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

From the January 2023 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

Distribution: This document is posted on the [Alberta Education website](#).

Copyright 2023, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, Provincial Assessment, 44 Capital Boulevard, 10044 108 Street NW, Edmonton, Alberta T5J 5E6, and its licensors. All rights reserved.

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

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

Contents

| | |
|--|-----------|
| Acknowledgements | 1 |
| Introduction | 2 |
| English Language Arts 30–1 January 2023 Writing Assignments | 4 |
| · Personal Response to Texts | 5 |
| · Critical/Analytical Response to Literary Texts | 11 |
| English Language Arts 30–1 January 2023 | |
| Part A: Written Response Standards Confirmation | 13 |
| English Language Arts 30–1 January 2023 | |
| Examples of Students’ Writing with Teachers’ Commentaries | 14 |
| Assignment I: Personal Response to Texts | 14 |
| · Example Scored Satisfactory–1 (S) | 14 |
| · Example Scored Satisfactory–2 (S) | 15 |
| · Example Paper Rationale Satisfactory–2 (S) | 20 |
| · Example Scored Proficient–1 (Pf) | 22 |
| · Example Paper Rationale Proficient–1 (Pf) | 27 |
| · Example Scored Proficient–2 (Pf) | 29 |
| · Example Paper Rationale Proficient–2 (Pf) | 36 |
| · Example Scored Excellent–1 (E) | 38 |
| · Example Paper Rationale Excellent–1 (E) | 43 |
| · Example Scored Excellent–2 (E) | 45 |
| · Example Paper Rationale Excellent–2 (E) | 50 |
| Assignment II: Critical/Analytical Response to Literary Texts | 52 |
| · Example Scored Satisfactory (S) | 52 |
| · Example Paper Rationale Satisfactory (S) | 58 |
| · Example Scored Proficient (Pf) | 63 |
| · Example Paper Rationale Proficient (Pf) | 72 |
| · Example Scored Excellent (E) | 77 |
| Scoring Categories and Criteria for 2022–2023 | 78 |
| · Personal Response to Texts | 78 |
| · Critical/Analytical Response to Literary Texts Assignment | 80 |



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, John Finnie, Jim Forrest, Adam Humphrey, Leta Layton, Carla Lowerison, and David Wasmuth.**

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.

You can reach us with your comments and questions by email to Philip.Taranger@gov.ab.ca, Meghan.Coles@gov.ab.ca, or Janet.Rockwood@gov.ab.ca.

We can also be contacted by regular mail at

Alberta Education
Provincial Assessment Sector
6th Floor, 44 Capital Boulevard
10044 108 Street NW Edmonton, Alberta T5J 5E6

We would be pleased to hear from you.

Introduction

The written responses in this document are examples of *English Language Arts 30–1 Diploma Examination* writing that received scores of *Satisfactory* (S), *Proficient* (Pf), and *Excellent* (E). These sample responses are taken from the January 2023 administration. Along with the commentaries that accompany them, they should help you and your students to understand the standards for *English Language Arts 30–1 Diploma Examination* writing in relation to the scoring criteria.

The purpose of the example responses is to illustrate the standards that governed the January 2023 marking session and that anchor the selection of similar sample responses for subsequent marking sessions in 2023. 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 January 2023 marking session selected the examples of student responses included here. They also wrote the commentaries that discuss the students’ writing in terms of the scoring criteria used for marking.

During their preparation for the January 2023 marking session, markers reviewed and validated the standards represented by these sample responses. Markers then used these sample responses as guidelines for marking the written-response sections of the January 2023 *English Language Arts 30–1 Diploma Examination*.

Cautions

1. The commentaries are brief.

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

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

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

The student writing in this document illustrate *just a few of the many* successful organizational and rhetorical strategies in January 2023.

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.

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 examples of responses to a set topic, students must be cautioned not to memorize the content of any of these assignments and not 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 should consider emulating. In fact, it is hoped that the variety of approaches presented here will inspire students to experiment with diction, syntax, and form and structure as ways of developing an individual voice and engaging the reader in ideas and forms that the student has considered.

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

3. 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*.

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

English Language Arts 30–1 January 2023 Writing Assignments

January 2023

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

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

FOR WHAT BINDS US

There are names for what binds us:
strong forces, weak forces.
Look around, you can see them:
the skin that forms in a half-empty cup,
nails rusting into the places they join,
joints dovetailed on their own weight.
The way things stay so solidly
wherever they've been set down—
and gravity, scientists say, is weak.

And see how the flesh grows back
across a wound, with a great vehemence,
more strong
than the simple, untested surface before.
There's a name for it on horses,
when it comes back darker and raised: proud flesh,

as all flesh
is proud of its wounds, wears them
as honors given out after battle,
small triumphs pinned to the chest—

And when two people have loved each other
see how it is like a
scar between their bodies,
stronger, darker, and proud;
how the black cord makes of them a single fabric
that nothing can tear or mend.

Jane Hirshfield

Hirshfield, Jane. "For What Binds Us." In *Of Gravity & Angels*. Middletown: Wesleyan University Press, 1988. Reproduced with permission from Jane Hirshfield.

In this excerpt from a novel set in a post-apocalyptic future, the narrator, six-year-old Benjamin Chestnut, is intrigued by his aunt, Sarat Chestnut, who is staying at his parents' home after spending seven years as a prisoner of war. She recently rescued Ben when he broke his arm.

from AMERICAN WAR

Often she wandered around the property, walking among the greenhouses. But this was the first time I'd seen her come near the levee in the daytime. It was as though she was repelled in some invisible way by the river—not by the sight of it, which was hidden by the seawall, but by the sound of it, the sound of water moving.

“How's the arm?” she asked.

“It's fine,” I replied. “In two weeks it'll be good as new.”

“It'll be better than that. Bones that set right grow back stronger.”

It was an amazing thing to hear, and whether it was true or not, instantly I believed it.

I stood up. “Do you wanna see something cool?” I asked.

“Sure.”

“Come on then,” I said. Without thinking I took her hand and led her to a place near the levee protected by the shade of a hanging willow tree. It was there, in a small pen, that I kept my pet.

“This is my turtle,” I said, pointing at the mounded, unmoving animal.

She seemed to forget me for a moment. I watched as she knelt down until her face was almost in the pen, inspecting the yellow, symmetrical markings on the shell.

“He's real slow,” I said, embarrassed at my pet's reluctance to even show its head. “Some days he doesn't even move at all.”

“She's a girl,” Sarat said.

I asked her how she knew, but she didn't answer.

Finally she broke from her trance and stood up. I wiped the dirt from the knees of her pants.

“Is it true you were in prison?” I asked.

“Yeah.”

“Why?”

“They never told me.”

“How long were you there?”

“Seven years.”

The number was incomprehensible to me; a lifetime.

“What are you gonna do when they get that cast off you?” she asked.

“Play basketball,” I said. For weeks I'd thought about little else. “My team's in first place, and if we win the rest of our games, we get to go to the championship in Atlanta. They have a water park there, got the biggest swimming pool in the whole country.”

“You like swimming?” she asked.

I nodded. “I go twice a week to the pool in Lincolntown. I'd be there today if I didn't have the cast.”

“What you doing in a pool in Lincolntown when you got the river right here?”

I laughed. “You can't swim in the river, silly.”

She looked at me as though I'd come from some other planet, and then that vague confusion turned to pity. She walked past me to the levee, shuffling slowly in that way of hers, the frame hunched and the knees threatening to give.

Where the seawall passed our backyard, my mother had painted a crude mural, the kind they have in kindergartens. It was of stick-figure children playing in the field among the apple trees, a smiling sun watching over them. She had given the children names and sometimes she'd talk to me about them as though they were real. I never understood why.

Sarat stood by the side of the levee. She was tall enough to see past the wall and through the willows. She watched the river. It wasn't until many years later that I understood the courage she was struggling to summon, the demon she had to bury before she could set foot once more into the moving water.

She turned to me. "C'mon, then," she said. "Let's go swimming."

Instinctively, I turned to see if my parents were around. Going over the levee was the one thing I was forbidden to do above all else. Beyond the wall lay death by drowning and death by disease and all the monsters that populated my mother's stern warnings. My feet froze to the soil.

"I can't swim with my cast on," I said, but it was not the cast that scared me.

"Yeah, you can," she said. "C'mon, I won't let nothing bad happen to you."

Slowly she climbed down the other side of the levee, and soon she was walking among the willows to the riverbank. Suddenly the sight of her fading behind the braided leaves filled me with panic. I imagined she might step into the river and never return, taken by that green snake to the end of the world. My feet unfroze, a newfound courage took me, and I chased after her.

From atop the levee I saw her walk into the water. She walked barefoot and fully clothed. I climbed down the wall and ran with my head to the ground, following her footsteps in the soft riverbank soil.

And then I looked up, and the monster was upon me. For the first time in my life, I was at the river. Its sound and size astounded me, the banks wild and wide, the speed of the current readable in the branches and leaves that raced along its surface. I had never seen water move this way.

She stood waist-high in the river, the water curling around her. I remember the way she looked in that moment, that violent euphoria barely sheathed behind the lips. The water curled around her wounded body and as it moved it did not heal her wounds, it cauterized.

She was motionless. I waved at her to come closer to the riverbank, but she seemed not to see me at all. She was breathing hard, though she had not run. She looked in that moment like a child, wide-eyed, uncertain. Then it dawned on me: she was afraid.

And then she was gone, fully submerged as though weighted with anvils. When she surfaced, her baggy shirt held fast to her skin and pins of light glimmered on her shaven head.

"Come here," she said.

I shook my head. "I'm scared."

"Good," she said. "Now you have something you can kill. Come here."

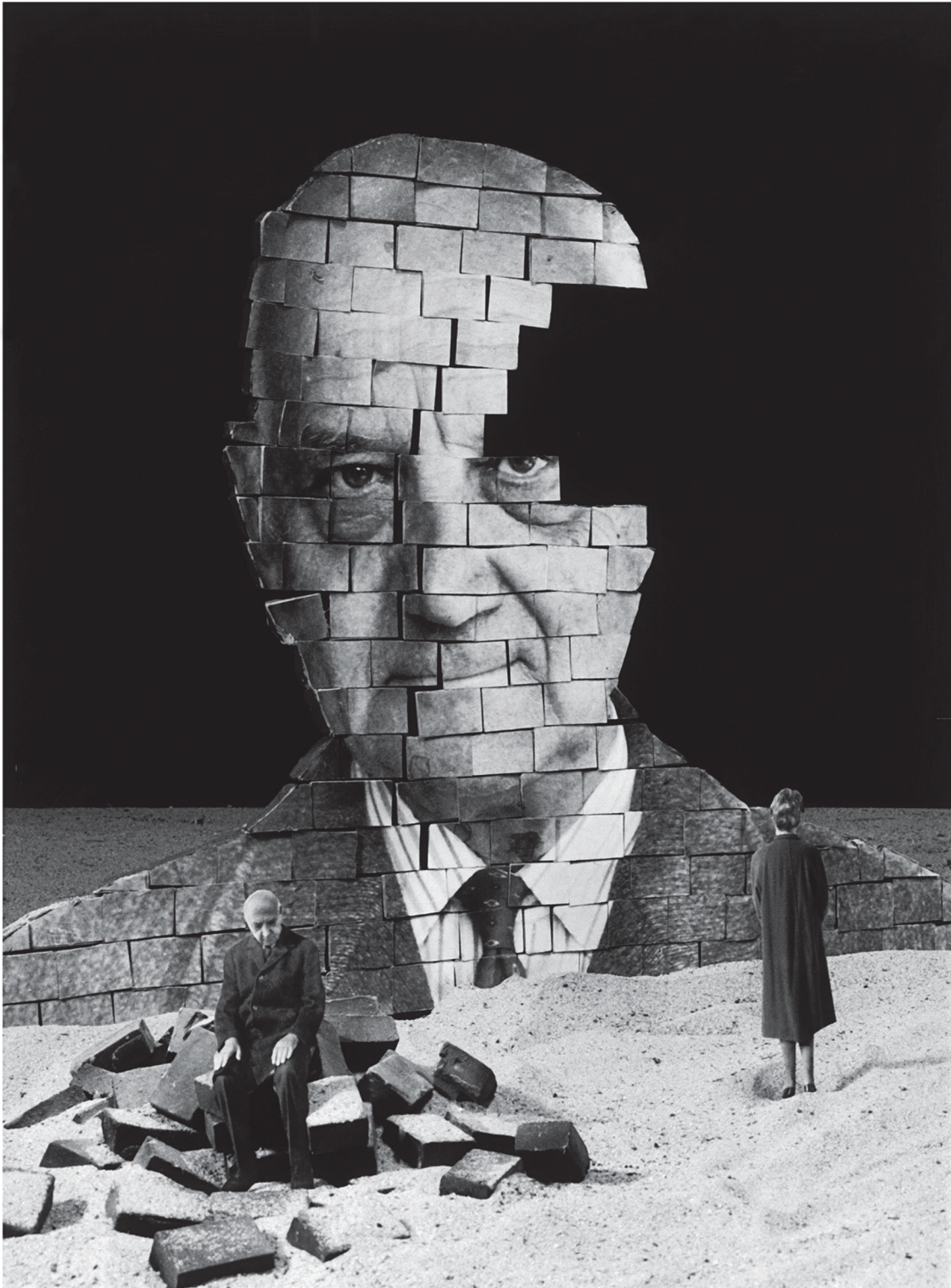
I faced down the river. Everything I had known of the world suddenly felt very far away. I saw that beyond the river there was a high wall, lined with razor wire and manned by guards. And although I wouldn't be able to articulate what I felt until much later, I knew then that the bulk of the world was just like this: wild, unvaccinated, malicious. I stepped into the river.

It was only a few footsteps before the soft polished floor fell from beneath my feet, and I was taken by the current. I screamed, but her hands were quickly on me. She held me afloat and carried me in further. The sound of water was like a million invisible mouths all whispering at once. The water was alive; I knew it because the water was moving.

I looked at her then, and I saw a thing I'd never seen before. My aunt was laughing.

Omar El Akkad

WORK IN PROGRESS



Work in Progress, 2004 © Gilbert Garcin/Courtesy Stephen Bulger Gallery

Gilbert Garcin

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. The speaker in the poem “For What Binds Us,” by Jane Hirshfield, reflects on the impact of interactions with others. In the excerpt from Omar El Akkad’s novel *American War*, the narrator recounts a unique experience that he shares with his aunt. In the black-and-white photograph *Work in Progress*, photographer Gilbert Garcin places himself in the image.

The Assignment

What do these texts suggest to you about the power of recovery 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 the role of generosity when an individual undergoes the process of recovery.

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).

English Language Arts 30–1 January 2023

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 January 2023
Examples of Students’ Writing with Teachers’ Commentaries

Assignment I: Personal Response to Texts

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

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

English Language Arts 30–1 January 2023

Personal Response to Texts Assignment Example Scored Satisfactory–2 (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?

"For what binds us" by Jane Hirshfield
the concept that to recover is beautiful and
strong, something to be proud of

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

That to recover is to be strong and
it can tough to recover but it's worth it
in the end

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.

I'm choosing a creative perspective

recovery
is powerful

is, show

The individual's
strength

shows
be proven
to recover

Assignment I: Personal Response to Texts

The Fall

Planning

Initially, Marshall hurts and horribly
scars his leg after a fall, he is
ashamed of himself and the injury
for it was his own actions that
lead himself to getting hurt, for
this he somewhat withdraws himself
from the world fearing ridicule

However, when he finally heads
into school and his mind makes
things worse than they are

Consequently, teacher talks to him
and talks about the strength it
takes to recover

The Fall

“My name's Marshall, I hurt myself pretty bad” Those eight words repeat in my head all the time.

During an outing with my friends I did some stupid stuff, you know trying to look cool so that they would be impressed. Instead I ended up hurting myself pretty bad in an incident that they decided to call “The Fall” and those eight words were the first things that were uttered from my mouth when I called for emergency services. Pretty bad does not even begin to describe how badly I hurt myself, without indulging in what happened I ended up in the hospital for about 2 weeks and surgery was required.

“MARSHALL, hurry up and get out of bed you're going to be late for school!” Bellowed my mother's voice, normally I would drive myself but “The Fall” has left me needing to use crutches for a while. I did not really feel like getting out of bed, this would be my first day back since “The Fall” but since she's driving I cannot leave her hanging I mean she probably already has a bad reputation because of me and “The Fall” so I do not need to add onto that by becoming a delinquent who skips school.

“You know Marshall, nobody will care that you hurt yourself, plenty of people do that, I mean maybe not doing the stunts you did but still nobody will bat an eye.” said my mom

“Yeah well, they don't exactly have a big I MESSED UP sign like I have with this large cast and these crutches, everybody mom and I mean everybody will be able to tell I screwed up, that I did something stupid, do you have any idea what they are going to say when I get there?” I snapped back

“Marshall, how many times do I have to tell you, they wo....” My brain started to drown out whatever my mom was saying, honestly nothing she could say would make me feel better, I messed up and the whole world will know that.

We were finally at school, I could just feel the eyes burning the back of my head. I got out of the car as fast as I could and started heading into school to head to my class. With each bwomp womp of my crutches I could feel the eyes multiplying, more and more people staring and looking at my mess up, – who knows what

they could be saying about me, I can't even imagine – either way their probably rude whispers were drowned out by the bwomp womp of my crutches as I moved towards my class.

As I sat down in Mrs. Janes classroom I could only hear the clock ticking, the tap of my classmates foot, the dripping of precipitation on one of my classmates water bottles, I could hear almost everything except what people were saying, was this a defense mechanism from my body? Is it trying to stop me from hearing the horrible comments they have to say or are they truly saying nothing?

“That concludes homeroom, everybody head to your classes except Marshall, you need to stay here.”

Those words from Mrs. Jane broke through this defense mechanism or whatever it is, I knew it, I was going to be ridiculed, my I messed up sign caught her attention and now another adult's going to repeat my mom's exact words, words I don't even remember now because it's become instinct to drown them out. Mrs. Jane started to walk towards me.

“I know what your going to say, yes I did something stupid, I should be embarrassed and ashamed and that I'm lucky I can still walk and that I'm stupid and dumb and -”

“No Marshall,” she said interrupting me, “ I can tell what you're going through right now, you don't stay a teacher for 15 years without being able to pick up on obvious signs.”

“So you can tell that everybody thinks I'm stupid and I should be ashamed of myself?” I retorted

“No Marshall, I mean that's what you believe, you are embarrassed of your injury that's easy enough to tell”

“If that all you have to say I'm going to head out” I said back

“No Marshall! Let me finish, I cannot control how you feel or view yourself but I can provide a bit of perspective; you hurt yourself doing something stupid – you yourself have recognized that – but that's the step to recovery, you see this injury you have is a sign of your strength, it shows that you can correct your mistakes, that you can understand what lead to it and how to avoid it in the future, recovery is powerful and not many get the chance to, so please Marshall, move past this injury, don't let it be what stops you, recover and let it be a sign of your strength, a sign to you and the world.”

The Ticking of the clock had fallen silent, I could no longer hear the footsteps of fellow classmates outside, as I got up and went to my first class of the day the bwomp womp of my crutches were no longer as loud as they used to be.

English Language Arts 30–1 January 2023|

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 connects the topic to the poem with the generalized idea that “to recover is beautiful and strong, and something to be proud of” (1). This idea is integrated into the response as the narrative begins by referencing Marshall’s embarrassing fall that resulted from “some stupid stuff” (3) he did with friends while “trying to look cool” (3). Marshall mentions his hospital stay “without indulging in what happened” (3), establishing the straightforward idea that Marshall’s need to recover from embarrassment is likely more pressing than his need to recover physically.</p> <p>The student clarifies the impression that individuals need to recover from embarrassment through adequate support when Marshall snaps at his mother saying, “everybody mom and I mean everybody will be able to tell I screwed up, that I did something stupid, do you have any idea what they are going to say when I get there?” (3). This embarrassment is further clarified through the support that Marshall “could just feel the eyes burning the back of my head” (3) and that he believes that his body is shielding him “from hearing the horrible comments” (4) of his classmates when he is at school.</p> <p>The generalized exploration continues when Marshall rejects Mrs. Jane’s attempt at a conversation. Her forceful retort “No Marshall!” (4), and her advice to “recover and let it be a sign of your strength” (4) adequately support the straightforward and relevant ideas that “to recover is to be strong and it can be tough to recover” (1), which were introduced in the <i>Initial Planning</i>.</p> <p>The student concludes by indicating a shift in Marshall, implying that he has begun his recovery from embarrassment. This perception is reinforced through the clarifying support describing how Marshall “could no longer hear the footsteps of fellow classmates outside” (5) and how his “crutches were no longer as loud as they used to be” (5). These details reinforce the student’s relevant and generalized perception that to recover shows strength.</p> | <p>Satisfactory</p> <p>S</p> |

| Scoring Criteria | Rationale | Score |
|---|---|--|
| Presentation (S) <ul style="list-style-type: none"> <li data-bbox="142 338 423 394">• The voice created by the student is apparent. <li data-bbox="142 436 480 527">• Stylistic choices are adequate and the student’s creation of tone is conventional. <li data-bbox="142 562 469 653">• The unifying and/or aesthetic effect is appropriately developed. | <p>The identifiable structure of “Initially” (1), “However” (1), “Consequently” (1) on the <i>Planning</i> page creates an appropriate unifying effect that is executed throughout the narrative. Marshall was initially embarrassed. However, Mrs. Jane gave him advice. Consequently, Marshall began to recover from his embarrassment. The shift from Marshall noticing that “With each bwomp womp of my crutches I could feel the eyes multiplying” (3) to the somewhat diminished sound in “the bwomp womp of my crutches were no longer as loud” (5) contribute to the development of an appropriate aesthetic effect.</p> <p>The apparent voice of the embarrassed teenage protagonist is created in statements such as “I did some stupid stuff” (3), “since she’s driving I cannot leave her hanging” (3) and “I messed up and the whole world will know that” (3). This voice is maintained through Marshall’s perception that everyone is talking about him as in “who knows what they could be saying about me, I can’t even imagine” (3-4) and his reply to Mrs. Jane in “I know what you’re going to say, yes I did something stupid, I should be embarrassed and ashamed and that I’m lucky I can still walk” (4), creating an embarrassed self-consciousness in Marshall’s character. Mrs. Jane’s advice to Marshall that she “cannot control how you feel or view yourself but I can provide a bit of perspective” (4), distinguishes her from the emotional Marshall and indicates her apparent level of care and concern.</p> <p>The stylistic choice to focus on sounds such as “rude whispers” (4), “the clock ticking” (4), and “the tap of my classmates foot” (4), creates a conventional tone. The student’s adequate syntactical choices and <i>quality and correctness of language</i> as seen in “you hurt yourself doing something stupid – you yourself have recognized that – but that’s the step to recovery, you see this injury you have is a sign of your strength, it shows that you can correct your mistakes, that you can understand what lead to it and how to avoid it in the future, recovery is powerful and not many get the chance to, so please Marshall, move past this injury, don’t let it be what stops you” (4) reinforce the conventional tone of each character and the narrative as a whole.</p> | <p>Satisfactory</p> <p>S</p> |

English Language Arts 30-1 January 2023

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

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

* Power Recovery in one's life *

FOR WHAT BINDS US

↳ connected

love — There are names for what binds us: strong forces, weak forces. Look around, you can see them: the skin that forms in a half-empty cup, nails rusting into the places they join, joints dovetailed on their own weight.

fit

The way things stay so solidly wherever they've been set down — and gravity, scientists say, is weak.

stagnant, feels permanent, love will never end

suggests love can create fulfillment in one's life / change perspective
development, gradual process such as falling in love

half full or half empty, love can drain you (heartbreak)

And see how the flesh grows back across a wound, with a great vehemence, more strong than the simple, untested surface before.

→ energy, strength, passion, intensity

There's a name for it on horses, when it comes back darker and raised: proud flesh,

as all flesh is proud of its wounds, wears them as honors given out after battle, small triumphs pinned to the chest—

connected *experienced*

enchantment

dark horse - unexpected winner
People end up recovering / learning / coming back stronger / more knowledgeable

And when two people have loved each other see how it is like a scar between their bodies, stronger, darker, and proud;

how the black cord makes of them a single fabric that nothing can tear or mend.

embrace heartbreak
Heartbreak is good.

→ all humans will share this experience of pain

Jane Hirshfield

pessimistic
pen - gravity is allowing the nail to sink down
caused by heartbreak

all effort was futile
dark = sad, hopeless
hurt, alone, abandoned

Dictation

Initial Planning

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

For What Ends us by Jane Hirshfeld

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

Heartbreak should be embraced because the journey of recovery leads to strength and knowledge that can only be gained through experience.

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

Analytical

Planning

Life is full of forces, and each one doesn't have to be classified as strong/weak - they can change

eg. love

⌘ diction: dactyl/perfect. Art

* Metaphor-

nails forming

rust = love/connection

rust = strong/thoughtful

development of love

↳ feels strong when rel. is going well but

during heartbreak, it can feel weak/little

↳ the reason why heartbreak is so impactful

But "Flesh grows back across a wound"

* -enjambment ⇒ there's more to come, heartbreak is not the end

- repetition ⇒ emphas. importance of healing/recovering because it leads to strength

wound = hurt, remaining marking

darker/black = sad/hopelessness

proud

alternately: dark horse - unexpected triumph

All humans can relate/share pain - universal/inevitable

↳ the reason it is so important to heal/recover/learn

Assignment I

The poem “For What Binds Us” written by Jane Hirshfield argues there is much to embrace when faced with the tribulation of heartbreak as the universal experience of pain is ultimately unavoidable, and that it is the healing process that brings to light the beauty in life.

The poem begins by describing the forces present between humans, claiming forces can be “weak” or “strong,” and as seen throughout the poem, the force Hirshfield is referring to is love. By describing “the skin that forms in a half-empty cup” and “nails rusting,” a metaphor is created as love is often stressed to be to a slow and gradual process. It takes effort for partners to understand each other, make compromises with each other, and built trust between one another. This is a process that cannot be rushed. Imagine building a romantic relationship *half-heartedly*. Alongside, by mentioning a “half-empty cup,” the author begins to present the idea of love causing negativity as this phrase brings to mind the well known question:

“Is the glass half empty or half full?”

And as seen by Hirshfield’s diction—“half-empty”—love in this current case is to be viewed in a negative light. People can develop this pessimistic mindset when it comes to love because love can result in heartbreak. When individuals put in the time and energy to make a relationship work, one can feel hopeless when it doesn’t. This idea is further reinforced in the line, “gravity is weak,” after describing nails being a means of connection. No matter how “dovetailed,” “solid,” or “set” a relationship can feel, heartbreak can make one believe love was never truly there. As the first stanza comes to an end, the chosen punctuation allows the reader to ruminate on the idea of finality as the period brings this idea to a full stop, just as what heartbreak would do to an individual. The pain is harsh, abrupt, and lasting.

But as the poem progresses the reader is given the notion of healing after the heartache takes place. Hirshfield states, “flesh grows back across a wound, with a great *vehemence*.” Diction is significant in this statement as the author directly communicates how powerful the act of recovery can be; it brings about energy, passion, and resilience. This idea is further reinforced as people’s past selves are described to be “untested surface[s],” illustrating the knowledge brought by experiencing and feeling one’s agony. No matter how “dark” the process

can be, individuals are able to celebrate the lessons they learn from emotional adversity. By including imagery of horses, the reader is alternatively able to associate this combination of words with a *dark horse*, or in other words, an unexpected champion. It is the route of recovery that brings triumph into our lives as these lessons of resilience can only be learned through experience.

To introduce the latter end of the poem, enjambment is intentionally used to create flow for the reader, further reinforcing the altruistic notion of embracing heartbreak. To end a relationship is not to end of one's life. *Life can go on*. And through the repetition of "wounds" and "darkness" being something to be proud of, Hirshfield is able to stress her point that the universal trials of pain are to be celebrated.

As the reader reaches the bottom of the poem, it is worth mentioning the use of words each beginning with the letter s at the beginning of the final few lines of the poem:

"see," "scar," and "stronger"

It can be implied that Hirshfield is once again, emphasizing the notion of seeing the beauty that can lie in the pain, or in other words, *seeing scars as an indication of strength*.

Finally, the phrase, "black cord," metaphorically represents the common thread found in every human life, no matter how unique each may be—all humans share the knowledge of what it is like to feel pain, whether it be abandonment, betrayal, or catastrophe. It is what makes us into a "single fabric that nothing can tear or mend," signifying that the resilience brought by and recovery is what has kept the human race alive all of these years—it is "What Binds Us."

Through the inclusion of metaphorical and poetic devices, Jane Hirshfield illuminates the value of experiencing one's pain, misery, and sorrow, and that is not enough to only feel the pain and push it all away. The acknowledgment and honouring of one's hardships are what allow us to return to our sense of self, but in a smarter and sharper light.

English Language Arts 30–1 January 2023

Personal Response to Texts

Example Paper Rationale Proficient–1 (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>Planning</i> page the student initiates a purposeful exploration of the topic by considering “All humans can relate/share pain—universal/inevitable” (3) and “the reason it is so important to heal/recover/learn” (3). In the response, the student develops these initial reflections through the considered idea that “The poem ‘For What Binds Us’ written by Jane Hirshfield argues there is much to embrace when faced with the tribulation of heartbreak as the universal experience of pain is ultimately unavoidable, and that it is the healing process that brings to light the beauty in life” (4).</p> <p>The student purposefully analyzes poetic devices from the prompting text and synthesizes those with a thoughtful interpretation of the topic, offering a purposeful exploration of the considered perception that “It is the route of recovery that brings triumph into our lives as these lessons of resilience can only be learned through experience” (5). The student’s thoughtful analysis of “the final few lines of the poem” (5) lead to the conclusion that “It can be implied that Hirshfield is once again, emphasizing the notion of seeing the beauty that can lie in the pain, or in other words, <i>seeing scars as an indication of strength</i>” (5), and that “the universal trials of pain are to be celebrated” (5).</p> <p>Specific support strengthens the student’s ideas about the power of recovery as in “This idea is further reinforced as people’s past selves are described to be ‘untested surface[s],’ illustrating the knowledge brought by experiencing and feeling one’s agony” (4) and “Finally, the phrase, ‘black cord,’ metaphorically represents the common thread found in every human life, no matter how unique each may be—all humans share the knowledge of what it is like to feel pain, whether it be abandonment, betrayal, or catastrophe” (5).</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="142 436 464 527">• Stylistic choices are specific and the student’s creation of tone is competent. <li data-bbox="142 569 467 625">• The unifying and/or aesthetic effect is capably developed. | <p>The student’s annotations (1) are reinforced on the <i>Initial Planning</i> page where the student identifies the idea that “Heartbreak should be embraced because the journey of recovery leads to strength and knowledge that can only be gained through experience” (2). This initiates a unifying effect, which the student establishes in the opening paragraph, stating “it is the healing process that brings to light the beauty in life” (4).</p> <p>This idea is capably developed through a methodical and sequential analysis of the poem. The student notes that in the first stanza, “the author begins to present the idea of love causing negativity” (4) and that the second stanza explores how “as the poem progresses the reader is given the notion of healing after the heartache takes place” (4). The student continues to capably unify the discussion through the third stanza, showing how in “the latter end of the poem, enjambment is intentionally used to create flow for the reader, further reinforcing the altruistic notion of embracing heartbreak” (5) before synthesizing the details in the final stanza to capably develop the idea that the poem “illuminates the value of experiencing one’s pain, misery, and sorrow, and that is not enough to only feel the pain and push it all away” (5).</p> <p>The student complements this analytic response with a distinctly contemplative voice, as in “Imagine building a romantic relationship <i>half-heartedly</i>” (4), “As the first stanza comes to an end, the chosen punctuation allows the reader to ruminate on the idea of finality as the period brings this idea to a full stop, just as what heartbreak would do to an individual” (4), and “The acknowledgment and honouring of one’s hardships are what allow us to return to our sense of self, but in a smarter and sharper light” (5).</p> <p>Specific stylistic choices are represented through considered diction as in “No matter how ‘dovetailed,’ ‘solid,’ or ‘set’ a relationship can feel, heartbreak can make one believe love was never truly there” (4) and through effective syntax such as “It takes effort for partners to understand each other, make compromises with each other, and built trust between one another” (4) and “To end a relationship is not to end one’s life. <i>Life can go on.</i>” (5), which contribute to the creation of a competent tone.</p> | <p style="text-align: center;">Proficient</p> <p style="text-align: center;">Pf</p> |

English Language Arts 30–1 January 2023

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

Initial Planning

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

FOR WHAT BINDS US
↳ short story about the bond between
healing yourself and your relationships.
↳ how they heal each other.
They recover.

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

The relationships we form when we're
at our lowest and highest.
How people strengthen our lives and perception/
↑ healing.
relationships

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 → short story.

When we see physical recall of our struggles and compare them to a healthier version of us, we earn back our power in seeing our growth.

dear diary?

QUESTION



unsure

dear diary,



comfortable



Planning

RECOVERY JOURNAL.

→ self worth

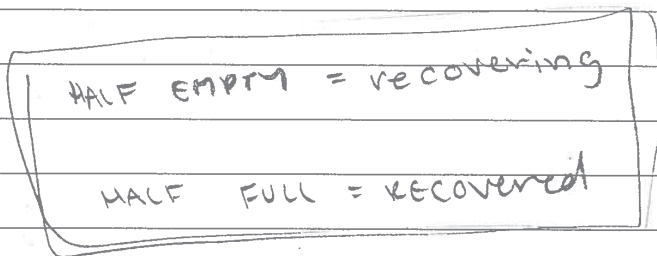
each month is a

→ self w/ relations } sign of her healing.

→ healing

JAN → DURING SNOW / SAD hopeless

MAY = Spring → growth rebirth



5 → half of 10

10 → full

5/2010

10/2010

Her Recovery

January 5, 2010

Dear.. Dear Diary?...

I've always found it quite ridiculous to write about these silly little feelings, but I've decided I want to keep track of my progress and how I've been managing. It's been suggested that I use certain tools in an attempt to take control of my life. My first tool is you, this journal. By taking back control, you take back the power a situation has on you, and there's something oddly poetic about that.

The woman flips the page before she continues, taking just a second to slightly cringe at herself before saying "trust the process." She continues to write.

I've always wondered what it would take to bind me back together. What type of forces would be needed knowing that I feel like the epitome of the broken glass shards that lace the floor when I drop a plate. When someone asks "how do you see the cup?" I'd always swing the juice a little before I declared "half-empty." It's funny really, being so inherently negative, but I can't help it. Today of all days I feel like a failure, my constant attempts in success have fled and I am staring soullessly into a journal as if it'll remedy my issues. I feel an itch crawl on my back and enter my wounds. I want to feel better, I want to feel.

She pauses. She takes a second to laugh at herself, "Gosh, I'm dramatic" is all she can say before she feels a tear dance underneath her eye. "I'm hopeless" she says aloud.

I'm hopeless.

She finishes the line before leaving the rest of the page half-empty.

February 5, 2010

Dear.. Diary?

Sorry, it's been a while, everything still sucks, spoiler alert.

She laughs.

I think I feel slightly better, I've been attempting to mend my relationships with everyone and I feel a little optimistic. But we're not out of the woods yet, it's difficult, I'm still hurt. I feel like I'm walking on eggshells, everyone seems fine and then you step on a crack and you break you mom's back, you know? It's okay though, this time I won't let it get to me, the wound she normally creates aren't getting to me anymore. She can say whatever she wants, it's not getting to me. And then you can see how the flesh grows back across it's wound. It's like it was never there.

"I feel like I'm lying to myself in my own journey" she says as her eyebrows furrow. He laughs, "I don't think it's a bad thing to be falsely positive in that journal, maybe you can manifest the feelings you hoped you would be having." She smiles to herself, it was oddly comforting that he could say such sweet somethings like they were nothing. She closes the book and decides to spend the day being productive instead. As she closes the cover, she smiles at her

realization that she wants to be productive. That hasn't happened for some time, she can feel progress course through her veins.

March 5, 2010

Dear..... Diary,

Long time, no see.. Guess what! Everything has been a little better lately, I feel like I'm finally getting out of my slump and I'm just the tinniest bit excited for myself. Therapy is going alright, more than alright. And I finally had the courage to walk away from my family and their situations, I grew a back bone! Perhaps it's getting better. I'm slightly stressed for what's to come, but that's a problem I will face when I face it.

April 5, 2010

Today I learned that it's important to trust the progress and still acknowledge your pain as a sign of healing. Our flesh is proud of all its wounds and they serve as little honors and medals when we finally overcome them. I mean that's a little too positive of a way to go about the complicated feelings of pain, but it's one way to somewhat recover and grow from them, right? I'm content right now, my relationships are maturing and I can feel them mending. It's been exciting lately, he proposed and I'm expected to get married. This is joyous. I'm in a good spot and I'm getting married? That's plenty progress for me. You know what, keeping track of these dates aren't as ridiculous as I've thought, there's power in

physically seeing difference of January me and me now. I don't think I'd believe myself if someone told me I'd be here. But I am, I am content.

She smiles. This time there's a hint of genuineness behind it. She doesn't feel as ridiculous or hopeless as before, she feels content, she said it herself and you read it yourself.

May 10, 2010

Dear Diary,

I think I can proudly and confidently say that I feel better now. Of course, I'll always have a slight flesh of sadness creep around my thoughts, but it's a normal amount this time. It isn't unbearable. My life feels stable and that in itself is powerful. Am I repeating myself? I feel as if I am, but it's okay, you're getting the point. I feel stronger! There, I wrote that out confidently.

She laughs to herself, free of embarrassment. She flips through the pages before attempting to conclude this one. She flips to January and instead of frowning, she smiles once again. Softly caressing her hand on the pages painted with woe, she reflects on how much better she is. "It seems like nothing because there's so few pages, but it's impact is a lot." Her husband lifts his head up from his book acknowledging her words. She doesn't continue but they both know how happy she is right now.

I don't think I could have done this without his support though.

She looks up at her husband quickly before returning back to the page.

I think when two people have loved each other you can see how the scars fade and the wounds heal. I think love conquers all. Sorry, these thoughts are all over the place but I think that's okay. They reflect me, they reflect my growth. It was messy but there's something liberating about feeling the power you have over yourself when recovering. It's crucial to being able to fill your wounds.

He briefly interrupts her philosophy, "want the rest of my drink, it's almost done",

She looks at him confused, "What do you mean, there's still a lot, it's half-full."

She closes her book and proceeds to take the glass and seal a sip.

English Language Arts 30–1 January 2023

Personal Response to Texts

Example Paper Rationale Proficient–2 (Pf)

| Scoring Criteria | Rationale | Score |
|--|---|---|
| Ideas and Impressions (Pf) <ul style="list-style-type: none"> • The voice created by the student is distinct. • Stylistic choices are specific and the student’s creation of tone is competent. • The unifying and/or aesthetic effect is capably developed. | <p>The student’s <i>Initial Planning</i> identifies “the bond between healing yourself and your relationships” (1) and how “physical recall of our struggles” (1) can help a character heal. These perceptions are explored in a purposeful manner through a layered conversation between diary entries and the diary writer’s context.</p> <p>The student purposefully parallels the diary exploring the woman’s journey to recover from her family “<i>situation</i>” (3) with a narrative that reveals the woman’s acceptance of herself. The response opens with the considered assertion that the writer always “<i>found it quite ridiculous to write about these silly little feelings</i>” (3) but that she is using the diary as a “<i>tool</i>” (3) to help her “<i>take control of</i>” (3) her life. Narrative details thoughtfully support the woman’s discomfort as she pauses to “<i>slightly cringe at herself</i>” (3). The woman writes further about her perceived “<i>inherently negative</i>” (3) personality and criticizes herself as being “<i>dramatic</i>” (3) and “<i>hopeless</i>” (3), strengthening the impression of her feelings of failure.</p> <p>Pursuant diary entries maintain a purposeful exploration of the topic revealing the woman’s growth. In February, “<i>everything still sucks</i>” (4) but she also “<i>feels a little optimistic</i>” (4) as she attempts to “<i>mend my relationships with everyone</i>” (4). As a result of developing “<i>the courage to walk away from my family</i>” (5), her remaining “<i>relationships are maturing</i>” (5). The impact of these events is supported with specific comments about her state of being, moving from feeling “<i>slightly better</i>” (4), to being “<i>the tinniest bit excited</i>” (5), and eventually feeling “<i>better now</i>” (6). The entries culminate in the thoughtful reflection that “<i>these thoughts are all over the place but I think that’s okay. They reflect me, they reflect my growth. It was messy but there’s something liberating about feeling the power you have over yourself when recovering.</i>” (7) These details strengthen the student’s considered idea that seeing evidence of growth can, itself, be empowering.</p> <p>The thoughtful exploration of recovery is also purposefully developed in the narration as the woman moves from self-criticism to self-acceptance. Specific details about how she spends “the day being productive” (4) and talks to her partner about her writing, how she smiles with “a hint of genuineness behind it” (6) and eventually “laughs to herself, free of embarrassment” (6) support this gradual shift.</p> | <p>Proficient</p> <p>Pf</p> |

| Scoring Criteria | Rationale | Score |
|---|---|--------------------------------|
| Presentation (Pf) <ul style="list-style-type: none"> <li data-bbox="142 548 423 604">• The voice created by the student is distinct. <li data-bbox="142 646 464 730">• Stylistic choices are specific and the student’s creation of tone is competent. <li data-bbox="142 772 464 829">• The unifying and/or aesthetic effect is capably developed. | <p>Through a series of italicized diary entries and plain text third person narrative, the student capably develops an effective aesthetic effect with clear transitions and distinct voice shifts. The student competently maintains control of the aesthetic effect throughout the response, as seen in January when “The woman flips the page before she continues” (3) and in May when she “laughs to herself” (6), interacts briefly with her husband, and then returns to her diary and notes, “<i>I don’t think I could have done this without his support though</i>” (6).</p> <p>The student’s specific symbolic choices to plot the narrative over five months is made clear in the <i>Planning</i>, charted out from “SAD hopeless” (2) in January to “growth rebirth” (2) in May and to write the entries on the fifth of each month, “half of 10” (2) to represent “recovering” (2). The narrative from May 10th breaks this pattern when the glass is “full” (2) and the character identifies as feeling “recovered” (2). The symbolism adds a layer of complexity and consideration to the response and help to unify the response.</p> <p>The student competently reveals the woman’s increased confidence through the evolution of the diary salutations, beginning with the uncertain “<i>Dear...Dear Diary?</i>”(3), and eventually becoming a confident “<i>Dear Diary</i>” (6). The woman’s shifts in tone are competently carried out through the entries, seeming glib in “<i>everything still sucks, spoiler alert</i>” (4), pragmatic in “<i>that’s a little too positive of a way to go about the complicated feelings of pain</i>” (4), and self-aware in “<i>I don’t think I’d believe myself if someone told me I’d be here</i>”(6). These distinct shifts capably enhance the development of the woman’s recovery as she moves through evolving contexts.</p> | Proficient Pf |

English Language Arts 30–1 January 2023

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?

"Work in Progress"; Gilbert Garcin

- discusses how recovery brings newfound power + strength (constructing a "stronger self")

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

- recovering from past traumas gives one the newfound power to construct a new, stronger self

- recovery → power → continued strength in identity

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

- analytical + personal hybrid

On Trauma, Atom Bombs, and the Power of Murals

Trauma is a lot like an atomic bomb. Most obviously in the sense that it is explosive, yes, but also because it's the shock-waves that are most likely to kill you. Far enough outside the blast zone, safe from the initial rupture, you can watch the bomb explode on the horizon. It will light up the sky with a violent orange and be, for a minute or an hour, the one and only thing you can see. Then the shockwaves will come. The after-image of the apocalypse, the violence that will rip your skin off and tear your house apart until all you've got left are bones and bricks. You cannot, truly, escape it. You can only relearn how to live in its wake. That will be the worst of it, the *after*, because that is the time when you have nothing to do but die or rebuild. It will be the hardest thing you've ever done, sure. Even so, it will be worth it. Recovering from trauma can give a person the power to construct a new, stronger self. Brick by brick, bone by bone. Rebuilding will give you the strength to live again.

The black-and-white photograph "Work in Progress" by Gilbert Garcin showcases how recovery gives one the power to construct this new, stronger self. In the photo, Garcin sits in the foreground, hunched on top of a pile of loose, broken bricks. His posture is slouched and defeated, and his small size creates a feeling of overall powerlessness. This small version of Garcin is likely representative of an individual after trauma. The wrecked bricks showcase what it is like to live in trauma's wake, while Garcin's hunched and small form showcases the lack of strength trauma makes one feel. However, behind Garcin exists a large, partially constructed mural of his own face, smiling slightly. Where the small Garcin embodies powerlessness, this mural seems to embody strength. This partially-constructed Garcin is very likely representative of a self that is undergoing the process of recovery. This is clearly shown in his construction: he appears to be made up of the same broken bricks the traumatized Garcin sits upon. Overall, this creates the impression that Garcin, who has undergone some sort of trauma in his life, is now building himself back up "brick by brick", creating a new, stronger version of himself. Additionally, this "new self" is a much more significant

presence in the minds of others. By making the mural the focal point of the image, Garcin ensures that the viewer's first impression of him is as someone strong. He stares into the camera, making eye contact with the viewer, further emphasizing a sense of confidence and a readiness to face the world. Additionally, a smaller, third figure stands to the right of the image, looking up at the mural of Garcin. They seem oblivious to the existence of the fractured, small Garcin, and look primarily up at the image of himself he is constructing. Through this, Garcin not only demonstrates that recovery gives one a stronger internal identity, but a stronger external identity as well. There is no sense that he is hiding his trauma from the world, as the seams between the bricks in the mural are clearly visible, but rather that he is intentionally presenting his strength to himself and to others. Overall, "Work in Progress" displays the relevance of recovery when it comes to a person's strength: it is a driving force, with the power to make an individual stronger than their trauma has ever made them feel.

As with many others, the themes Garcin presents ring true for me as well. A very significant force in my life has been the genocide experienced by my family. Though it happened to my grandmother long before I was born, the trauma it brought shattered our sense of identity for generations. There are habits I have that echo her own, fears that exist as a pure and horrid extension of what happened to her and her sisters and her cousins. For years, I have made myself as small as possible to hide from them. Smallness is a family strategy in the wake of something like genocide; we've never had the ability to get big and proud about who we are, because to be big is to be visible and to be visible is to be dead. Instead, this terror is back-breaking. It bends us over into thick knots of skin and flesh and bone, so convoluted we barely feel human in our feeble attempts to be seen as such. I have never had the ability to be proud of who I am. My family has never had the power to recover from what we went through. As a teenager, I spent nearly every waking moment staring at the shattered bricks of us left behind, trying to make sense of what they could have been before everything went wrong. Maybe they formed a mural, strong and proud and glued together by tradition unfamiliar to me. Yet I could only loosely imagine, lacking the ability to fathom the image those bricks may have made up. I did not know the words for it. I knew nothing of myself except for this trauma; nothing of my identity except the broken pieces left behind. It isn't a fun way to live. There is no joy in

feeling small all the time. Initially by coincidence, and eventually with purpose, I too began to construct a stronger self. I had to; without recovery, this powerlessness would be permanent, and I would forever be stuck with nothing but a pile of shattered bricks.

It began with language. For months, I could not listen to our old language without shivering all over. It brought me an elation I had never felt before, and suddenly I had the strength to pick up a single brick and slot it in an empty place on the wall. All that power, brought from one line of a song I had heard just by coincidence and never stopped listening to. Standing back to look at my barren mural, things began to seem different. This language, one I'd always seen as dangerous, now appeared beautiful. It appeared joyous, and instead of associating it with gunshots, I could now associate it with happy goosebumps all up and down my arms. My recovery carried on from there, and my mural only grew. I picked up brick after brick, slotted it in places I could now understand, learned about myself on purpose and without fear and began to understand that despite all the anguish, there was beauty inside of me. Today, when someone says the name of the people I'm learning to call my own, my mind does not go right to our darkest moments. It does not stray to the bullets and the graves and the running and the bending-backwards. Instead, I am able to smile. I am able to stand up a little straighter to make room for the warm glow in my gut, for the pride I'm learning to have. Recovery has brought me a strength I never, ever thought could exist. Through it, I've built up a new identity: one defined by survival instead of trauma. My mural isn't complete yet, and I still have a lot left to learn. However, when I stand back and look at where I've gotten so far, I feel so much more powerful than I could have ever felt before. It gives me hope that one day, some day, far off in the future, I'll understand the completed picture I've built. I'll stare at it and it will stare back at me, and it will embrace me and finally bring me home.

How long ago did the bomb go off? Has it been a minute? An hour? A handful of years? How is your mural going? I truly do hope it's going well. I'm sure when you finish it, it will be just as beautiful as my own. Recovery is not easy. It has never been easy to sift through kicked-up dust and pick up bricks you may not truly understand. It has never been easy, but it has always been worth it. Recovering from past traumas can give a person the power they need to build a new, stronger version of themselves. Wherever you are on your

journey, whether it be sitting on the bricks or putting the last one in place or watching the sky flare orange, you have that power too. It is waiting for you, wherever you are. Recovery and power will call your name.

English Language Arts 30–1 January 2023

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 “recovering from past traumas gives one the newfound power to construct a new, stronger self” (1). With this premise, the student insightfully explores the topic through an analysis of the photograph as a metaphor for the process of rebuilding identity after trauma. The student points to “Garcin’s hunched and small form” (2) as an image of “the lack of strength trauma makes one feel” (2). This weakness is reinforced with precise support as in “His posture is slouched and defeated, and his small size creates a feeling of overall powerlessness” (2). In contrast, the large mural of a partially rebuilt Garcin “smiling slightly” (2) suggests “strength” (2) and is “representative of a self that is undergoing the process of recovery” (2). This idea of deliberate recovery is aptly reinforced with precise support as in “now building himself back up ‘brick by brick’” and “He stares into the camera, making eye contact” (3). The student’s precise focus on the “third figure” (3), who looks primarily at the mural of Garcin, aptly reinforces the student’s confident perception that “Garcin not only demonstrates that recovery gives one a stronger internal identity, but a stronger external identity as well” (3). The student’s discerning perception that “There is no sense that he is hiding his trauma from the world, as the seams between the bricks in the mural are clearly visible” (3) leads to the confident idea that “he is intentionally presenting his strength to himself and to others” (3).</p> <p>The student shifts to an insightful and personal exploration of the topic by focusing on the family history of genocidal trauma that “shattered our sense of identity for generations” (3). The student confidently and movingly parallels Garcin’s “hunched and small form” (2) to the family’s strategy to be “as small as possible” (3) because, in generations past, “to be big is to be visible and to be visible is to be dead” (3). Echoing the imagery of the photograph, the student discerningly notes that they knew “nothing of my identity except for the broken pieces left behind” (3). The student’s recovery, though, comes from hearing a song in their own language, and “This language, one I’d always seen as dangerous, now appeared beautiful” (4), bringing the student to “an elation I had never felt before” (4). This elation, in turn, leads to the student’s reconstruction and reclaiming of “the people I’m learning to call my own” (4). The student concludes confidently: “Recovery has brought me a strength I never, ever thought could exist” (4) and “I’ve built up a new identity: one defined by survival instead of trauma” (4).</p> | <p>Excellent</p> <p>E</p> |

| Scoring Criteria | Rationale | Score |
|--|--|---|
| Presentation (E) <ul style="list-style-type: none"> • The voice created by the student is convincing. • Stylistic choices are precise and the student’s creation of tone is adept. • The unifying and/or aesthetic effect is skillfully developed. | <p>The personal and reflective voice created by the student is convincing and successfully maintains an artistic balance, pivoting from direct second person addresses such as, “You cannot, truly, escape it. You can only relearn how to live in its wake” (2), to the analytical tone of “The black-and-white photograph ‘Work in Progress’ by Gilbert Garcin showcases how recovery gives one the power to construct this new, stronger self” (2), and concluding with the self-aware narration of “I have never had the ability to be proud of who I am” (3). The student’s use of precise stylistic choices in deliberate fragments such as “Brick by brick, bone by bone” (2), qualifying statements such as “Initially by coincidence, and eventually with purpose, I too began to construct a stronger self” (4), and parallel structures such as “Instead, I am able to smile. I am able to stand up a little straighter to make room for the warm glow in my gut, for the pride I’m learning to have” (4) contribute to an adept creation of a controlled tone.</p> <p>The student’s skillfully constructed and developed unifying effect can be seen in the metaphor of an atomic bomb with the emphasis placed on the resulting “shock-waves that are most likely to kill you” (2), which are, in turn, equated to the impact of trauma—for the student, generational trauma—and the ongoing rebuilding of identity “Brick by brick” (2), representing strength and recovery. The student skillfully juxtaposes Garcin’s building of his mural, in “This is clearly shown in his construction: he appears to be made up of the same broken bricks the traumatized Garcin sits upon” (2) with the student’s own mural “I picked up brick by brick, slotted it in places I could now understand, learned about myself on purpose and without fear” (4). The unifying effect is brought to a skillfully developed finish in the student’s direct address to the reader: “Wherever you are on your journey, whether it be sitting on the bricks or putting the last one in place or watching the sky flare orange, you have that power too. It is waiting for you, wherever you are. Recovery and power will call your name” (4–5).</p> | <p>Excellent</p> <p>E</p> |

English Language Arts 30–1 January 2023

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

Initial Planning

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

Image - "Work In Progress"

• From perspective of the person in front of the building

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

How no one but yourself can fully build your own life up again. There will always be cracks and empty spots - it will always be a "work in progress". Allowing someone to pick up the pieces of a life that is not their own will not be solid - there will always be pieces they are unable to place (guy sitting down on pieces of "life" not allowing the other to retrieve them) → will never know power recovery holds - has no power out all, let alone in recovery

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

Planning

Perspective of person in front of the building, almost admiring their work

→ No help from actual person's life (one we're building) - can't be bothered even though it's almost built back up.

↳ No one can convince them to work on their own life

↳ Audience is guy sitting down (sorry guys)

↳ Can't know the power of recovery if they never try (or any kind of power) → basically you have no power sitting there

→ Sand = missed chances

→ Blocks on ground = both old memories and new potential

Powerless

My hands burn. Dust collects under my fingernails as I lift another block up from the sand. Sweat beads on the back of my neck. My lungs twist with dry air, each breath coming out as shallow pants from my cracked lips. It's hard work, you know. Building up someone else's broken-down life, block by block, memory by memory, choice by choice---it doesn't happen overnight. But I'm sure you know that by now.

I pick up another piece---this one's a choice. '*Give up*' or '*work for a promotion?*' Wow, I wonder. I slide '*work for a promotion*' into an empty slot on the building with a sigh, muscles searing with the effort. I glance over at you. It's a pitiful sight, really---you sitting there, head in hands that don't know the effort of actually trying. Don't get me wrong, I get it. I do. Your life fell apart, opportunities crumbling before your eyes, leaving nothing but swirling dust and choking desperation behind. That's when you called me, voice slurring from the beer you just drank as a distraction. I started helping you then. And I kept helping, even when you decided to sit back down on old memories, feet sinking into the gray sand of missed chances. I gave you space. I began building your life back up again, from meeting new acquaintances to reconnecting with old friends. I got you a job offer. You never even went to the interview, though, because you were too busy dusting sand off of the old memory of a handshake and the promise of a handsome salary.

'I know you loved your old job,' I had said. *'It was stupid for them to let you go, it really was. But you can't mope around all day.'*

You had replied by mourning over another memory.

So I kept going for you. My hands were red and raw from the jagged edges of what was left of your life, so I polished them smooth with promises and motivation. My speeches were pretty good, weren't they? I even got myself excited for this. We had so much freedom. *You* had so much freedom. It's a powerful feeling when you hold endless possibilities in your hands, your life becoming a blank canvas to decorate however you please. The power of recovery is strong, I said---if only you believed me. I told you to think of it like a new start. But the days slipped by like sand slipping through fingertips, and you were sitting with pieces of your old life more and more.

I'm almost done here, but even now you can't bring yourself to raise your head and see my work or the power it holds. It's a mosaic of new memories and fresh starts, of flourishing colours and happiness. Well, it almost is. There are cracks running down it like veins, the sand foundation rickety and unstable. One soft wind and it could all come crashing down. I'm not taking any blame for that, though. I'm too exhausted from all of it. I wipe the sweat off my forehead and watch as the structure of your life sways ever so slightly. One glance and I can tell you either don't care or haven't noticed. I need to add more blocks to make it more stable, but you've been sitting on the rest of your life's potential for a while now. You have absolutely no power this way. Your feet are almost covered by sand. Nothing and no one can convince you to stand back up to get your life together but yourself. It has to be you, but from the looks of it, you're going to sit here until you turn to stone.

A breeze comes, gentle on my sore back and bruised palms, and the life I built for you sways again. There's still an empty chunk that I can't fill for you. I can't be the one to cement everything together with passion and power and pride. It's not my life, is it? You have to be the

one to do that. You're never going to know the power recovery holds if you never look up and see the sprawling mosaic I have built for you. You have to take back your *own* power, or else this new life of yours will forever stay a work in progress.

English Language Arts 30–1 January 2023

Personal Response to Texts

Example Paper Rationale Excellent–2 (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>In the <i>Initial Planning</i>, the student offers the discerning idea that “no one but yourself can fully build your own life up again” (1) and “Allowing someone to pick up the pieces of a life that is not their own will not be solid” (1). Thus, the student explores the topic insightfully through the actions and thoughts of a person attempting to help a friend rebuild his life. The student provides with confidence the narrator’s empathetic and generous motive: “I get it. I do. Your life fell apart, opportunities crumbling before your eyes, leaving nothing but swirling dust and choking desperation behind” (3).</p> <p>The student offers precise support through the extended metaphor of hands that aptly reinforces the arduous work of the narrator: “My hands burn. Dust collects under my fingernails” (3), “My hands were red and raw” (4), and “It’s a powerful feeling when you hold endless possibilities in your hands” (4). The student also confidently defines the allegorical bricks in various ways: “It’s hard work, you know. Building up someone else’s broken-down life, block by block, memory by memory, choice by choice” (3). The interesting journey in this response is not, as it turns out, the powerful recovery of the man “sitting there, head in hands” (3), but rather the discerning recognition of the narrator that her efforts, as persistent and eloquent as they may be, are futile.</p> <p>The student’s perceptions about recovery are aptly reinforced through the details provided in the narrator’s reflections. She notices first the melancholic inertia of her friend in the precise details of “feet sinking into the gray sand of missed chances” (3) and “too busy dusting sand off of the old memory” (3). For a time, it seems that the narrator may be successful in, “I polished them smooth with promises and motivations. My speeches were pretty good, weren’t they?” (4). This confidence abates, however, as the narrator senses an end to her efforts as in “I’m almost done here” (4), but she aptly sees, despite all the “fresh starts, of flourishing colours and happiness” (4), there “are cracks running down it like veins” (4) and “it could all come crashing down” (4). The narrator realizes that only her friend can provide the mortar to hold the bricks of his life in place, a confident and subtle perception. The narrator wearily arrives at the discerning truth: “I can’t be the one to cement everything together” (4). If her friend never looks up and never takes back his “own power” (5), he will never “know the power recovery holds” (5).</p> | Excellent E |

| Scoring Criteria | Rationale | Score |
|--|---|---|
| Presentation (E) <ul style="list-style-type: none"> <li data-bbox="142 268 423 323">• The voice created by the student is convincing. <li data-bbox="142 365 464 453">• Stylistic choices are precise and the student's creation of tone is adept. <li data-bbox="142 495 467 550">• The unifying and/or aesthetic effect is skillfully developed. | <p>The voice created by the student is convincing, beginning with the opening exhausted tone of the narrator: "Sweat beads on the back of my neck. My lungs twist with dry air, each breath coming out as shallow pants from my cracked lips" (3). Precise stylistic choices reinforce the adept creation of tone with "muscles searing with the effort" (3), "jagged edges of what was left of your life" (4), and "I wipe the sweat off my forehead and watch as the structure of your life sways ever so slightly" (4). Alliterative statements such as "mourning over another memory" ((3), "mosaic of new memories" (4), and "with passion and power and pride" (4) add to the precise stylistic choices.</p> <p>The student's use of rhetorical questions such as, "My speeches were pretty good, weren't they?" (4) and "It's not my life, is it?" (4) as well as declarative sentences like "But I'm sure you know that by now" (3) and "One soft wind and it could all come crashing down. I'm not taking the blame for that, though" (4) add to the creation of an adept tone.</p> <p>The narrator's paradoxical situation of trying to help someone recover, knowing only they have the power to recover their own life and identity, contributes to a skillfully developed aesthetic effect. The student uses the metaphors of hands, sand, and blocks to both mark the passage of time and support the narrator's realization that she cannot fix someone who refuses to help.</p> <p>The unifying effect is skillfully developed through the time markers that weave together the past and the present. Opening in the present, the student then reflects on the past noting, "I started helping you then. And I kept helping, even when you decided to sit back down on old memories" (3), "I began building your life back up again" (3), "but the days slipped by like sand slipping through fingertips" (4). The student returns to the present in, "I'm almost done here" (4), finally leading to, "There's still an empty chunk that I can't fill for you" (4). This timely progression demonstrates a skillful development of the student's aesthetic effect.</p> | <p>Excellent</p> <p>E</p> |

English Language Arts 30–1 January 2023

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

Sound of Metal
by Darius Marder

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.

Sound of Metal
Main character Ruben loses the things most important to him, music and Lou after losing his hearing. He isn't ready to accept his disability, but the generosity of support from Joe and the deaf community helps him on his path to recover from his loss.

Planning

- Ruben loses his hearing.
 - Can't play drums anymore, = his passion.
 - Lost his girlfriend Lou, left him all alone.
- Being Accepted into the deaf community.
 - Ruben struggles to accept his disability.
 - Joe and the community are generous by trying to help Ruben.

Planning

Thesis = In the film Sound of Metal by Darius Marder
expresses the importance of generosity through
Rubens process of recovery in the deaf community.
Therefore, when feeling supported and accepted by
^{In a community} others an individual ~~is~~ motivated to move on from
their past. ^{becomes}

When confronted with a newfound challenge in an individuals' life, one can feel lost and alone. Without the support from others we struggle to accept ourselves for who we've become and instead try to restore our old life. Feeling a sense of belonging helps people feel content with who they are with the support of others. This is illustrated throughout the film *Sound of Metal*, Darius Marder utilizes the generosity of others to guide main character Ruben to achieve self-recovery. Film techniques such as sound and angles help the audience feel what Ruben is experiencing throughout the film. In the film *Sound of Metal*, Darius Marder demonstrates the importance of generosity throughout Rubens journey of recovery with the support of the deaf community. Therefore, when feeling a sense of belonging with a similar group, individuals become motivated to move on from their past and accept their new identity.

Initially, Ruben is very passionate about music and is in a happy relationship with his girlfriend Lou. That is until his hearing starts to fade away and all that was important to him does too. Without the support from his girlfriend he is left alone where he is unable to teach himself how to adapt to his disability. Marder reminds us of Rubens point of view through sound techniques and angles in the film. When Rubens hearing is muffled so is the audiences, representing the inner turmoil he is experiencing. The use of wide angles also give us an understanding of the loss of hope and loneliness Ruben feels inside. Without the generosity of help from others Ruben is unable to recover from the losses in his life. That is until Joe, leader of a helpful deaf community, offers his support for Ruben. Being emotionally explosive and hurt, Ruben doesn't except his help at first because he does not believe that he belongs there. He thinks that he can fix his hearing instead of embracing his new identity. Eventually Ruben goes back to Joe and accepts his offer due to the lack of hope he feels. When individuals are lost and unable to recover from their past, they search for the generosity offered by others as a sense of stability and support in their lives.

However, being in a new community didn't help Ruben at first. He is still lacking the motivation to move on from the emptiness he felt after losing the things important to him. Although after beginning to make connections and being able to relate to others within the community, Ruben starts to slowly feel like he belongs. This is expressed through the happier mood presented in the scenes. Ruben is constantly surrounded by similar people and is able to rekindle his passion for music while teaching a group of deaf kids how to play drums. Although Ruben seems like he is adapting to his new life we still see him trying to fix his old life, through the scene where he fixes a roof that doesn't need it. Ruben is still fixated on getting the surgery to be able to hear again. He focuses all his energy on selling stuff to raise money for the surgery and eventually is able to make it happen. Although his hearing is not fixed like he hoped, instead it was distorted. Marder allows the audience to experience the same chaotic sounds Ruben hears at that moment to provide an understanding of his experience and the disappointment he feels. This is when Joe decides to kick Ruben out of the community. Joe's generosity had been enough to give him a place where he can reconcile with his past as well as feel like he had somewhere he belonged. When individuals are granted support from people with similar situations, they are able to feel like they belong to a community. Although there is often still the thought of missing the life they had before and the people they've lost.

Therefore, Ruben is left all alone once again, missing the feeling of belonging he had created in the deaf community. He decides to go visit Lou in France since he had technically gotten his hearing back. Although his reunion does not go how he had hoped. When he sees Lou again her appearance is completely different and Ruben can tell she had changed. They were living different lives, indicating that Ruben's past could not be restored like he was striving for the whole film. This epiphany causes Ruben to finally be able to move on and accept his new identity. Marder represents this realization through sound; when Ruben sits in the middle of the chaotic streets of Paris he decides to take his hearing aid out and submerge himself in complete silence. He then is finally able to find the silence that Joe had told him about and remove the hopelessness he felt. Ruben could not have found his peace if it weren't for the generosity of the community. Therefore, generosity plays an important role in an individual's process of recovery that provides one with the help they need to heal from the destruction of their past.

In conclusion, Ruben experiences trouble while trying to adapt to his new disability, but is able to accept help from the deaf community. Their generosity plays a significant role in helping Ruben on his path to recovery and eventually finding his silence. When an individual is faced with a significant loss due to changes in their life, they struggle to accept who they've become and leave their past behind. Although the generosity and support from similar people helps motivate one to adapt to their new identity. Therefore, the role of generosity when an individual undergoes the process of self-recovery helps one move on and find peace.

English Language Arts 30–1 January 2023

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>The student begins the response with the relevant and straightforward idea that “When confronted with a newfound challenge in an individual’s life, one can feel lost and alone” (4). Establishing a connection between this idea and the film, the student states “Darius Marder demonstrates the importance of generosity throughout Rubens journey of recovery with the support of the deaf community” (4). At the end of the introduction, the student arrives at the plausible literary interpretation that when one feels “a sense of belonging with a similar group, individuals become motivated to move on from their past and accept a new identity” (4), thus demonstrating a generalized comprehension of the literary text relative to the topic.</p> <p>Exploring the dynamic between Ruben and Lou, the student furthers this generalized comprehension of the text through straightforward statements such as “Ruben is very passionate about music and is in a happy relationship with his girlfriend Lou” (4). Once Ruben has been left “Without the support from his girlfriend” (4), the student presents the relevant idea that “When individuals are lost and unable to recover from their past, they search for the generosity offered by others” (4), demonstrating a generalized comprehension of the topic.</p> <p>The student generally discusses “Joe’s generosity” (5) in giving Ruben “a place where he can reconcile with his past as well as feel like he had somewhere he belonged” (5). After Ruben visits Lou in France, the student makes the straightforward observation that “They were living different lives” (5). From here, the student concludes with the general and plausible literary interpretation that “this epiphany causes Ruben to be finally able to move on and accept his new identity” (5).</p> | <p>Satisfactory</p> <p>S</p> |

| Scoring Criteria | Rationale | Score |
|---|--|-------------------------------------|
| Supporting Evidence (S) <ul style="list-style-type: none"> <li data-bbox="142 338 475 525">• Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way but occasionally may lack persuasiveness. <li data-bbox="142 562 475 651">• A reasonable connection to the student’s ideas is suitably maintained. | <p>In the first body paragraph of the response the student establishes the idea that Ruben is “left alone where he is unable to teach himself how to adapt to his disability” (4). The student generally supports this idea by stating that “Marder reminds us of Rubens point of view through sound techniques” (4) and adequately clarifying by explaining that “When Rubens hearing is muffled so is the audiences, representing the inner turmoil he is experiencing” (4). Thus, a reasonable connection to the student’s ideas is suitably maintained.</p> <p>Support remains adequate and general in the second body paragraph as the student explores Ruben’s lack of “motivation to move on from the emptiness he felt after losing the things important to him” (5). The student appropriately reinforces this idea with a series of plot points about Ruben’s characterization, such as he “is able to rekindle his passion for music while teaching a group of deaf kids how to play drums” (5), “he fixes a roof that doesn’t need it” (5), and “He focuses all his energy on selling stuff to raise money for the surgery” (5). While a reasonable connection to the student’s ideas is suitably maintained, support occasionally lacks persuasiveness.</p> <p>When Ruben finds himself “missing the feeling of belonging he had created in the deaf community” (5), the student appropriately notes that Ruben “decides to go visit Lou in France” where he has the epiphany “he was striving for the whole film” (5). The student returns to a general exploration of technique, stating “Marder represents this realization through sound; when Ruben sits in the middle of the chaotic streets of Paris he decides to take his hearing aid out and submerge himself in complete silence” (5). The student suitably maintains a reasonable connection to their concluding idea: that “Ruben could not have found his peace if it weren’t for the generosity of the community” (5).</p> | <p>Satisfactory</p> <p>S</p> |

| Scoring Criteria | Rationale | Score |
|-------------------------------|---|--|
| Form and Structure (S) | <ul style="list-style-type: none"> <li data-bbox="142 338 488 489">• A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately. <li data-bbox="142 531 488 646">• The unifying effect or controlling idea is generally presented and maintained; however, coherence may falter. <p data-bbox="524 338 1252 678">On the <i>Initial Planning</i> page, the student introduces a straightforward arrangement of ideas using chronology as an organizing principal that provides direction for the discussion. The student describes that “Ruben loses the things most important to him” (4) although “He isn’t ready to accept his disability” (4) until “the generosity of support from Joe and the deaf community helps him on his path to recover” (4). The straightforward arrangement drawn up on the <i>Initial Planning</i> page is developed and maintained in the response with an introduction and three body paragraphs that focus the discussion before drawing to an appropriately developed conclusion.</p> <p data-bbox="524 709 1252 1150">The controlling idea is generally presented and maintained using an identifiable structure that provides direction for the discussion that is developed appropriately. “Initially, Ruben is very passionate about music and is in a happy relationship with his girlfriend Lou” (4), “However, being in a new community didn’t help Ruben at first” (5), “Although after beginning to make connections and being able to relate to others within the community, Ruben starts to slowly feel like he belongs” (5). Ruben gets cochlear implant surgery, “Therefore, Ruben is left all alone once again” (5) until he is finally “able to move on and accept his new identity” (5). This structure generally maintains the unifying effect through the exploration of Ruben’s journey to recovery, appropriately moving to the concluding thought, that “the role of generosity when an individual undergoes the process of self-recovery helps one move on and find peace” (6).</p> | <p data-bbox="1304 659 1463 684">Satisfactory</p> <p data-bbox="1304 709 1357 772">S</p> |

| Scoring Criteria | Rationale | Score |
|--|---|--|
| Matters of Choice (S) <ul style="list-style-type: none"> <li data-bbox="142 338 370 363">• Diction is adequate. <li data-bbox="142 405 475 520">• Syntactic structures are straightforward, but attempts at complex structures may be awkward. <li data-bbox="142 562 475 678">• Stylistic choices contribute to the creation of a conventional composition with an appropriate voice. | <p>The student's choice of diction is adequate, as in “Eventually Ruben goes back to Joe and accepts his offer due to the lack of hope he feels” (4), “He focuses all his energy on selling stuff” (5), “Rubens past could not be restored like he was striving for the whole film” (5), and “Ruben experiences trouble” (6).</p> <p>Syntactic structures, as in “Without the support from others we struggle to accept ourselves for who we've become and instead try to restore our old life” (4), “He then is finally able to find the silence that Joe had told him about and remove the hopelessness he felt” (5), and “Their generosity plays a significant role in helping Ruben on his path to recovery” (6) are straightforward. However, the student's attempts at complex structures may be awkward, as in “Feeling a sense of belonging helps people feel content with who they are with the support of others” (4) and “Therefore, generosity plays an important role in an individuals process of recovery that provides one with the help they need to heal from the destruction of their past” (5).</p> <p>Conventional stylistic choices include transitional expressions used as sentence starters, such as “That is until” (4), which is used twice in first body paragraph, and colloquial language such as “he can fix his hearing” (4) and “kick Ruben out” (5). The shift from analytical discussion of text to philosophical discussion in order to summarize the development of the idea and close the body paragraphs contribute to the creation of a conventional composition with an appropriate voice.</p> | <p>Satisfactory</p> <p>S</p> |

| 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 1255 489">The student’s writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics, as in “Without the generosity of help from others Ruben is unable to recover from the losses in his life” (4) and “This is expressed through the happier mood presented in the scenes” (5).</p> <p data-bbox="524 520 1255 737">The response contains some minor errors such as “This is illustrated throughout the film <i>Sound of Metal</i>, Darius Marder utilizes the generosity of others to guide main character Ruben to achieve self-recovery” (4), and multiple apostrophe errors as in “an individuals’ life” (4) and “Rubens point of view” (4). The response also contains some errors in incorrect word usage, as in “Ruben doesn’t except his help” (4).</p> <p data-bbox="524 768 1255 1014">There are occasional lapses in control, such as fragments punctuated as complete sentences, as in “Although his reunion does not go how he had hoped” (5), “Although there is often still the thought of missing the life they had before and the people they’ve lost” (5), and “Although the generosity and support from similar people helps motivate one to adapt to their new identity” (6); however, considering the proportion of error in terms of the complexity and length of the response, the communication remains clear.</p> | <p data-bbox="1304 594 1463 621">Satisfactory</p> <p data-bbox="1304 642 1357 709">S</p> |

English Language Arts 30-1 January 2023

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

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

The Wars
Timothy Findley

Role of generosity when
an individual undergoes
the process of recovery
→ people will be generous
to others when
recovering,
shows how
it feels to
suffer

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

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

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

- Robert is recovering after Lawrence's death
- tries to protect the innocent → generosity → does everything for other people, not himself
- cares for the animals + humans
- Harris - recovers after his death, blue scarf that he loses after crater scene → him letting go + process of saving his men → generosity
- FIRE SCENE → dog, horses, tries to save them
- also in beginning w/ the bunnies

Planning

• Intrinsically

"you bruised so easily"

"you bastard! Bastard! What are soldiers for?"

- deals w/ Rowena's death, innocent, believes he wants to protect the innocent (bunnies), believes all soldiers are generous at first - bunnies + Rowena symbolize innocence

• External:

- protect the innocent (Harris, Rowena, animals)

- Captain Leather w/ horses

- FIRE - animals: "We shall not be taken."

→ "act of charity" - burying Rowena's picture - dealing

• Internal

"he tore the lapels from his uniform and left the battlefield"

"the sound would haunt him to the day he died"

- soldier vs. man → dies a man (as he always was)

- sees that soldiers aren't generous → needs to be his own man.

- kills German sniper → sees what he has become; sniper's "act of benevolence" got him killed → more guilt killing the innocent

• External resolution

- "People can only be found in what they do"

- Robert's acts show he was generous → a HERO

→ - "He did the thing that no one else would even dare to think of doing."

Planning

- becomes disfigured, he did it to save the animals, then after he says "The dog. The dog." → care more about it than himself
- Juliet takes care of him, doesn't light candle, like Lady Lovel + her lover
- internal resolution
- "Not yet." - even though Robert is broken he lives on - as he recovers he sees the true beauty of life
- people live on through memories + actions
- finally!
- "Never that which is shall die."
- "Look! You can see our breath!" "And you can" → breath of life
- phoenix rising from the ashes - Robert is born anew
- people live on → legacies, memories

- Horrie's scarf -
mention in the last of it

When people are in pain, either physically or mentally, they want to save others from experiencing the same hurt that they feel. Because they know what suffering is like, they do not want anyone else to go what they have gone through. Especially when someone is in the process of recovery, they will be more sensitive to what happens to others and they will do anything in their power to help other people. However, when people are healing, they should be treated with compassion in their delicate situation. In Timothy Findley's novel *The Wars*, the author demonstrates through the protagonist Robert Ross that individuals who are healing from a significant event show generosity to others around them because they want to protect them from the pain that they have lived through firsthand. People who are in recovery also need to be shown kindness in return in order to properly heal and see the beauty in the world.

Robert Ross is initially a sensitive and caring young man that does not have much experience in the world. He thinks that his main purpose in life is to be the protector of his older sister Rowena, who has hydrocephalus and is in a wheelchair. After she dies, he is lost and does not know what to do without her. All he had left of her was her bunnies, which his mother told him he had to kill. When he could not bring himself to do it, a man was brought to their house to do so. He was escorted by a soldier and when Robert saw him he yelled "you bastard! Bastard! What are soldiers for?", showing that Robert believed soldiers to be the epitome of generosity. He could not believe that the soldier stood by and watched when the murder of innocent beings was about to take place. He

sets out to do what that soldier could not when he joins the army. Before he leaves, his mother says, “you bruised so easily”, illustrating how his heart and his mind can “bruise” just as easily as his body. He was extremely affected by Rowena’s death, and blamed himself for not looking after her better. His mother also said other cruel words to him, distancing herself from him. He needed kindness in the recovery of Rowena’s death, but she was not able to offer any. Rowena and her rabbits were symbols of innocence, and they were taken away from Robert. As a soldier, Robert wanted to protect the innocent and prevent them from experiencing the loss and pain that he had gone through.

When Robert joins the army he meets Harris, a fellow soldier and becomes friends with him. When they were both sent away to deal with Harris’ illness and Robert’s injuries, Robert shows him generosity by showing up almost every day to visit him until he passes away. Harris, like Rowena was innocent, but Robert could not protect him. While he was trying to recover from the death of Rowena, he had lost his closest friend as well. He keeps Harris’ blue scarf and wears it to remember him by. Near the end of the novel, Robert sacrifices himself to save more of the innocent, which were the horses and the dog. When they are all trapped in the barn, Robert says “We shall not be taken”, showing that he would do anything to keep the animals safe because they had done nothing wrong. He saw himself as their protector and would not let anything happen to him if he could help it. He could not prevent the killing of Rowena’s rabbits, but he could try to stop the murder of these animals. He still tries to deal with his sister’s death by attempting to save all that is innocent in the world.

Robert struggles with his identity because without Rowena, he has trouble figuring out his role in life. He joins the army to become a soldier but he realizes that it's not what he thought it would be. When he and his men go into the crater, they experience the horrors of war, and only a handful of men survive. When they are going to get out of the crater, they notice a German soldier watching them, and assuming that he was unarmed, Robert and his men climb out. The soldier made a sudden movement, and Robert immediately shoots him. He has become an instinctual killer and the total opposite of what he had wanted to be when he had joined the army. The sniper was had a gun, but he did not choose to use it, and as a result his "act of benevolence" had gotten him killed. He was only reaching for his binoculars to see a bird, and the bird's song would "haunt [Robert] to the day he died." The song served as a reminder that although he set out to protect the those who had done nothing wrong, he just killed an innocent man. His time in the army has hardened him and he was no longer the innocent man that he once was. This causes him to evaluate his life as a soldier and his life as a man.

In the crater, Robert loses Harris' scarf. He was still recovering from his death, but he knew it was time to let go in that moment. Harris will always be a part of Robert's memory and in that way, he is never truly gone. The kindness that Harris had showed his as a friend will always be meaningful to Robert and it had healed his heart a little after Rowena's death. It could not fully replace the loss felt, but it had helped. Robert ends up burning his pictures of Rowena as an "act of charity" because he could not bear for her innocence to be in a world of

such cruelty. The things that he had seen and done would stay with him forever and he did not want to taint her innocence by carrying her picture. Marian Turner, a nurse that has treated Robert after he had gotten burned said that “[p]eople can only be found in what they do.” The actions of Robert Ross show that he was a generous and selfless person, always caring for others before himself. He was a hero and “did the thing that no one else would even dare to think of doing.” In trying to save the animals in the barn, he let himself be engulfed by flames in trying to save them. To Robert, the animals are incapable of doing the evil that humans can do, therefore he has a special connection with them. Even after he is burnt, he asks about the dog in the barn, not caring about his own wellbeing. His kindness demonstrates that even though that he had experienced the deaths of those close to him, he keeps wanting to protect those who cannot protect themselves. His compassion for others was brought back to him in the form of Juliet d’Orsey, who cared for Robert in the last years of his life. He was disfigured and blinded in the fire, but now he could clearly see the beauty of life. All he needed was to be shown some kindness in return. This is when he could finally start healing and realize that even though a person is dead, it doesn’t mean that they are forgotten.

Robert decides that he wants to die as a man, not a soldier, therefore “he tore the lapels from his uniform and left the battlefield.” He always was just a man, but it took his experiences in the war to see why. The incident with the soldier and the murder of Rowena’s rabbits, Robert’s rape by his fellow soldiers at Desole, and the treatment of horses by Captain Leather illustrated how

inhumane soldiers could be. If that was how soldiers behaved, Robert did not want to be one anymore. His killing of the German sniper showed that he did not want to live this kind of life. This way of living was not helping him deal with the death of Rowena and Harris. Since he was constantly surrounded by people suffering and dying, it made it extremely difficult to recover. He made a promise to himself to be generous to others and save the innocent, but it was taking a toll on him. However, he kept going so that others would not experience the loss that he had. After Robert had been in the fire, Marian Turner offers him the option of assisted suicide but he replies “[n]ot yet.” This was the “essence of Robert Ross” and although he was broken, he decided to live on. The assisted suicide was an act of kindness, but Robert did not want to go yet. He realizes that people still survive in his memory. The generosity he had shown people was not in vain and he needed to still be able to remember them and all that they had been through. Knowing this, healing from the deaths of Rowena and Harris was easier than before because he understood how precious life truly was.

After Robert Ross recovered from the fire, he was born anew, like a phoenix rising from the ashes. The epigraph of the novel says: “[n]ever that which is shall die”, which means that nothing ever actually dies. People live on through memories and the legacies that they leave behind. This is like how Robert was never forgotten after he died. He stayed alive through the memories of others, and his compassionate actions were remembered. He had saved people and the sacrifices that he had made left lasting effects. The epilogue of the novel describes a picture containing Robert and Rowena and it has the words

“ ‘Look! You can see our breath!’ And you can.” The breath is referring to the breath of life and how it can never truly die. Individuals stay alive always, whether it’s through their legacy or through someone’s memory. People are remembered by their generosity, and that can never be forgotten. Robert’s road to recovery was not easy, but through the kindness of others, he found a way that he could heal and cherish the value of life.

English Language Arts 30–1 January 2023

Critical/Analytical Response to Literary Texts Example Paper Rationale Proficient (Pf)

| Scoring Criteria | Rationale | Score |
|--|---|--|
| <p>Thought and Understanding (Pf)</p> <ul style="list-style-type: none"> Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible. | <p>In the introduction, the student offers the thoughtful idea that “individuals who are healing from a significant event show generosity to others around them because they want to protect them from the pain that they have lived through firsthand” (4). As a corollary to this idea, the student adds, “People who are in recovery also need to be shown kindness in return in order to properly heal and see the beauty in the world” (4).</p> <p>The student develops this considered notion of generosity when pointing out that “As a soldier, Robert wanted to protect the innocent and prevent them from experiencing the loss and pain that he had gone through” (5) with Rowena’s death. The student shows a thoughtful and competent comprehension of the literary text by noting the challenges Robert faces in his task of recovery. Robert shows generosity to Harris, his ill friend, “by showing up almost every day to visit him” (5), but these acts of kindness do not save Harris’s life, and Robert’s need for recovery doubles: “While has was trying to recover from the death of Rowena, he had lost his closest friend as well” (5).</p> <p>The student offers the revealing literary interpretation that Robert, in the field of human warfare, is not without error when he “immediately shoots” (6) the German sniper who had generously allowed Robert and his men to climb out of a crater after a gas attack. The student brings the discussion sensibly back to Robert’s own need for generosity by mentioning “Juliet d’Orsey, who cared for Robert in the last years of his life” (7) and in referencing Marian Turner’s offer of “assisted suicide” (8) to release him from his suffering. The student notes thoughtfully that because Robert “was constantly surrounded by people suffering and dying, it made it extremely difficult to recover” (8). The student concludes with the sensible interpretation that “He had saved people and the sacrifices that he had made left lasting effects” (8) and, in so doing, “he found a way that he could heal and cherish the value of life” (9).</p> | <p>Proficient Pf</p> |

| Scoring Criteria | Rationale | Score |
|--|---|---|
| Supporting Evidence (Pf) <ul style="list-style-type: none"> <li data-bbox="142 338 487 457">• Support is specific, and well chosen to reinforce the student’s ideas in a persuasive way. <li data-bbox="142 499 440 583">• A sound connection to the student’s ideas is capably maintained. | <p>The student persuasively reinforces the idea that part of Robert’s own process of recovery comes from his need to protect the innocent: “Rowena and her rabbits were symbols of innocence, and they were taken away from Robert” (5). As well, the student uses the specific support of Robert’s mother who offered Robert only “cruel words to him, distancing herself from him” (5) to reinforce persuasively the student’s idea regarding Robert’s need for kindness.</p> <p>Through the use of specific and well chosen support, such as “the bird’s song ‘would haunt [Robert] to the day he died’” (6), “Robert ends up burning his pictures of Rowena as an ‘act of charity’ because he could not bear for her innocence to be in a world of such cruelty” (6-7), and “Even after he is burnt, he asks about the dog in the barn, not caring about his own wellbeing” (7), a sound connection to the student’s ideas is capably maintained.</p> <p>After Robert is burned in the fire, the student uses specific support to reinforce the idea that Robert is still in the process of recovery when “Marian Turner offers him the option of assisted suicide but he replies ‘[n]ot yet’” (8) as a capable way to connect to the idea that “although he was broken, he decided to live on” (8). The student persuasively reinforces the idea that “the generosity he had shown people was not in vain and he needed to still be able to remember them and all that they had been through” (8) through quoting specifically the epigraph of the novel “[n]ever that which is shall die” (8).</p> | <p>Proficient</p> <p>Pf</p> |

| Scoring Criteria | Rationale | Score |
|--------------------------------|---|--|
| Form and Structure (Pf) | <ul style="list-style-type: none"> <li data-bbox="142 338 480 457">• A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. <li data-bbox="142 499 464 585">• The unifying effect or controlling idea is coherently presented and sustained. <p data-bbox="524 338 1239 617">The student’s choice to use a chronological order as the overarching structure in the paper is purposeful in that it follows Robert’s arc from “a sensitive and caring young man that does not have much experience in the world” (4) to a man whose “time in the army has hardened him and he was no longer the innocent man that he once was” (6) to one who “decides that he wants to die as a man, not a soldier” (7). However, within the paragraphs the student makes the capable choice to sustain <i>focus</i> on a particular idea, which helps <i>shape</i> their discussion.</p> <p data-bbox="524 648 1252 928">The student purposefully develops a controlled discussion in each body paragraph. For example, although the second body paragraph focuses on a discussion of Harris, the student cues us to a detail that happens near the end of the novel when they say, “Robert sacrifices himself to save more of the innocent, which were the horses and the dog” (5) to develop the fundamental idea of that paragraph, which is Robert’s desire to protect the innocent. This strategy capably develops the unifying effect that the path to Robert’s own recovery is a non-linear process.</p> <p data-bbox="524 959 1252 1333">The controlling idea that “when someone is in the process of recovery, they will be more sensitive to what happens to others and they will do anything in their power to help other people” (4) is coherently sustained and presented. This intention is made evident in statements such as: Robert’s “main purpose in life is to be the protector of his older sister Rowena” (4), his daily visits with Harris “until he passes away” (5) and “he asks about the dog in the barn, not caring about his own wellbeing” (7). In the conclusion, the student returns to the idea that generosity and kindness are necessary for recovery with the acknowledgement that “Robert’s road to recovery was not easy, but through the kindness of others, he found a way that he could heal and cherish the value of life” (9).</p> | <p data-bbox="1304 751 1430 779">Proficient</p> <p data-bbox="1304 804 1386 863">Pf</p> |

| Scoring Criteria | Rationale | Score |
|--|--|---|
| <p>Matters of Choice (Pf)</p> <ul style="list-style-type: none"> • Diction is specific. • Syntactic structures are generally effective. • Stylistic choices contribute to the creation of a considered composition with a capable voice. | <p>The student frequently employs specific diction in phrases such as: “epitome of generosity” (4), “has become an instinctual killer” (6), “taint her innocence” (7), “he let himself be engulfed by flames” (7), and “inhumane soldiers” (8).</p> <p>The student uses a variety of syntactic structures that are generally effective, as in “Harris, like Rowena was innocent, but Robert could not protect him” (5), “He was disfigured and blinded in the fire, but now he could clearly see the beauty of life” (7), “However he kept going so that others would not experience the loss that he had” (8), and “Individuals stay alive always, whether it’s through their legacy or through someone’s memory” (9).</p> <p>Stylistic choices such as “He needed kindness in the recovery of Rowena’s death, but she was not able to offer any” (5), “people still survive in his memory” (8), and “After Robert Ross recovered from the fire, he was born anew, like a phoenix rising from the ashes” (8), contribute to a creation of a considered composition with a capable voice.</p> | <p>Proficient</p> <p>Pf</p> |

| Scoring Criteria | Rationale | Score |
|--|--|--------------------------------|
| Matters of Correctness (Pf) <ul style="list-style-type: none"> <li data-bbox="142 268 480 390">• This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. <li data-bbox="142 430 456 552">• Minor errors in complex language structures are understandable considering the circumstances. | <p>The student demonstrates competent control of correct sentence construction as in “However, when people are healing, they should be treated with compassion in their delicate situation” (4) and “When he and his men go into the crater, they experience the horrors of war, and only a handful of men survive” (6).</p> <p>Minor errors in complex language structures such as “The song served as a reminded that although he set out to protect the those who had done nothing wrong, he just killed an innocent man” (6), “The sniper was had a gun, but he did not choose to use it, and as a result his ‘act of benevolence’ had gotten him killed” (6) are understandable considering the circumstances.</p> | Proficient Pf |



English Language Arts 30–1 January 2023

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

- Permissions not granted to use this response (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 quality of

- 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

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

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

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

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

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

Excellent

E

The student’s exploration of the topic is insightful. Perceptions and/or ideas are confident and discerning. Support is precise and aptly reinforces the student’s ideas and impressions.

Proficient

Pf

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

Satisfactory

S

The student’s exploration of the topic is generalized. Perceptions and/or ideas are straightforward and relevant. Support is adequate and clarifies the student’s ideas and impressions.

Limited

L

The student’s exploration of the topic is vague. Perceptions and/or ideas are superficial and/or ambiguous. Support is imprecise and/or ineffectively related to the student’s ideas and impressions.

Poor

P

The student’s exploration of the topic is minimal. Perceptions and/or ideas are undeveloped and/or irrelevant. Support is lacking and/or unrelated to the student’s ideas and impressions.

Insufficient

INS

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

Assign insufficient when

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

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 effectiveness of

- 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 **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. |
