother which further cements the mothers idea that Lady Bird is not thankful for anything she does for her. When it comes out that Lady Birds dad had helped her apply to out of state universities without her knowing it leads to her mom giving her the silent treatment begging her mom to talk to her even scream at her but her mother feeling completely betrayed by those closest to her stays quiet. Lady Bird and her mothers relationship is extremely strained even when Lady Bird is at the airport getting ready to leave for New York her mom refuses to walk her to the terminal. Lady Birds mother is unable to express in words how much she loves Lady Bird so before Lady Bird had left she had tried to write a letter for her telling her how much she loves her but in the end even in writing she could not find the right words to express her love so she ends up giving her nothing and crying at the airport after coming in too late to see Lady Bird off.

At the end of the movie after Lady Bird has moved to New York and finally left Sacramento like she wanted she finds the letters that her dad had hid in her bag she is able to realize that her mom truly loves her she is just unable to word it properly herself. Now that Lady Bird is out of Sacramento and in New York the feeling of urgency is gone and the pressure begins to leave as well. Because of this she is finally able to see and appreciate what she had in Sacramento she even begins to appreciate what she was given including her birth name Christine. This is shown when she is introducing herself as Christine to people she had never met before at a party. She has a bit too much alcohol at the party and ends up in a hospital the

following morning. Here she realizes how lost she is as she walks around New York as she had only thought about getting out of Sacramento for so long and now that she was she did not know where to go or who to be. Lady Bird ends up at a church where she goes in and for the first time really listens to the choir and tears up. Lady Bird then heads outside and calls her parents leaving a message for her mom. In this message she calls herself Christine and thanks her for the name as “[I]t’s a good one” and admitting that she loves her too. Even though their relationship had so much pressure put on it from both sides it became stronger because of it. Like a piece of coal going under intense heat and pressure to become a diamond.

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Critical/Analytical Response to Literary Texts Example Paper Rationale Satisfactory (S)

Scoring Criteria	Rationale	Score
<p>Thought and Understanding (S)</p> <ul style="list-style-type: none"> Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible. 	<p>On the <i>Initial Planning</i> page, the student establishes a relevant understanding of the text relative to the topic in “tension comes from Lady Bird’s lack of patience” (1). The student begins the response with a general contextualization of the effect that pressure can have on relationships, noting that it “can make them stronger or make them weaker” (3). Building on that notion, the student introduces the straightforward idea that “An urgent desire for something new can cause people to not appreciate what is around them” (3), leading to the general interpretation that “a lack of patience in life can cause pressure in one’s relationships” (3).</p> <p>The student presents a generalized comprehension of Lady Bird’s sense of urgency and its effect on her relationship with her mother by suggesting that “The pressure between Lady Bird and her mom comes from the fact that Lady Bird is impatient to leave” (3). The connection established between Lady Bird being “eager to leave Sacramento” (3) and the strained relationship with her mother results in a literary interpretation that is general but plausible.</p> <p>The student goes on to explore the relevant deterioration of the relationship between Lady Bird and her mother as pressure in their relationship intensifies, noting that Lady Bird’s application “to out of state universities” (4) has resulted in “her mother feeling completely betrayed” (4).</p> <p>The student further demonstrates a generalized comprehension of the literary text by noting that when “Lady Bird is out of Sacramento and in New York the feeling of urgency is gone and the pressure begins to leave as well” (4). The student then arrives at the straightforward conclusion that, removed from her sense of urgency, Lady Bird is able to realize that “Even though their relationship had so much pressure put on it from both sides it became stronger because of it” (5).</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
<p>Supporting Evidence (S)</p> <ul style="list-style-type: none"> 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. 	<p>Throughout the response, the student adequately supports an exploration of Lady Bird's lack of patience and the subsequent negative consequences, primarily by focusing on Lady Bird's relationship with her mother. The student appropriately chooses details <i>to support the idea</i> that Lady Bird's desire to leave Sacramento "can cause stress on those relationships" (3), which results in her mother seeing Lady Bird as "an entitled brat who thinks she is too good for Sacramento" (3). These general details adequately reinforce the student's ideas in an acceptable way.</p> <p>The student further supports the interpretation of the mother-daughter relationship in the general observation that "Though they both love each other they do not like each other" (3), with a corresponding detail that lacks persuasiveness in "This is shown extremely well when Lady bird asks her mom if she likes her and her mom says '[O]f course I love you'" (3).</p> <p>The student appropriately reinforces the ideas about the mother-daughter relationship causing pressure by demonstrating the ease and lack of urgency Lady Bird feels when she arrives in New York. An important element of the film is Lady Bird's refusal to be recognized by her given name. The student makes the reasonable connection that "she even begins to appreciate what she was given including her birth name Christine" (4) and employs appropriate supporting details to maintain the idea. By drawing attention to scenes in the film, such as when Lady Bird introduces "herself as Christine to people she had never met before at a party" (4) and leaves a voicemail for her mom where she "thanks her for the name" (5), the student suitably maintains a reasonable connection to the student's idea that Lady Bird "is able to realize that her mom truly loves her" (4).</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Form and Structure (S)	<ul style="list-style-type: none"> <li data-bbox="142 338 488 491">• A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately. <li data-bbox="142 533 488 653">• The unifying effect or controlling idea is generally presented and maintained; however, coherence may falter. <p data-bbox="521 338 1256 527">On the <i>Initial Planning</i> page, the student outlines a straightforward arrangement of details that will <i>shape</i> the chronological discussion of the film’s events from “the beginning of the movie” (1) to “the end of the movie” (1) in relation to the idea that “a lack of patience in life can cause pressure in relationships” (2) and can cause those relationships to “become stronger or weaker” (2).</p> <p data-bbox="521 554 1256 800">The introduction establishes the controlling idea that urgency is felt through “pressure” (3) and can impact the “true feelings of those in the relationships” (3), and that, subsequently, “these relationships can become stronger” (3). The arrangement of ideas and details about Lady Bird’s increasing urgency to escape, in part due to her inherent lack of patience as tensions increase between Lady Bird and her mother, provides direction for the discussion that is developed appropriately.</p> <p data-bbox="521 831 1256 1077">Each body paragraph <i>focuses the discussion</i> chronologically, adhering to the planning. In the first body paragraph, the student focuses on the tension created between Lady Bird and her mother due to Lady Bird’s “eagerness to move away” (3). In the second body paragraph, the student explains the increasing fights, the urgency to escape, and the pressure that “continues to build” (3), which culminates in Lady Bird’s mother refusing “to walk her to the terminal” (4) due to the strained relationship.</p> <p data-bbox="521 1108 1256 1293">In the concluding paragraph, coherence falters as the student swiftly shifts to Lady Bird’s increasing emotional maturity and notes how the tension created by the urgency to escape is suddenly resolved. However, the controlling idea—that in the absence of tension, urgency and pressure recede and relationships can be restored “to become a diamond” (5)—is generally maintained.</p>	<p data-bbox="1304 732 1463 760">Satisfactory</p> <p data-bbox="1304 785 1357 848">S</p>

Scoring Criteria	Rationale	Score
Matters of Choice (S) <ul style="list-style-type: none"> <li data-bbox="142 268 375 296">• Diction is adequate. <li data-bbox="142 331 477 453">• Syntactic structures are straightforward, but attempts at complex structures may be awkward. <li data-bbox="142 489 477 611">• Stylistic choices contribute to the creation of a conventional composition with an appropriate voice. 	<p>The student’s choice of diction as seen in the phrases “something new” (3), “An example of her acting up” (4), and “has a bit too much” (4) is adequate. The student’s repetition of the word “pressure” to indicate tension throughout the response, as in “a rather strong pressure on the relationship” (3) and “their relationship had so much pressure put on it” (5), is also evidence of adequate diction.</p> <p>Syntactic structures are straightforward, as in “This pressure eventually leads to many fights between Lady Bird and her mom” (3). However, attempts at complex structures may be awkward, as in “Lady Birds mother is unable to express in words how much she loves Lady Bird so before Lady Bird had left she had tried to write a letter for her telling her how much she loves her but in the end even in writing she could not find the right words to express her love so she ends up giving her nothing and crying at the airport after coming in too late to see Lady Bird off” (4). These structures appropriately enhance the communication.</p> <p>Stylistic choices, such as the adages “bird in a cage” (4), “where to go or who to be” (5), and “Like a piece of coal going under intense heat and pressure to become a diamond” (5), contribute to the creation of a conventional composition with an appropriate voice.</p>	Satisfactory S

Scoring Criteria	Rationale	Score
Matters of Correctness (S)	<ul style="list-style-type: none"> <li data-bbox="142 338 483 457">• This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. <li data-bbox="142 499 483 619">• There may be occasional lapses in control and minor errors; however, the communication remains clear. <p data-bbox="524 338 1242 520">The student’s writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics, as in “In the movie <i>Lady Bird</i> the director Greta Gerwig suggests that a lack of patience in life can cause pressure in one’s relationships” (3) and “Lady Bird then heads outside and calls her parents leaving a message for her mom” (5).</p> <p data-bbox="524 552 1242 768">There are minor errors in possessive apostrophes, such as “Lady Bird’s lack” (3) and “her mother’s relationship” (4), as well as in the absence of commas, as in “Because of this she is finally able to see and appreciate what she had in Sacramento” (4). There are also occasional lapses in control, as in “she calls herself Christine and thanks her for the name as ‘[I]t’s a good one’ and admitting that she loves her too” (5); however, the communication remains clear.</p>	<p data-bbox="1304 470 1463 497">Satisfactory</p> <p data-bbox="1304 520 1357 583">S</p>



English Language Arts 30–1 June 2022

Critical/Analytical Response to Texts Assignment Example Scored Proficient (Pf)

Permissions not granted to use this response (PF)

English Language Arts 30–1 June 2022

Critical/Analytical Response to Texts Assignment Example Scored Excellent (E)

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about an individual's response to the tension between urgency and patience. → lack of kindness and simplicity.

running out of time → when dealing w people
↳ accept, let of dying death → open up to for opportunities
of urgency of detaching to connect

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).

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

Wit by Margaret Edson

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.

Vivian → urgency to maintain uncompromising scholarly standards,
only to realize she needs virtues of patience (through being
kind and simple) if she is to live and die w/out regrets over
lost opportunities to connect ^{make meaning} w/ other people.

Assignment 2

Urgency is one of the strongest governing forces in an individual's life. It is necessary in order to motivate people to make accomplishments that would contribute to the knowledge or well-being of society. However, if a person allows this sense of urgency to completely control their life, then they are closing themselves off from important opportunities that would allow them to lead a more balanced life. Patience, expressed in the kindness and simplicity we display to ourselves and others, is equally important as having a sense of urgency because it allows an individual to open up to opportunities to make meaningful personal connections. In Margaret Edson's play, *W;t*, Vivian Bearing, an esteemed professor of 17th century English literature, becomes a victim to stage four metastatic ovarian cancer. Through her journey of medical treatment, her sense of urgency for maintaining her pursuit of academia over all else is challenged upon realizing her own loneliness and need for patience to form meaningful personal connections. From her actions, Edson explores the idea that individuals must not allow their sense of urgency to completely govern their lives, as it inhibits our ability to practice patience to ourselves and others, which is ultimately what is necessary if one is to live and die without regrets over lost opportunities.

When individuals allow their actions will be completely controlled by their sense of urgency, they will thus neglect a sense of patience for the people around them, causing them to become lonely. Vivian Bearing is an intelligent individual, a quality that gives her power and prominence in the literary world. However, she has the overwhelming urgency to pursue of academia over all other concerns, which leads to her loneliness and impatient character. Vivian's initial assertion "I am a scholar" demonstrates that

her pursuits as a professor lean towards research rather than humanity. This creates the impression that she is disconnected to people due to her urgency to surround herself with intellectual matters. Through the flashback of her childhood, it is revealed that her love for literature initially stemmed from the close relationship with her father that developed from learning new words with him. When she stumbled upon the new word "soporific", her father would patiently teach it to her. He would urge her to sound out the word, explain what it meant, and help her use it in a sentence. Language was the basis that allowed Vivian to connect with other people. This love for words eventually led her to pursue the literary works of John Donne, whose intellectually complex words had a profound effect on her. However, as she grows up, her relationship with words becomes much more complex, where it goes from being what "seemed like magic" to being her "only defense". When diagnosed with stage four metastatic ovarian cancer, she chooses to dissect, define, and mull over the words of her diagnosis, such as "insidious", "pernicious", and "antineoplastic", instead of reflecting on its deadly implications. She uses language as a defense mechanism to disconnect from her deadly diagnosis. In doing so, she establishes an urgency to defeat her diagnosis by using her intellect to distance herself from it. On top of that, when Vivian is first introduced to the audience at the beginning of the play, her language is noticeably elevated and intellectual, which inhibits communication rather than promote it. This reinforces the impression that she is disconnected to the people around her, and has little consideration or patience for those who are below her intellectual chain. Vivian's history of having an urgency to place intellectual matters above all else is made evident in through the flashback of her as a university student under the distinguished Professor Ashford. When Ashford urges her to go outside and "enjoy [herself] with [her] friends" instead of going back to the library, she chooses to forgo this piece of valuable advice. Instead of

spending time to make meaningful personal connections with others as her professor had suggested, she heads back to the library with the urgency to intellectually ponder over John Donne's Holy Sonnet Six. Her urgency to put academia over everything else is detrimental to her character. As she fails to step outside her comfort-zone to make friends, her isolation from others lead to consequentially result in her impatient character. Her impatience for others is made evident through her career as a professor at the university, where she makes her students into simpering victims through her insensitive and un-compassionate nature. In her lectures, she is intolerant when her students can't meet her expectations in determining the animating force of a sonnet, glowers and shuts down lighthearted jokes about her lessons, and even ruthlessly denies an extension for a student whose grandmother just passed away. In doing so, Vivian believes that she is only doing the right thing, sticking to her sense of urgency to maintain her "uncompromising scholarly standards". In fact, she even goes as far as to willingly sacrifice her own body and humanity by agreeing to undergo eight consecutive cycles of experimental chemotherapy at the full dose in order to make "significant contribution to research". Through this act, Vivian displays her deep commitment to her sense of urgency to pursue knowledge above all else. In addition, the fact that she describes her hospital gown as a "costume" further illustrates how deeply she is disconnected to her life and death due to her urgency. As she is yet to be challenged on acting out on of her sense of urgency, all her actions align with maintaining her obsession for uncompromising scholarly standards, making her character impatient, and thus lonely.

When individuals realize the consequences of living life with only their sense of urgency to guide them, they will inevitably realize the importance of patience in order to live and die without regrets over lost opportunities. When Vivian Bearing encounters herself

in the medical professionals that treat her, she has a flash of comprehension. Similarly to herself, the lab technicians responsible for carrying out her medical tests lack patience towards other people. Their responses are curt, they wheel her around the hospital like an object, and chafe under the inconvenience of having to find her a wheelchair. They only are governed by their urgency to get their work done, sparing her no sense of personal connection. Through their actions Vivian's identity becomes stripped away. She transitions from being a scholar of distinction to an anonymous patient. This is symbolically reflected how she changes her introduction, where goes from introducing herself as "Vivian Bearing", a doctor of philosophy, to just "Bearing. B-E-A-R-I-N-G." Unsettled by being treated the way she treated others, Vivian tries to recite her past accomplishments to deflect the deep dehumanization that she feels and comfort herself. Reminding herself of the glory she was able achieved through following her sense of urgency to pursue knowledge at all costs, even if that came at a cost of having no patience for others. However, her convictions could only crumble further when she meets Dr. Jason Posner, her previous student and now medical fellow. He is a mirror image of Vivian's insensitive nature, as for her pelvic exam, he inconsiderately leaves her in a vulnerable and degrading position. To try and comfort herself and re-establish her foundations, Vivian recites John Donne's Holy Sonnet Six, "Death Be Not Proud". However, in losing her place for a second, she reveals that her beliefs weren't as solid as she thought. As her sickness escalates, her own vocabulary regresses as the revelation of her own life and death become significantly clearer. In saying phrases like she's going to "barf [her] brains out", her language is demonstrated to become less intellectual and more colloquial. Her hold on following her sense of urgency is shown to be shifting, where she is less frequently using words of intellectual complexity. Following the growing revelation of her own life and death being at stake, she ponders

over what would happen after she dies, only to realize that her colleagues would be more interested in "scrambling madly for [her] position" rather than truly mourn her death. In combination with the fact that she has no parents, is unmarried, and has no children, it is evident that she truly has no meaningful connection with anyone. Vivian tries to deflect her own loneliness, justifying that her supposed impatience towards others simply just came with being "uncompromising". However, when Vivian's sickness reaches its peak, and she is placed in the desolation of isolation, her loneliness overtakes her. In a moment to try and form a connection with someone, she tries to reach out to Jason, initiating a conversation about his fellowship. However, she finds herself disappointed by his responses, as he describes the touch of human kindness she now seeks as a "colossal waste of time". While her previous sentiments would have agreed with him, she can no longer find it to be the case. The naivety of her past actions, where she only cared about acting in the urgency of pursuing academia above all else, are made clear to her through the regret and shame she now feels. Her statement, "I wish I gave him an A" expresses her remorse for now being treated the way she had treated others in the past. Vivian's shifting beliefs are further illuminated through her conversation with Susie Monahan, her primary nurse, where she cries and says "I'm not so sure of myself anymore". This sequence of events prepares her understanding that if she allows her actions to only be governed by an urgency to pursue self-interest, it will only lead to a life full of regrets. Vivian Bearing has now transitioned from an individual who has once looked down on patience and kindness, to realizing that she is dependent on it in order to live and die without regrets over lost opportunities to connect.

Once an individual stops allowing their sense of urgency to completely govern their life, they will be able to practice patience, which opens them up to opportunities to connect

with others. When Susie Monahan finally gives Vivian the touch of human kindness she longs for by doing simple and kind act of giving her popsicles and calling her sweetheart to soothe her crying, Vivian has a final flash of comprehension. She realizes that when it comes to life and death, what is called for is "kindness" and "simplicity", rather than "verbal swordplay" and "detailed scholarly analysis". Her acceptance of the fact that her sense of urgency is only causing her to suffer is reflected in her conversation with Susie, where in periods rather than question marks she confirms that she isn't going to get better. With this new perspective, Vivian makes a decision that goes against all of her previous beliefs, one where she chooses kindness and simplicity over intellectual complexity. She signs a Do Not Resuscitate order, saying "don't over-complicate the matter". In doing so, Vivian allows herself to rest, which is the kind and simple thing she needs. This action symbolically reflects Vivian letting go of her urgency to pursue knowledge above all else and embracing values of patience instead. From this moment onward, Vivian opens herself up to opportunities to make meaningful personal connections. In another conversation with Susie, Vivian teaches her the word "soporific" with patience as her father once did for her. Where she once claimed the identity of a scholar, she now asserts "I am a teacher". This reflects her transition from a place of loneliness, to a place where she now has made some meaningful connections with others with her new perspective. In Vivian's final moments of consciousness while in overwhelming amounts of pain from her illness, her old professor, Ashford comes to visit her. In order to soothe her pain, Ashford suggests reading a John Donne Poem, only to have Vivian immediately reject the idea, moaning out a "no". Instead, she chooses a simple children's story, "The Runaway Bunny", which about a baby bunny who runs away from his mother, only to have her patiently follow him where ever he goes. John Donne's complexity has lost meaning to her, and now she

finds comfort in surrounding herself with kindness and stories about patience and relationships. At this point, she has completely let go of her urgency for uncompromisingly scholarly standards, embracing virtues of patience instead. When Vivian passes away, she is described as "naked and beautiful... reaching for the light". In letting go of her sense of urgency and embracing the use of patience towards herself and others instead, Vivian is able to gracefully and peacefully traverse the brief and painless pause between life and death, unbound by any regrets over lost opportunities to connect.

Vivian's journey from being a lonely scholar to a teacher who has made some meaningful personal connections in her life, reflects the ways in which an individual might struggle with fulfilling their own urgency of self-interest, while also maintaining virtues of patience by being kind and simple towards themselves and the people around them. A balance of both is necessary to being able to live and die without regrets over lost opportunities to connect, or lost opportunities to independently accomplish some feat. It is up to us to decide how we may balance these two opposing forces, and how we do so will ultimately determine our own identity.

English Language Arts 30–1 June 2022

Critical/Analytical Response to Literary Texts Example Paper Rationale Excellent (E)

Scoring Criteria	Rationale	Score
<p>Thought and Understanding (E)</p> <ul style="list-style-type: none"> Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating. 	<p>In the annotations on the topic, the student establishes a carefully considered idea by defining patience as “kindness and simplicity when dealing with people” (2) and framing the “urgency of defeating death” (2). These definitions are expanded in the student’s introduction to include Vivian’s “sense of urgency for maintaining her pursuit of academia” (3) and the “need for patience to form meaningful personal connections” (3). With this subtle distinction between the topic elements established, the student embarks on the perceptive literary interpretation that “individuals must not allow their sense of urgency to completely govern their lives, as it inhibit our ability to practice patience to ourselves and others, which is ultimately what is necessary if one is to live and die without regrets” (3).</p> <p>In the body of the response, the student develops an insightful progression of ideas through perceptive literary interpretations about the tension within Vivian Bearing: how “her love her literature initially stemmed from the close relationship with her father” (4) before distorting into the “urgency to surround herself with intellectual matters” (4). As Vivian’s “urgency to put academia over everything else” (5) becomes an “impatience for others” (5), her “uncompromising scholarly standards” (5) lead both to her own loneliness and to her uneasiness as an “anonymous patient” (6) who is “being treated the way she treated others” (6). In this recognition of subtle distinctions, the student carefully considers “Vivian’s shifting beliefs” (7) from “an individual who has once looked down on patience and kindness, to realizing that she is dependent on it in order to live and die without regrets over lost opportunities” (7). Through a final perceptive understanding of Vivian’s and Susie’s relationship, the student arrives at the illuminating interpretation that Vivian “let go of her urgency” (9) and embraced the “virtues of patience instead” (9).</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Supporting Evidence (E) <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>The student uses precise support for Vivian’s character transition by exploring her emotional connection with language; details such as “her father would patiently teach” (4) her astutely reinforce Vivian’s initial relationship to language, which changes and becomes her “defence mechanism to disconnect from her deadly diagnosis” (4). These initial references are validly connected to the student’s ideas in that “as she grows up, her relationship with words become much more complex, where it goes from being what ‘seemed like magic’ to being her ‘only defence’” (4). The student then efficiently traces the way that Vivian’s orientation to language shifts over the play. To demonstrate Vivian’s realization that “her beliefs weren’t as solid as she thought” (6), the student astutely identifies how Vivian’s “vocabulary regresses” (6) to “become less intellectual and more colloquial” (6) in “phrases like she’s going to ‘barf [her] brains out’” (6). The student then validly connects this linguistic shift directly back to the topic by arguing that Vivian’s “sense of urgency is shown to be shifting, where she is less frequently using words of intellectual complexity” (6). The precise support based on Vivian’s language usage convincingly develops the student’s idea that “meaningful personal connections” (9) arise from “maintaining virtues of patience by being kind and simple towards themselves and the people around them” (9).</p> <p>Even within paragraphs, the student maintains a valid connection between the ideas and the support in a way that is efficiently maintained: The student’s overarching statement that “She realizes that when it comes to life and death, what is called for is ‘kindness’ and ‘simplicity’, rather than ‘verbal swordplay’ and ‘detailed scholarly analysis’” (8) is convincingly synthesized in relation to Vivian’s “acceptance of the fact that her sense of urgency is only causing her to suffer” (8).</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Form and Structure (E) <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>On the <i>Initial Planning</i> page, the student identifies Vivian’s “urgency to maintain uncompromising scholarly standards, only to realize she needs virtues of patience (through being kind and simple)” (1) and effectively maintains that controlling idea throughout the response. This idea is <i>focused</i> through a chronological discussion of Vivian’s shifting perspective and is further <i>shaped by a judicious arrangement</i> of compare and contrast elements through the characters of Jason and Susie. Jason becomes “a mirror image of Vivian’s insensitive nature” (6) which is later juxtaposed with Vivian’s “new perspective” (8) inspired by Susie when the student states that “Vivian’s shifting beliefs are further illuminated through her conversation with Susie Monahan” (7).</p> <p>In the body paragraphs, the student fluently discusses details that effectively present the controlling idea and reinforce Vivian’s dynamic characterization, as seen when the student relates Vivian’s experiences in hospital, stating that “When Vivian Bearing encounters herself in the medical professionals that treat her, she has a flash of comprehension” (5–6).</p> <p>The student’s skillful development of Vivian’s character development arc judiciously shapes the discussion around the value Vivian places on John Donne’s work, showing the shift from Vivian feeling a “profound effect” (4), to an “urgency to intellectually ponder” (5) to thinking the poems are not “as solid as she thought” (6). These references effectively integrate the controlling idea and adeptly culminate in Vivian’s final rejection of Donne, which signals the “letting go of her sense of urgency” (9) and she “is able to gracefully and peacefully traverse the brief and painless pause between life and death, unbound by any regrets over lost opportunities to connect” (9).</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Matters of Choice (E) <ul style="list-style-type: none"> • Diction is precise. • Syntactic structures are effective and sometimes polished. • Stylistic choices contribute to the creation of a skillful composition with a convincing voice. 	<p>Diction is precise throughout the response, as seen in “her language is noticeably elevated and intellectual, which inhibits communication rather than promote it” (4) and “she is intolerant when her students can’t meet her expectations in determining the animating force of a sonnet, glowers and shuts down lighthearted jokes about her lessons, and even ruthlessly denies an extension for a student” (5). This precision is further reflected in the student’s choices when introducing “Dr. Jason Posner, her previous student and now medical fellow” (6), who “inconsiderately leaves her in a vulnerable and degrading position” (6) who is contrasted with Susie Monahan, who “finally gives Vivian the touch of human kindness she longs for by doing simple and kind act of giving her popsicles and calling her sweetheart to soothe her crying” (8). These skillful characterizations contribute to the convincing voice the student crafts.</p> <p>The student uses a variety of polished syntactical structures, as seen in the parallel construction in “Their responses are curt, they wheel her around the hospital like an object, and chafe under the inconvenience” (6), and in the periodic sentence “Where she once claimed the identity of a scholar, she now asserts ‘I am a teacher’” (8).</p> <p>The student skillfully enhances communication by employing alliteration to reinforce character development, as in “Vivian Bearing is intelligent individual, a quality that gives her power and prominence” (3), “She uses language as a defense mechanism to disconnect from her deadly diagnosis” (4), and “Vivian tries to recite her past accomplishments to deflect the deep dehumanization that she feels” (6). The student’s stylistic choices contribute to the creation of a skillful composition with a convincing voice.</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Matters of Correctness (E) <ul style="list-style-type: none"> <li data-bbox="142 338 480 457">• This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. <li data-bbox="142 499 488 619">• The relative insignificance of error is impressive considering the complexity of the response and the circumstances. 	<p>The student demonstrates confident control of sentence construction, usage, grammar, and mechanics as seen in “Following the growing revelation of her own life and death being at stake, she ponders over what would happen after she dies, only to realize that her colleagues would be more interested in ‘scrambling madly for [her] position’ rather than truly mourn her death” (6–7).</p> <p>The student’s response demonstrates a relative insignificance of error as seen in “As she is yet to be challenged on acting out on of her sense of urgency, all her actions align with maintaining her obsession for uncompromising scholarly standards, making her character impatient, and thus lonely” (5). The confident handling of language is impressive considering the complexity of the response and the circumstances.</p>	Excellent E

Scoring Categories and Criteria for 2022–2023

Personal Response to Texts

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

- 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

<p>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:</p> <p><i>... 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.</i></p> <p>Rosenblatt, Louise. “The Reader’s Contribution in the Literary Experience: Interview with Louise Rosenblatt.” By Lionel Wilson. <i>English Quarterly</i> 14, no.1 (Spring, 1981): 3–12.</p>	<p>Excellent E</p>	<p>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>
<p>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.”</p>	<p>Proficient Pf</p>	<p>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>
<p>Wiggins, Grant P. <i>Assessing Student Performance: Exploring the Purpose and Limits of Testing</i>. San Francisco: Jossey-Bass Publishers, 1993, p. 40.</p>	<p>Satisfactory S</p>	<p>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>
	<p>Limited L</p>	<p>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.</p>
	<p>Poor P</p>	<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.</p>
	<p>Insufficient INS</p>	<p>Insufficient is a special category. It is not an indicator of quality. A response assigned an Insufficient receives the score of zero in all scoring categories.</p> <p>Assign insufficient when</p> <ul style="list-style-type: none"> • 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

Personal Response to Texts

Presentation

(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.

Scoring Categories and Criteria for 2022–2023

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 2.1, 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

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

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

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Insufficient

INS

Insufficient is a special category. It is not an indicator of quality. A response assigned an Insufficient receives the score of zero in all scoring categories.

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

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

- 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.

Critical/Analytical Response to Literary Texts Assignment

Form and Structure

(7.5% 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.

Critical/Analytical Response to Literary Texts Assignment

Matters of Choice

(7.5% 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.

Critical/Analytical Response to Literary Texts Assignment

Matters of Correctness

(7.5% 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.
