



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

From the January 2025 Diploma Examination

This document was primarily written for:

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

2024–2025 English Language Arts 30–1 Examples of the Standards for Students' Writing

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We would be pleased to hear from you.

Introduction

The written responses in this document are examples of English Language Arts 30–1 Diploma Examination writing that received scores of Satisfactory (S), Proficient (Pf), and Excellent (E). These sample responses are taken from the January 2025 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 2025 marking session and that anchor the selection of similar sample responses for subsequent marking sessions in 2025. 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 2025 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 2025 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 2025 English Language Arts 30–1 Diploma Examination*.

Cautions

1. The commentaries are brief.

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

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

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

The student writing in this document illustrates *just a few of the many* successful organizational and rhetorical strategies in January 2025.

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

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

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

Because these papers are illustrations only, and because they are 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 and Childcare take any possibility of plagiarism or cheating seriously. The consequences for students are grave.

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

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

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 2025 Writing Assignments

January 2025

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.

Assignment I: Personal Response to Texts

Suggested time: 45 to 60 minutes

Suggested word count range: 600 to 1200 words

STREETS

A man leaves the world
and the streets he lived on
grow a little shorter.

One more window dark
in this city, the figs on his branches
will soften for birds.

If we stand quietly enough evenings
there grows a whole company of us
standing quietly together.
Overhead loud grackles¹ are claiming their trees
and the sky which sews and sews, tirelessly sewing,
drops her purple hem.
Each thing in its time, in its place,
it would be nice to think the same about people.

Some people do. They sleep completely,
waking refreshed. Others live in two worlds,
the lost and remembered.
They sleep twice, once for the one who is gone,
once for themselves. They dream thickly,
dream double, they wake from a dream
into another one, they walk the short streets
calling out names, and then they answer.

Naomi Shihab Nye

¹ A type of large blackbird; commonly nests in small colonies

This excerpt is unavailable for electronic posting.



© Ann Weathersby, 2020

Ann Weathersby

Assignment I: 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 Naomi Shihab Nye’s poem “Streets” contemplates the nature of interactions between people and the space in which they live. In the excerpt from Sarah M. Broom’s memoir *The Yellow House*, the writer recounts a summer when she returned from college to her home in New Orleans. Ann Weathersby’s untitled photograph is taken from inside her studio.

The Assignment

What do these texts suggest to you about an individual’s construction of a sense of place? 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.

Assignment II: Critical/Analytical Response to Literary Texts

Suggested time: 1½ to 2 hours

Suggested word count range: 800 to 1600 words

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

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about an individual's longing for the comfort associated with a sense of place.

In your planning and writing, consider the following instructions.

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

Assignment II: Critical/Analytical Response to Literary Texts

Initial Planning

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

Literary Text and
Text Creator

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

Personal Reflection on Choice of Literary Text

Suggested time: 10 to 15 minutes

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

English Language Arts 30–1 January 2025

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 and Childcare](#) 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

Examples of Students' Writing with Teachers' Commentaries

English Language Arts 30–1 Assignment I: Personal Response to Texts, January 2025

Example scored Satisfactory–1 (S)

Planning:

responding to the image by Ann Weathersby.

the way I interpreted the picture was a start of a new beginning. constructing yourself to build a new beginning and a sense of place. or moving on from you past. the black curtain represents the past and darkness, it reminds one of all the times they had at this place, but also fills them with sadness that it is gone and they are forced to move on, the windows represent the feeling of being trapped, as well as freedom. even though the person in the image is trapped inside the room, it forces them to sit with their feelings and reflect on how they feel, and on the other hand it represents freedom because they long to free from the room to start their new life. the light in the image represents truth and reality, it represents the start of something new and gives individuals hope that at the end of the day, the sun will always show up eventually, which inevitably gives individuals hope.

personal text

Student Response:

It is essential for humans to have a sense of place in their life. Without a familiar place, individuals would be lost. This is because humans know they have something to rely on when times get tough, and they know that place will always be there for them. Although individuals need a place to rely on, it is also essential that humans are able to start fresh when needed to. It is essential they are able to say goodbye to the past and move onto the present with hopes and dreams to fulfill. Otherwise, people would never grow as individuals, and would never experience the feeling of excitement for new things to come, instead individuals would constantly be stuck in fear and unable to move on from their past. In the image by Ann

Weathersby, it is shown that it is essential for humans to be able to let go of their past, in order to become a stronger individual. As well as create new beginnings and a new sense of place for themselves.

In the image by Ann Weathersby, the image highlights the importance of new beginnings and starting fresh. The black curtain symbolizes the past and the memories from the past. Since the colour black represents darkness, viewers can also assume it represents sadness and the feeling of being consumed. The curtain is filled with sad memories, as well as happy memories. The figure standing in the picture is wrapped in black clothing and staring at the black curtain, unable to let go of their past and simply drowning themselves in memories in hopes that one day it will come back for them. The curtain is consuming the individual into thinking they are unable to move on, and simply making them afraid to move onto bigger things. This individual is showing the viewers that they are struggling to let go of their past, and create a new sense of place. The windows in the image represent the feeling of being trapped in your thoughts. The windows restrict the person in the image from leaving, which means they are forced to sit with their thoughts until they accept the hardship that moving on helps a person grow and become a better individual. As the windows represent the feeling of being trapped, they also represent the feeling of freedom. The individual in the photo will need to free from the room, by going out of the windows they are showing that they are not trapped in their thoughts, and they are ready to be free, while moving onto bigger and better aspects of life. The light shining on the black curtain symbolizes renewal and hope. As the light shines in on the room, the individual feels happy and hopeful because at the end of the day the sun will always come out and shine, which makes the individual realize that they are not consumed by the black clothing or trapped by the windows. Instead, they are able to move on and create a new sense of place because they were shown signs of hope. Which symbolizes that no matter what, hope will always come in times of need. The light also symbolizes renewal. As the light shines in it represents renewal for the individual showing that a new sense of place is important and helps people grow as individuals, and even though the individual is going through a tough time, renewal is shown for the individual to gain hope.

My parents divorced when I was eight years old. I was young enough that I didn't understand what divorce meant. All I knew was that they were in a big fight and I thought eventually everything would go back to normal. When time passed on, and they weren't living together or getting along I realized that was my new reality. It was hard for me at first because none of the other kids in my entire grade had divorced parents but me, and it was confusing switching from house to house. It was like I didn't know where I belonged. Eventually I started to understand what divorce meant, it was hard for me to realize this was my new reality because I couldn't fully grasp the concept of what was wrong that my parents didn't love each other, especially seeing all of my friends and classmates have parents who did. As I got used to it, and older I have realized that my parents divorce was the best decision for our family. I am lucky enough that they are on good terms, and I am able to call both of my homes a sense of place for me. I learned to let go of the anger from the past and I learned to let go of those memories. Instead, I created a new sense of place for both of my parents and continue to make new memories with them. This experience has taught me that even though my family may look different from my friends or other peers in my grade, I know my family is full of love, and I am fortunate that my parents were able to construct two places that I can call home.

In conclusion, having a sense of place is important because it gives individuals something to lean on. However, sometimes individuals need to move on from their past, and they have to have the ability of being able to create a new sense of place and area for comfort.

Example paper rationale scored Satisfactory–1 (S)

Scoring Criteria	Rationale	Score
<p>Ideas and Impressions (S)</p> <ul style="list-style-type: none"> • The student’s exploration of the topic is generalized. • Perceptions and/or ideas are straightforward and relevant. • Support is adequate and clarifies the student’s ideas and impressions. 	<p>The student begins with the straightforward idea that “It is essential for humans to have a sense of place in their life. Without a familiar place, individuals would be lost.” The student then recognizes that change is also important, since an ability “to say goodbye to the past and move onto the present with hopes and dreams to fulfill” is necessary for growth and for gaining “the feeling of excitement for new things to come.” Within the context of a focus on the construction of a sense of place, this introductory paragraph establishes a generalized exploration of the topic, culminating in the relevant idea that “it is essential for humans to be able to let go of their past, in order to become a stronger individual. As well as create new beginnings and a new sense of place for themselves.”</p> <p>This generalized exploration of the topic continues throughout the student’s analytical paragraph on the image. The straightforward assertion that the figure in the image is “unable to let go of their past and simply drowning themselves in memories” is adequately supported through the student’s evidence of the figure in black clothing and the black curtain, which, due to the student’s claim that “the colour black represents darkness,” demonstrates the type of support that clarifies the student’s ideas and impressions about the image and topic. The student’s ideas about the other elements of the visual—the windows as an opportunity to “sit with their thoughts” and the light as a symbol of “renewal and hope”—are similarly relevant perceptions.</p> <p>This straightforward idea about the gaining of hope and the guarantee of renewal is continued through the student’s personal paragraph. After their parents’ divorce, they note that “it was confusing switching from house to house. It was like I didn’t know where I belonged” and they “couldn’t fully grasp the concept of what was wrong that my parents didn’t love each other.” Eventually, the ability to reconcile these feelings is accomplished “When time passed on,” and by way of being “lucky enough that they are on good terms.”</p> <p>The conclusion reasserts the straightforward idea that “sometimes individuals need to move on from their past, and they have to have the ability of being able to create a new sense of place and area for comfort,” resulting in an exploration of the topic that remains generalized.</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Presentation (S) <ul style="list-style-type: none"> The voice created by the student is apparent. Stylistic choices are adequate and the student's creation of tone is conventional. The unifying and/or aesthetic effect is appropriately developed. 	<p>In the <i>Planning</i>, the student develops an appropriate unifying effect by clearly establishing the three phases they found evident in the image when one attempts "to build a new beginning and a sense of place": "the past and darkness," the opportunity to "reflect," and "the start of something new." This structure is repeated throughout the response. In the analytical discussion of the image, the student explores their ideas regarding these three phases using elements from the visual: the curtain as the past, the windows as an opportunity to reflect, and the light as the hope for something new. The student also appropriately connects these same three phases to their own experience: "It was hard for me at first," "As I got used to it," and "I have realized that my parents divorce was the best decision for our family." The consistency of the student's approach to their exploration by repeating the three parts of their planning in their analytical paragraph and their personal anecdote represent an appropriate unifying effect.</p> <p>The student's creation of an analytical voice is apparent when stating their controlling idea in the introduction: "Although individuals need a place to rely on, it is also essential that humans are able to start fresh when needed to." The analytical voice remains apparent through the student's discussion of the image, as seen in "the image highlights the importance of new beginnings and starting fresh" and "The light also symbolizes renewal." The student's creation of a more personal voice becomes apparent as they begin their anecdote, as in "I was young enough that I didn't understand what divorce meant" and "It was hard for me at first."</p> <p>The student establishes a conventional tone by moving their anecdote from an initially melancholic tone in "It was like I didn't know where I belonged" to a more optimistic one in "I know my family is full of love" as the student grows in understanding of the lessons found in their past struggles. The student moves back to an apparent analytical voice at the end of the response, as in "In conclusion, having a sense of place is important because it gives individuals something to lean on."</p> <p>Adequate stylistic choices are evident throughout the response, as in "This individual is showing the viewers that they are struggling to let go of their past, and create a new sense of place" and "I am lucky enough that they are on good terms, and I am able to call both of my homes a sense of place for me."</p>	<p>Satisfactory</p> <p>S</p>

English Language Arts 30–1 Assignment I: Personal Response to Texts, January 2025

Example scored Satisfactory–2 (S)

Planning:

I am doing a fictional first person short story response to the image by Ann Weathersby.

What do these texts suggest to you about an individual’s construction of a sense of place? Support your idea(s) with reference to one or more of the prompting texts presented and to your previous knowledge and/or experience.

Student Response:

Beautifully Alone

It is the beginning of summer break, and I am very excited to be back in my art studio. Typically, I will spend my time studying law at the university of Wyoming to become a lawyer like my mother has always wanted, but my real passion is painting. I bought this old studio for very cheap and my mother doesn't know about it, and this summer I am going to turn this place into my dream studio! The space is small, and the walls are like an off-white with brown dirt coloured splotches everywhere. I stand at the window and snap a picture with my camera of the studio before its makeover. I take a deep breath and go out to my car to grab the buckets of paint and haul them in. I set them down and use a crowbar to open the heavy lids, and the most beautiful baby blue paint colour is staring back at me, ready to be spread across the walls. I dip my brush in and start covering the brown splotches first, slowly but surely filling the walls with the new colour. It took most of the day to paint the walls, but I wasn't finished. My hands were aching, but I didn't care because the walls were now a beautiful blue, reassuring me that the vision I had in my head for my art studio was coming to life. Next I bring in the black floor tiles, giggling to myself as I lay all the tiles down and install them. After the paint has dried I start to drive nails through the walls envisioning

where I want all of my past painting to be put. I go back out to my car and bring in my paintings, hanging them up on the walls one by one. I set up tables creating stations in the corners for pottery, painting, and drawing. The sun is set, and it is dark now. I go to flick up the light-switch, but the light-bulb is burned out so I have to run to the store. The only place opened after 10pm on a Sunday was this convenience store that conveniently had light-bulbs. I grab the first light-bulb I see and rush back out to return to my studio, after paying of course. I bust open the packaging and get the little stepladder that has been sitting in my studio and screw in the light-bulb. When I flick the switch the entire studio lights up bright. I take a step back and look at my creation. My paintings hang in a scattered pattern across the baby blue walls, the black floor tiles glisten in the light, and every station perfectly messy with mounds of clay, fresh canvases, pencil crayons and paint ready to be used. I take out my camera and snap a picture of the after transformation. I have finally finished. I have constructed my very own place that gives me a sense of home. And then my phone started ringing. It was mother, and she wanted to video call. I attempt to decline the call but accidentally accepts. "What are you doing dear?" She says. It's too late, she has seen the canvases on the wall, I cannot lie. "I am painting at my art studio." I reply softly. Mother scoffs. "Stop this childish nonsense, go and get ahead in your law lectures." I pause for a minute to think. "No." I said. "I despise law and I am done! I quit." Mother stares at me blankly. "Then you are not my daughter," and hangs up the phone. I break down on the floor and sob. A part of me is broken, but another part of me wants to rejoice. The next morning I wake up and begin to paint the sunrise. Oranges and Pinks fill the sky, and it is Beautiful. I am an only child and my mother was all I had, but I am alone now.

1 year later my art studio is booming and gained some popularity. Apparently people have really taken a liking to my work, and my paintings especially sell. I am becoming successful doing the thing I love, but I think about my mother. We haven't spoken since our last phone call and decide I want to call her. She answers and I tell her about what has been happening, and that I would like her to come down to the studio sometime. She hesitates and tears start to fill my eyes. "I will come tomorrow, and see." she says. Joy and excitement surge through my body and I tell my mom that I am grateful before she hangs up. I get right to cleaning, making sure the place is looks as presentable as possible. The next day when mother arrives,

she enters my studio and stares. A chill goes down my spine. "You pained this?" she says. "Yes." I replied. "It is amazing." she says and continues to look around. I try my best to contain my excitement but inside I am beaming with happiness. Mother walks up to me and tells me what I never thought I would hear. "You might not be a lawyer, but you sure as hell are my daughter." The final piece of the construction of my art studio was laid, and this place has a sense of home.

Example paper rationale scored 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>In the opening lines of this generalized exploration of the topic, the narrator states that they are “very excited to be back in my art studio,” establishing it as a literal place of significance. However, the narrator continues this generalized exploration with the straightforward and relevant perception that they should be studying “to become a lawyer like my mother has always wanted, but my real passion is painting.” The tension regarding the narrator's perceived sense of place that exists between the mother's desires and the narrator's passions demonstrates ideas that are straightforward and relevant <i>in relation to the prompting text and topic</i>.</p> <p>The student then employs adequate support through a lengthy description of the renovation that occurs as the narrator attempts to construct a “dream studio” through the narrator's actions, such as “I dip my brush in and start covering the brown splotches first” and “I set up tables creating stations in the corners for pottery, painting, and drawing.” The literal construction culminates with the narrator finally arriving at the relevant perception that “I have constructed my very own place that gives me a sense of home.”</p> <p>The generalized exploration continues with the narrator's falling out with her mother and her declaration that “I despise law,” and her mother's subsequent disavowal of her as a daughter, which leads the narrator to the straightforward perception that, in this place, she is “alone now.”</p> <p>The narrator's transition over the course of the following year is adequately supported by how the narrator “gained some popularity” as an artist while continuing to think about the mother she has not spoken to “since our last phone call.” The narrator then eventually reflects on the straightforward and relevant idea that she would like her mother “to come down to the studio sometime.” The mother's arrival at the narrator's art studio provides adequate support for the idea through the acknowledgement that “‘You might not be a lawyer, but you sure as hell are my daughter.’” This final realization adequately clarifies the narrator's impression that “The final piece of the construction of my art studio was laid, and this place has a sense of home.” The narrative's explicit realization that the construction of a literal place will lack a deeper sense of significance without the ability to share it with loved ones presents a generalized exploration of the topic.</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Presentation (S) <ul style="list-style-type: none"> The voice created by the student is apparent. Stylistic choices are adequate and the student's creation of tone is conventional. The unifying and/or aesthetic effect is appropriately developed. 	<p>Within the context of a narrative about an artist constructing an art studio, the creation of the artist's voice becomes apparent in "the walls were now a beautiful blue, reassuring me that the vision I had in my head for my art studio was coming to life." The diction and syntax demonstrate stylistic choices that adequately describe the setting as a sense of place: "My paintings hang in a scattered pattern across the baby blue walls, the black floor tiles glisten in the light, and every station perfectly messy with mounds of clay, fresh canvases, pencil crayons and paint ready to be used."</p> <p>Throughout the narrative, the optimistic tone is conventional as the narrator remains hopeful about pursuing her passions despite the setbacks she faces, as in "My hands were aching, but I didn't care" and "giggling to myself as I lay all the tiles down." The narrative's adequate stylistic choice to depict the abrupt shift in the mother's move from curt "'Then you are not my daughter'" to effusive "'It is amazing'" before affirming that the narrator is once again her daughter creates a conventional tone. Stylistic choices are also adequate, as seen in "Apparently people have really taken a liking to my work, and my paintings especially sell."</p> <p>The student creates an adequately developed aesthetic effect by focusing the narrative on "this old studio" and following its transformation from a place with walls that are "an off-white with brown dirt coloured splotches everywhere" into an art studio that is "booming," with meticulously placed "canvases on the wall." Because the renovation of the studio adequately mirrors the transformation of the relationship between mother and daughter, the student also appropriately develops a unifying effect that contributes to the creation of an adequately aesthetic narrative.</p>	<p>Satisfactory</p> <p>S</p>

English Language Arts 30–1 Assignment I: Personal Response to Texts, January 2025

Example scored Proficient–1 (Pf)

Planning:

I am responding to the text "Streets"

"Each thing in its time, in its place," Time is valuable. Things will fall into place as it passes but only if we put in the work. Time will pass regardless of what we do with it, therefore it's important to use it wisely.

The construction of a sense of place comes with time and experience. The internet allows us to access many different perspectives which may deprive you of your own perception of your own reality. It is important to be able to acknowledge your perspective outside of the perspective of others. This way, you will be able to construct your own sense of understanding and a sense of belonging within your own interests and surroundings/reality and create a strong foundation to make a space of your own.

Prose form: Personal Narrative

Student Response:

Time passes regardless of our circumstances, but there are certain activities that may cause time to pass quicker. Time ticks by unknowingly as we search for a sense of belonging amidst the variety of anonymous personas the internet provides. It is a place where we can access new and old data, and allows for endless entertainment through multiple different apps available to us. At home during quarantine, I was forced to stay inside and find ways to live my life online. Everything became digital. Our schooling, shopping, and even socializing had been digitalized for our safety and convenience. The world where I *thought* I belonged no longer became accessible to me: the outside world. The places I would go to study, to eat, and

to meet friends were no longer a place for me. Instead, I turned to find a sense of belonging through the internet. A place with no sense of time and endless possibilities, not realizing the reality of where I *truly* belonged: a place of self-acceptance and achievements.

I consumed various perspectives of the world through watching individuals participate in activities I had always dreamt of doing through apps like TikTok, YouTube, and Instagram. I dreamt of skydiving, travelling with friends, and creating a space where I would be known and appreciated, not realizing I already had my place of belonging. To quench my thirst, I would scroll, and scroll, and scroll... Getting lost in time, and losing my footing in my own reality. Time had ticked from morning to night. I would be in my online class and rather than listen to the Pythagorean theorem, I would be watching an old travel vlog from a group of friends on YouTube. I neglected my needs for my wants, wasting my time on finding a shallow sense of place in a digital reality. When I was able to understand memes and online inside jokes, I felt accomplished. I felt as if I was one of cool kids who knew and understood trends. I would make my own jokes using internet references and would get laughs out of people. I was proud, forgetting that time was running out.

Tick... Tick... Tick...

My tests came along, and I didn't know what to write. Rather than mitosis I knew which influencer was dating the other influencer. When my tests result came back, my class ranking and overall grades had dropped. It was a shock to everyone around me. It was unusual. I had neglected the foundation I had initially been constructing for my place of belonging. I was one of the top students if not the first. I had disregarded the place where I belonged for a meaningless place among the millions of people on the internet. The place where I had confidence in myself, my grades, and my relationship with others. I lost time and my positioning academically, facing backlash from my teachers and parents. I was too ashamed to face the people who truly mattered, and the sense of community I had created online never truly acknowledged me. I was-- just like many others --a faceless and meaningless individual in the online reality. I was merely one of the thousands if not millions of followers in a social

media celebrity's follower list. I lost my foundations in the real world, and in the online community.

Quarantine ended, and I immediately moved to Canada from the Philippines for my dad's profession. The foundations of the places I had constructed for myself both physically and socially had crumbled. I was no longer a top student with friends and family members praising me, nor a faceless individual trying to fit in through trends and meaningless short interactions with TikTokers in the comment section. Time passed, and I had lost everything, but as if the hourglass were flipped upside down, I was granted a new opportunity to restart. No one knew me and I knew no one. I was a new person, now with a face in a crowd in my reality. I found that I adjusted to Canada slowly but surely. I made friends, participated in sports and dance, and I even travelled. I would walk through the halls and greet people left and right. Although I'm not popular, I was able to create a community, a sense of belonging. It took time to unlearn habits from quarantine. I had initially struggled to interact with people since everything had been online. I was awkward and wasn't sure how to hold a conversation. I also found it difficult to catch up with my peers at school all the while trying to make friends, given that I hadn't listened to any of my online classes. Though this time, I had known and acknowledged the time I possessed to rebuild my foundation. I cautiously allowed myself to spend time on meaningful things, and as time passed naturally, I attempted at creating a new space for myself for the second time. Gradually, everything fell into place. From an awkward grade 10 student, I became a proud grade 12 student. Although I'm not the smartest, nor the most popular, I found a place where I could come back to. I have good friends, sports and hobbies to indulge in, and grades which I strongly fight for, giving me purpose as I try to achieve things in life. Through time and experience, I allowed myself to construct a place in Canada. A place where I can be proud and accepted by myself.

I revisited the internet slowly but surely. I approached it with the acknowledgement of my past mistakes, disregarding my values and wasting my time. As time passed in my world, time also passed online. I was behind on trends and no longer understood inside jokes, but I

was okay with it. I carefully transitioned into the new online reality without disregarding my truth and values. Through the access of both worlds, I was able to further learn about myself and my interests. The internet can be a beautiful tool to learn and to understand new ideas, but time will always pass quicker compared to the world outside. I no longer seek a place among an endless and faceless crowd. Instead, I stay back and observe the internet as I remain conscious of the time, although I still find it difficult to fully refrain from falling into online trends and immersing myself in a different world. To combat the bad habits, I use the internet as a motivation. I use the concepts and ideas I am interested in online as a way to push myself in the real world. I push, and push, and push... And by the time I look back at the clock, I have accomplished so much more in a shorter period of time. I still dream of many things. I desire to hang a picture of my travel to Japan in the living room. I desire to proudly show off my University acceptance letter and my bachelor's diploma. I desire to make it medical school and save lives. I have many desires for achievements I wish to use proudly as decoration in the place I have constructed for myself. A place where I belong and can show of my achievements with pride. All of which come with time. I live and learn. Time shall pass, and I shall experience. I shall use everything I have achieved through the ticking of the clock and my faults in life as the cement to strengthen the foundation of my place in this world.

Example paper rationale scored Proficient–1 (Pf)

Scoring Criteria	Rationale	Score
Ideas and Impressions (Pf) <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>Through personal narrative, the student purposefully explores their conflicting experiences constructing a sense of place, digitally and socially, in pursuit of meaning and belonging. A thoughtful perception, prompted by the poem, is identified in the <i>Planning</i>: "Time is valuable. Things will fall into place as it passes but only if we put in the work." This considered idea is woven into the student's examination of the impact of their previous choices on their sense of belonging and satisfaction. The student's initial construction of a sense of place is purposefully explored in the response as both literal and figurative: a location like school, Canada, or the Philippines; and a feeling of belonging and acceptance, among the influencers on the Internet.</p> <p>The purposeful exploration of the relationship between physical location and social standing as a multifaceted concept of place is strengthened through the specific support that the "outside world" was simply "The places I would go to study, to eat, and to meet friends." The considered idea that the student foolishly traded their academic standing to become a "meaningless individual in the online reality" is strengthened by specific support such as "I would be in my online class and rather than listen to the Pythagorean theorem, I would be watching an old travel vlog from a group of friends on YouTube" and "Rather than mitosis I knew which influencer was dating the other influencer."</p> <p>Initially losing their sense of self in quarantine, the student presents considered perceptions of the allure of the Internet by reflecting on their belief that it was "the reality of where I <i>truly</i> belonged: a place of self-acceptance and achievements." The student purposefully explores their digital persona's lack of value as "the sense of community I had created online never truly acknowledged me," which leads into a thoughtful idea that the move "to Canada from the Philippines" is "a new opportunity to restart." The student continues that purposeful exploration through the successful, though imperfect and "awkward," attempts to start anew. Prompted by the reflection on their experiences, the student arrives at the considered idea that their new relationship to the Internet as "a beautiful tool" that helps foster their "motivation" instead of forming their sense of place.</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Presentation (Pf) <ul style="list-style-type: none"> The student's exploration of the topic is purposeful. Perceptions and/or ideas are thoughtful and considered. Support is specific and strengthens the student's ideas and impressions. 	<p>The student capably develops a unifying effect as a layered examination of place: as a product of "time and experience"; as a physical location; as opportunities for belonging or approval through "memes and online inside jokes"; as academic standing; as a stand-in for self acceptance; and as plans for the future. The student creates a capably developed aesthetic and unifying effect through the motif of time as in "I cautiously allowed myself to spend time on meaningful things, and as time passed naturally, I attempted at creating a new space for myself for the second time" as well as through a separate motif around construction. The stylistic choices around building a literal and figurative sense of place are specific, as in the progression from a "neglected" foundation which "crumbled" to being offered an opportunity to "rebuild" their place in the world. The final sentence solidifies the capably developed unifying effect as it unites the motifs of "ticking" time and constructing a "foundation."</p> <p>The student maintains a distinct contemplative voice throughout the response. The use of past tense through most of the response contributes to a distinctly stable and mature voice as in "At home during quarantine, I was forced to stay inside and find ways to live my life online" and "I neglected my needs for my wants, wasting my time on finding a shallow sense of place in a digital reality." The student's stylistic choices in their acceptance of the consequences of their actions fosters a competent tone as in "I lost time and my positioning academically, facing backlash from my teachers and parents."</p> <p>In closing, the student competently shifts to present tense enhancing their tone as older, wiser, and more learned: "I no longer seek a place among an endless and faceless crowd." The final optimistic declaratives and the anaphoric use of "I shall," in light of the student's new learning, indicate specific stylistic choice to enhance tone.</p> <p>The student employs a range of specific figurative and rhetorical stylistic choices including repetition and polysyndeton as in "I would scroll, and scroll, and scroll" and "I push, and push, and push," and parallel structure in "Time shall pass, and I shall experience."</p>	<p>Proficient</p> <p>Pf</p>

English Language Arts 30–1 Assignment I: Personal Response to Texts, January 2025

Example scored Proficient–2 (Pf)

Planning:

- I'm responding to The Yellow House
- The idea that an individual can bind themselves to the ideas of a place
- The idea that our narrator feels like a different person in New Orleans, the idea that she can define herself to its mythos, and the cost of defining oneself to that place
- analytical

Introduction

- Hook: What does it mean to construct a sense of place and define yourself by it.
- evidence to go over: The difference between Sarah and Monique and the meaning behind it, the idea of "New Orleans" and the difference between the French Quarter and New Orleans East, how her photographs constructs an idea of place and how the lack of photos of New Orleans East reinforces her idealized construction of New Orleans, how she still defines New Orleans East as a place but an outside thing orbiting the epicenter that is the French Quarter, how she defines herself to the mythos and ideas an individual constructs about New Orleans "acting as a cipher, transfiguring...", and how it may cost her defining herself from the place where you are from.
- Thesis: An individual's construction of a place is the creation of ideas and mythos of that region built up on the findings one sees within it and defining oneself by a city is to define oneself to one's own view of said place.
- Body Paragraph 1: cover the ideas presented by the text on how a person constructs a sense of place for themselves by first defining a place and how that is done

- Body Paragraph 2: cover how one area are not all "the same place" emphasize the difference between New Orleans East and the French Quarter
- Body Paragraph 3: Introduce how ones constructed idea of place affects one personally referencing the main character's ideas of a second self and defining herself by the ideas constructed about New Orleans

Student Response:

Creation of a Sense of Place and its Affects

What does it mean for an individual to create a sense of place? How does an individual create ideas of an area so popular it begins to become common fact? Further, what happens when one defines them-self to a city which has had its identity created by another. *The Yellow House*, a memoir by Sarah M. Broom presents these ideas through her trip home to New Orleans over the summer, after her first year at college. Sarah proposes that New Orleans' identity is constructed by those within it, emphasizing how even though a place may be part of New Orleans it is not what New Orleans is and represents. Moreover, *The Yellow House* illustrates the notion that a sense of place affects one's own sense of self and may construct ones' own sense of being. Overall, Sarah Broom presents the idea that an individual's construction of a sense of place is the creation of ideas and myths about that region built upon the discoveries one finds within it, and defining oneself by such a place is to define oneself to ones own views and ideas of said area.

This formation of a sense of place is illustrated within *The Yellow House* by Sarah's photography, early within the excerpt we see mentions of her camera from D-Y who hopes to see photos of New Orleans to better know and understand Sarah. These sessions of photography begin to take place during her lunch breaks working at CC's Coffee House in the French Quarter of New Orleans, where she will go out and wander the streets with her camera. Here she takes photos of men "playing horns along the Mississippi", men "twirling

and dancing... on Canal Street", "random street signs; and a crooked lamp in front of St. Mary's Catholic Church." These photos represent the ideas of New Orleans, the sense of place one immediately thinks of upon mention of the city of jazz; the photos, mythos, and ideas of New Orleans characterizes it in a way that which one can relate to its ideals. D-Y references this idea within his letter to Sarah where he believes the photos "might allow [him] to get to know [her] better" emphasizing how the characteristics of one's home rubs off onto oneself.

However, the French Quarter is not the only area within New Orleans, later within the excerpt Sarah mentions that she "took no photos of New Orleans East, whose landscape I told myself was not what D-Y had imagined when he asked to see "New Orleans"." Sarah acknowledges the personification of New Orleans within this quotation referring to it as "who", however she believes it's not the New Orleans D-Y imagines when he asked for photos, but instead a complete lack of the sense of place presented within the French Quarter. Stating that there was "No iconic streetlamps... no street musicians... no streetcars running, no joggers... [and] few restaurants." The sense of place constructed within Sarah's photos is not present within New Orleans East, however she continues by saying "none of those details made New Orleans East any less of a place." While it is still New Orleans it has created a separate identity and sense of place from the bigger idea that it represents; Sarah refers to the City of New Orleans as an atom, with "the French Quarter as its nucleus and then all else." The idea that even within New Orleans constructed identity there are smaller identities within it emphasizes the power an individual's construction has upon the sense of place.

The power of an ones' ability to construct a sense of place climaxes in the way that sense of place can affect ones' own sense of self. Early within the excerpt Sarah mentions that "When [she's] in New Orleans... I feel like Monique. At UNT, I was Sarah." This idea of a second-self bound within the city proposes the belief that the sense of place constructed by individuals further impacts an individuals' own sense of identity. "The names allowed [Sarah] to split in two, in a way," this concept is further clarified in the ending portions of the excerpt

in which Sarah mentions the ways in which she defines herself to the city of "New Orleans: I can cook and hold my liquor because... I love jazz because..." defining herself to the mythology of the city allowing it "to do what it does best: act as a cipher, transfiguring into whatever I needed it to be." The transfiguration of New Orleans is Sarah's culmination of all ideas presented throughout this excerpt, by referring to the idea that the sense of place is malleable Sarah reinforces the power of an individual's ability to construct this sense of place and the ways one can use it to find better understanding within oneself and others.

Overall, *The Yellow House* by Sarah M. Broom proposes that an individual's construction of a sense of place is that to personify and characterize based off of one's experience and prior knowledge. However, Sarah expands upon this idea by emphasizing that even within these identities there are smaller ones still are created by the human ability to perceive the personality even within the inanimate. Culminating together at the end of the excerpt Sarah finishes with the idea that the identities placed upon areas and cities reflect upon one's own sense of self helping to define who we are.

Example paper rationale scored Proficient–2 (Pf)

Scoring Criteria	Rationale	Score
Ideas and Impressions (Pf) <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>In the <i>Planning</i>, the student frames their exploration of the topic with purposeful considerations about how Sarah's "photographs constructs an idea of place and how the lack of photos of New Orleans East reinforces her idealized construction of New Orleans." This plan then leads to the perception that "she still defines New Orleans East as a place but as an outside thing orbiting the epicenter that is the French Quarter."</p> <p>This initial planning is carried into the introduction through the thoughtful and considered perception that "Sarah proposes that New Orleans' identity is constructed by those within it, emphasizing how even though a place may be part of New Orleans it is not what New Orleans is and represents." Also in the <i>Planning</i>, the student explores the internalization of a sense of place by considering "how she defines herself to the mythos" and, eventually, about the "cost" of "defining herself from the place where you are from." The student then purposefully carries this exploration into their thesis through the considered perception that "an individual's construction of a sense of place is the creation of ideas and myths about that region built upon the discoveries one finds within it, and defining oneself by such a place is to define oneself to one's own views and ideas of said area." The student then presents the considered idea that D-Y's letter to Sarah "where he believes the photos 'might allow [him] to get to know [her] better'" reveals "how the characteristics of one's home rubs off onto oneself," which sets up the purposeful exploration of the connection between place and self that continues in the next paragraph.</p> <p>The student's thoughtful perception that Sarah constructs a sense of New Orleans that "characterizes it in a way that which one can relate to its ideals" is supported with the specific quotations "she takes photos of men 'playing horns along the Mississippi', men 'twirling and dancing... on Canal Street', 'random street signs; and a crooked lamp in front of St. Mary's Catholic Church.'" Additionally, the student employs the specific quotation that Sarah uses New Orleans "to do what it does best: act as a cipher, transfiguring into whatever I needed it to be" to strengthen their claims that "sense of place is malleable" and that "an individual's ability to construct this sense of place" allows them to better understand themselves.</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Presentation (Pf) <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>By choosing to craft an analytical response to the prose excerpt, the student uses a distinct critical voice in sentences such as in "<i>The Yellow House</i> illustrates the notion that a sense of place affects one's own sense of self and may construct one's own sense of being." The student also employs specific stylistic choices such as through the diction of "personification," "malleable," and "culmination." The syntax in sentences such as "These photos represent the ideas of New Orleans, the sense of place one immediately thinks of upon mention of the city of jazz; the photos, mythos, and ideas of New Orleans characterizes it in a way that which one can relate to its ideals" further illustrates the student's specific stylistic choices.</p> <p>The competent analytic tone is also present in the specific uses of formal writing conventions such as through the integrated and ellipted quotations used in parallel structure in "there was 'No iconic streetlamps...no street musicians...no streetcars running, no joggers ... [and] few restaurants.'" When markers consider the <i>complexity of the response in term of its context and length</i>, any issues with the correctness of language and expression—such as in the usage and syntax in "Sarah expands upon this idea by emphasizing that even within these identities there are smaller ones still are created by the human ability to perceive the personality even within the inanimate"—do not significantly detract from the aesthetic effect being capably developed.</p> <p>The unifying effect is also capably developed as the planning lays out the arrangement of the argument through paragraphs that maintain a tight focus on a portion of the main idea. The student plans for the first body paragraph to revolve around "how a person constructs a sense of place for themselves," whereas the second body paragraph covers how New Orleans "has created a separate identity and sense of place from the bigger idea that it represents" and begins the discussion of how that sense of place is reflected in Sarah's sense of self. The final body paragraph capably concludes the idea by "referencing the main character's ideas of a second self" and how "the second-self bound within the city proposes the belief that the sense of place constructed by individuals further impacts an individuals' own sense of identity."</p>	<p>Proficient</p> <p>Pf</p>

English Language Arts 30–1 Assignment I: Personal Response to Texts, January 2025

Example scored Excellent–1 (E)

Planning:

- *The Yellow House* by Sarah M. Broom
- My response is a critical analysis of Sarah's establishment of identity upon the location of New Orleans.
- The obsession or over-construction or reliance on one's perception of a location as a conveyor of identity results in a loss of sense of self and freedom, creates unrealistic expectations for real life, as well as dissatisfaction and obsession with perfect moments and stereotypical joys rather than the truths of genuine experience. It addresses the idea of one's construction of a sense of place on the basis of identity and false perception.
- Critical/analytical.

Student Response:

Fragmentation of Reality

It is a fundamental aspect of human nature to seek the positive aspects of a situation in order to cope with the oftentimes harsher realities of one's existence. Although it is a generally accepted truth that all individuals either seek or claim psychological, emotional, or physical ownership over certain places as "homes", the concept of "home" is not always reflected with all-encompassing pride and acceptance. Oftentimes, individuals wield the freedom of choice, paring away at the jagged, unsightly edges of their realities to form a smooth, altered version of the original truths that is easier to accept, take pride in, and present to society without a lingering sense of shame or disappointment. However, despite this alteration of one's perception, one's reality remains unchanged; this fragmentation of the initially whole sense of self creates an uncomfortable disparity between reality and its modifications, acting as the harbinger of negative, unintended consequences, such as a false

understanding of reality, an obsession with idealized moments, and a general sense of dissatisfaction in genuine, everyday life. The concept of loss of identity, freedom, and reality as a product of obsession and over-construction of an individual's sense of place or identification with a location is reflected in the excerpt from Sarah M. Broom's memoir, *The Yellow House* through her contrast between New Orleans East and the French Quarter, her perceived versus presented reality in New Orleans, and the subsequent impacts of presenting herself in a specific manner in relation to her location and altered concept of "home".

Oftentimes, an individual's identification with a certain location as well as their perception of self is impacted or altered by their connection to a more novel, alluring setting. In this particular excerpt, Sarah contrasts her experience in New Orleans East with her new reality as a service industry worker in the French Quarter. Sarah, the narrator, adopts a somewhat shameful or disapproving tone towards her home and life in the East, marginalizing its presence throughout the excerpt and occasionally casting it in a negative light in order to uplift life in the French Quarter. The bias is not covert; rather it is intentional, used as a justification for her establishment of identity on the basis of her experience in the seemingly tasteful, unique, and interesting French Quarter. Ironically, when her friend asks to see her "view of New Orleans" in order to better know and understand her, Sarah admits to drawing anecdotes and moments only from her work experience, away from her lacklustre home life. This moment signifies the beginning of her establishment of identity on a precariously carved segment from her true, larger reality. Despite the ever-existing presence of the East and her home therein, the excerpt mentions this aspect of her reality increasingly less as the story progresses. Rather, she begins to focus on the appeal of her newer aspect of reality, refusing to photograph her experience in the East and justifying her bias through the prevalent reputations of both locations. She contrasts the environments through the quotation "walkers here [in East New Orleans] did not stroll. They walked out of necessity". Furthermore, she centres the French Quarter, branding it as the "nucleus" of New Orleans; through this, her dedication to minimizing her identification with the East and drawing attention to her magnified association with the French Quarter is emphasized. Sarah's inclination to establish her experiences in the seemingly more acceptable quadrant of her hometown as a foundational aspect of self despite her reality of living and having grown up in the East

highlights the idea that obsession or over-construction of a sense of place can result in the fragmentation or loss of one's identity or reality in favour of a more acceptable or desirable adaptation.

Although it is human nature to seek out the positive aspects of a situation, obsession with positive instances and disassociation from negative aspects may result in a sense of disillusionment and create a fabricated, ignorant reality, bringing forth an eventual build-up of dissatisfaction and an obsession with how one is perceived. If an individual chooses to construct a sense of place on a foundation of small, perfected moments and an absence of grander, true realities to appeal to the perceptions of others, they may find themselves facing the consequences. One example of this is seen in Sarah's realization that she had defined herself "almost exclusively by a mythology". In defining herself primarily by fabricated or scripted instances, one experiences a subsequent loss of identity, neglecting significant, perhaps unappealing, contributing factors to their senses of self in favour of the lustrous minority. Furthermore, she highlights her view of the preformative liveliness of the French Quarter as an "escape" from her home in the East, acknowledging her awareness of the superficial nature of the location upon which she places such high regard, but also furthering the concept of escaping from one aspect of self in favour of a superior alternative and giving up parts of oneself in the process. Moreover, an important symbol of her selective depiction of self and sacrifice of less appealing aspects in order to identify with the invented concept of a specific location is seen through her camera and choice photography. Although she has the choice to take pictures of whatever she may choose, she chooses exclusively to photograph picturesque moments in the French Quarter that identify with her invented concept and significance of the location, such as a man playing a horn, or a juggler. She claims that "these signs and symbols were taken back to Texas with me as representations of the place from where I had come."; although they do technically exemplify her New Orleans experience, they are once again transfixed only on the moments that identify with the sense of that place which she had invented. She admits directly to not having photographed the East at all, claiming that her friends were not imagining the East's landscape as the embodiment of New Orleans. Therefore, Sarah utilizes the pre-established cliché of New Orleans in order to reinforce the perceptions of others upon her experience.

Briefly, Sarah highlights the negative consequences of this invented, rose-tinted perception of her reality and definition of self, harbouring heavily on the place from where she comes. She mentions the "psychic cost" of this choice to identify so deeply with one's hometown, establishing oneself upon a series of pleasant and presentable moments while neglecting the often less appealing truths and realities. This "cost" refers to the unintentional loss of self amidst the obsessive selection of hand-picked positive moments to create a reality inconsistent with one's true existence. This loss of self and sense of disillusionment amidst solely specific, positive moments leads to the hiding of deeper truths. This disparity between reality and imagination often breeds dissatisfaction and a feeling of imprisonment within realistic, sometimes negative existence. Sarah reflects this idea through the metaphorical freedom projected by her unruly, unrestricted hair, which she claims projects a freedom "I [she] did not feel". This emphasizes the lack of freedom associated with one's fabricated reality in association with a place, and the subsequent search for another outlet to exercise the human need for freedom and self-expression.

Through Sarah's memoir, it can be understood that the over-construction or reliance on one's perception of a location as a conveyor of identity results in a loss of sense of self and freedom, creates unrealistic expectations for real life, as well as dissatisfaction and obsession with perfect moments and stereotypical joys rather than the truths of genuine experience.

Example paper rationale scored 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>In the <i>Planning</i>, the student establishes the confident and discerning idea that for Sarah “The obsession or over-construction or reliance on one’s perception of a location as a conveyor of identity results in a loss of sense of self and freedom, creates unrealistic expectations for real life, as well as dissatisfaction and obsession with perfect moments and stereotypical joys rather than the truths of genuine experience.” This idea is developed into an insightful exploration of the topic as the student focuses on the “contrast between New Orleans East and the French Quarter, her perceived versus presented reality in New Orleans, and the subsequent impacts of presenting herself in a specific manner in relation to her location and altered concept of ‘home.’”</p> <p>In the first body paragraph, the student develops the discerning perception that “an individual’s identification with a certain location as well as their perception of self is impacted or altered by their connection to a more novel, alluring setting” by pointing out that Sarah “adopts a shameful or disapproving tone towards her home and life in the East,” a stance that is “used as a justification for her establishment of identity on the basis of her experience in the seemingly tasteful, unique, and interesting French Quarter.” Precise support such as “She contrasts the environments through the quotation ‘walkers here [in East New Orleans] did not stroll. They walked out of necessity’” aptly reinforces the student’s ideas.</p> <p>The student’s second body paragraph insightfully explores and precisely supports “Sarah’s realization that she had defined herself ‘almost exclusively by a mythology’” by employing the “liveliness of the French Quarter as an ‘escape’ from her home in the East.” Noting that Sarah’s decision to only photograph the French Quarter is “an important symbol of her selective depiction of self and sacrifice of less appealing aspects in order to identify with the invented concept of a specific location” is evidence of the student’s discerning perception, which is aptly reinforced by the quotation “‘these signs and symbols were taken back to Texas with me as representations of the place from where I had come.’”</p> <p>Finally, the student notes that “Sarah highlights the negative consequences of this invented, rose-tinted perception of her reality and definition of self.” The “‘psychic cost’” of Sarah’s defining herself by ignoring East New Orleans in favour of the French Quarter is linked by the student to the precise support of “the metaphorical freedom projected by her unruly, unrestricted hair.”</p> <p>In their conclusion, the student’s confident perception that “reliance on one’s perception of a location as a conveyor of identity results in a loss of sense of self and freedom” is representative of an insightful exploration of the topic in relation to the prompting text.</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 unifying effect of the student's response is established in the statement that "Although it is a generally accepted truth that all individuals either seek or claim psychological, emotional, or physical ownership over certain places as 'homes', the concept of 'home' is not always reflected with all-encompassing pride and acceptance." This abstract concept is skillfully developed by the student, first by examining how Sarah is "minimizing her identification with the East and drawing attention to her magnified association with the French Quarter," then by explaining how "Sarah utilizes the pre-established cliché of New Orleans in order to reinforce the perceptions of others upon her experience," and finally by emphasizing the "unintentional loss of self amidst the obsessive selection of hand-picked positive moments to create a reality inconsistent with one's true existence."</p> <p>The consistent "Critical/analytical" voice created by the student is convincing in linking text and topic, as in "Ironically, when her friend asks to see her 'view of New Orleans' in order to better know and understand her, Sarah admits to drawing anecdotes and moments only from her work experience, away from her lacklustre home life" and "Although she has the choice to take pictures of whatever she may choose, she chooses exclusively to photograph picturesque moments in the French Quarter that identify with her invented concept and significance of the location, such as a man playing a horn, or a juggler."</p> <p>Stylistic choices in both syntax and diction are precise, exemplified in "Oftentimes, individuals wield the freedom of choice, paring away at the jagged, unsightly edges of their realities to form a smooth, altered version of the original truths that is easier to accept, take pride in, and present to society without a lingering sense of shame or disappointment." These precise stylistic choices contribute to a formal analytic tone that is adeptly maintained throughout the response, as in "Despite the ever-existing presence of the East and her home therein, the excerpt mentions this aspect of her reality increasingly less as the story progresses" and "If an individual chooses to construct a sense of place on a foundation of small, perfected moments and absence of grander, true realities to appeal to the perception of others, they may find themselves facing the consequences."</p>	<p>Excellent</p> <p>E</p>

English Language Arts 30–1 Assignment I: Personal Response to Texts, January 2025

Example scored Excellent–2 (E)

Planning:

Streets by Naomi Shihab Nye

Discuss the main points theme of the text, in how a deep personal connection with people allows one to construct a sense of place

Address the points of connection and the feeling of emptiness or loneliness at their absence

Prose: Personal short story form

Student Response:

The door swings open again, a few slivers of cold air finally seeping into the warming, humid house. Another group of distant relatives files in, greeted by loud hellos, slaps on the back, or bone-crushing embraces. Entranced in a sort of rhythm, these cousins begin to make their rounds around the room, talking in short bursts to any and every single person they recognize, filling the whole room in one by one, on all their triumphs over the past year. I attempt to listen in on their conversations, but from the couch, a combination of their distance, my lack of fluency in Mandarin, and their regional accents, make their conversations nearly impossible to decipher. I snap out of such a trance at the call of my father, as he yells at me in his terrifying but loving way to come aid him in preparing dinner. As I rise and walk through the house, the foreign sounds of my cousins laughing at Chinese cartoons I cannot understand fill the house, and the sights of my Aunties and Uncles playing Mahjong at such a speed I could never even fathom unfold in front of me. As I work farther and farther through, the heat seems to rise even more, and as I struggle my way past more relatives, they bombard me with questions, mainly about schooling, but also about my missing companion for the night, my older brother. "How is his university" they ask, or "Has he found a girlfriend in that new big city yet?" they yell out at me. As I try my best to answer

and field every question thrown at me with a polite smile the heat keeps increasing making it hard to breathe, the walls seem to look different, and they begin pushing in on me.

My brother and I are not, 'traditional' Chinese. With him moving from China at the young age of one, and me being born and raised in Canada, we are not like our other relatives in the fact that we do not display the ideals of a true 'Chinese' person. This is through the fact that we cannot speak Chinese at the speed of such our 5-year-old cousin, nor with such an accent that brings familiarity of the dialect. We cannot memorize ancient poems off the top of our heads, or recount every single article of cultural clothing made to be worn on specific days, or what celebrations for which deity lie in which month on the Lunar Calendar. This has however, never been a problem. We have been raised Chinese-Canadian, a mix of both, with an ability to understand both cultures but show true appreciation to our origins. During Chinese New Year however, things would be different. With every relative coming over, whether those from China, or those that had just moved into North America, we were bombarded every year with our 'true' culture, with every aspect of Chinese culture my parents had wish I had learned, wish I had understood. An array of cultural dishes, dances, and songs, it is something a Chinese-Canadian boy like myself never understood, never appreciated, but for that I had my brother, to help me translate, or to be with when the tipsy Aunties and Uncles got confusing. This year however, is different. He is gone, in the foreign land of Vancouver to explore his studies and for his university education, and for me, the walls continue to close.

The flame just barely whisks by my face. My dad yells to be more careful, and in an instant, I snap back to my task. I stare down at the pan in my hands as I try to figure out what to do next with this dish. Turn the heat down? Or maybe it's up? Perhaps I am done with this all together. In the past my brother had been here to help out with it, In the past this environment had felt so easy, this heat did not cause my lungs to close. Since I was young I had always despised cooking, despised having to cater to everyone for these gatherings, but before it felt easier. Despite all the foreign words and food it felt like I had a belonging at

such a gathering, that this was my place, an area where I could fit in and belong. As I toss the contents of this pan up and down however, I feel the heat of the pan, the heat of the room, something so enveloping and overwhelming that I feel like it could melt my skin right off.

"Its just four years, and he will be back in summers" my mom had said, in an effort to comfort my poorly concealed sadness. How then, has it already felt like five? I think back to all the other New Years parties, to all the other times he was able to teach me Mahjong, or to teach me an old Chinese card trick or tell me a weird joke. We had navigated it together, and together we made things more manageable, made these parties continue to feel like home. He made this a place where I felt like I could be comfortable and belong. He is now pursuing great things, but in his absence, where does that leave me?

I turn the knob all the way to the left to turn the stove off. Once plated the dish does not look completely inedible, but according to my Uncle I had surely put too much or too little of something. We sit down to eat, the long row of dishes piling up all around the table. For the first time since I was born, I sit next to my cousins on my mothers side, and no one else. We eat, we talk, and we laugh, and this year more than ever, I no longer feel apart of that 'we'. I feel like my sense of place, of belonging is taken, like it is gone, like it is now hundreds of kilometres away, in a new city, living a brand-new life.

Example paper rationale scored 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>The student's insightful exploration of the topic centres around their struggle with the paradox regarding their own sense of place; the paradox that an actual place can be at once familiar and, simultaneously, strange. Beginning in medias res with "The door swings open again," the student confidently presents the perception of the narrator feeling isolated in a crowd of combined cultures during a family gathering. The insightful exploration immediately establishes the paradox inherent in this physical place by contrasting the familiarity of "loud hellos, slaps on the back, or bone-crushing embraces" with the discomfort of "conversations nearly impossible to decipher." The discerning perception of the rising discomfort—paralleled by the precise support of the "warming, humid house" wherein the "heat seems to rise even more"—leads to the narrator's fluctuating subjective experience of the physical gathering. The insightful exploration then shifts to address confident perceptions of the relationship between the narrator and his brother, establishing the strength of their bond in that "we are not like our other relatives" and aptly supporting the assertion through their mutual inability to "memorize ancient poems" or name "which deity lie in which month on the Lunar Calendar." This perceptive idea around the paradox of place is continued through the brother's absence in "He is gone, in the foreign land of Vancouver to explore his studies and for his university education, and for me, the walls continue to close," which is precisely supported by the multifaceted connotations of "foreign land" —Vancouver being a place that is simultaneously foreign and not foreign. Eventually, the student continues their insightful exploration with the realization that their sense of place involves overlapping communities. The confident perception is that, in a group with their cousins, the narrator is involved in a community wherein "We eat, we talk, and we laugh" while simultaneously realizing that the narrator "no longer feel apart of that 'we.'" By wrestling with this paradox in a way that synthesizes a new understanding of their sense of place in the world, the student ends the insightful exploration with the discerning idea that "I feel like my sense of place, of belonging is taken, like it is gone, like it is now hundreds of kilometres away, in a new city, living a brand-new life."</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>In this response, the student skillfully develops both a unifying and aesthetic effect that are interwoven with the ideas that the student has chosen to explore. At the outset of the narrative, the student establishes a clear aesthetic effect by introducing the motif of thermal imagery that they skillfully carry through the response. The first sentence establishes the initial physical warmth in "The warming, humid house," whereas the narrator's mounting unease is skillfully developed and paralleled by the rising temperature in "The flame just barely whisks by my face" and "I feel like it could melt my skin right off." The narrator's internal state further reflects the external scene through a voice that is, at the start, convincingly anxious as in "my lack of fluency in Mandarin, and their regional accents, make their conversations nearly impossible to decipher" and "the foreign sounds of my cousins laughing at Chinese cartoons I cannot understand." That voice remains convincing when it shifts to moments of reflection as in "we were bombarded every year with our 'true' culture, with every aspect of Chinese culture my parents had wish I had learned, wish I had understood."</p> <p>The unifying effect that contrasts the exterior circumstances with the narrator's interior realities is skillfully developed as it climactically synthesizes the two by linking the internal reflections with the external imagery in the narrator's recognition that "In the past my brother had been here to help out with it, In the past this environment had felt so easy, this heat did not cause my lungs to close."</p> <p>The stylistic choices are precise as the student balances multiple syntactical strategies including repetition, subordination, coordination, parallel, and balanced structures: "As I work farther and farther through, the heat seems to rise even more, and as I struggle my way past more relatives, they bombard me with questions, mainly about schooling, but also about my missing companion for the night, my older brother." These precise stylistic choices also create an adept tone such as in the way that the student's use of anadiplosis in the repetition of "together" helps to establish a sombre tone in "We had navigated it together, and together we made things more manageable, made these parties continue to feel like home."</p>	<p>Excellent</p> <p>E</p>

English Language Arts 30–1 Assignment II: Critical/Analytical Response to Literary Texts, January 2025

Example scored Satisfactory (S)

Title and Text Creator:

"The Paper Menagerie" written by Ken Liu

Planning:

The protagonist, Jack, seeks to be comfortable with the sense of having a place to fit in society.

Additional planning:

- Conflict: Jack encounters another individual who shifts his perspective on his mother's culture he grew up with.
- Reaction: Jack disconnects himself from his mother's culture.
- Outcome: Jack reflects maturely and reconciles with his mother's culture after her death.

Student Response:

The Power of Perception

A young girl named, Coraline, moves to a new neighbourhood with no one to talk to because her parents barely have time to give her. After a fight with her parents, she makes a wish that they would disappear. She finds out a door that leads to another dimension where her reality is reversed, and she finally finds a place that she can call home. The more time she spends on the other side, leaving her reality behind, the more things get weirder. It turns out that her fake mother is an evil witch who ends up trapping her with an attempt to make her permanently stay in a world she is not fit to belong because she is a real person pretending to live a fake life. In the short story, "The Paper Menagerie", written by Ken Liu, the protagonist, Jack, struggles to find his place with the standards society has for him. He goes through discrimination at an early age by the American society questioning his appearance as

a child due to his mixed race. He experiences bullying from his peers at school which causes him to despise a part of him as Chinese. Throughout the years, he does his best to feel the comfort of having a place in the Americanized society by disregarding his Chinese culture. However, two years after his mother's death, he reconnects with his culture and learns to embrace it again like he used to as a kid before encountering the cruelty of the world. When an individual goes through the struggle to seek comfort in finding the sense of place in a society, they respond by detaching themselves from their origin to let go of the burden that is holding them back from finding a place. However, if the individual gains a deep understanding of their own purpose, it leads to the acceptance and reconnection to their origin. Ultimately, embracing the place that had been ready for them in the first place to be comfortable in.

A shift in the perspective of one's culture leads to questioning one's own identity and place in another different society. For instance, when Jack's family moves into a new neighbourhood, two women come over to give them a warm welcome into the community. However, they give an insincere welcome as all they do is comment about what Jack's family is made up of and how Jack's face looks "incomplete" and like a monster. This criticism clearly indicates that Jack has no place in the American society of being born to a mixed race family. Furthermore, a neighbourhood kid named, Mark, hangs out with Jack while bringing his new toy from Star Wars. The author introduces a form of allusion because the Star Wars reference is used to portray that Mark grew up in an American-like society as he compares his toy from Jack's that is made out of wrapping paper and proceeds to call it, "trash". The harsh disapproval from Mark emphasizes that Jack's diverse culture is not accepted and does not make Jack feel comfortable in society. Moreover, when Mark states out loud that Jack's paper tiger animal, Laohu, is not a real toy, Jack suddenly admits that he has never seen Laohu as trash before. This subtle shift in Jack's view of his paper animals signifies Jack start questioning his Chinese culture and wondering why he does not feel belonged in the new neighbourhood he is in. The change in an individual's perspective of their own culture causes them to start doubting the values of their culture.

Searching for a place to fit in a society that practices a different way of living leads to the detachment of one's culture and values in order to satisfy other's standards. To further illustrate, during dinner time, Jack suddenly asks for a change in his family's routine when he suggests eating American food instead of Chinese food. He shouts and disrespects his mother's culture by forcing her to speak English. Jack's betrayal of his Chinese origin exemplify his reaction to the expectations of society of him and his eagerness to find a place. Likewise, Jack further isolates himself from the Chinese culture by pushing away the paper animals into the attic as he feels ashamed of them and to avoid being constantly reminded of his culture. The force of change in his values display Jack's detaching himself from his origin to prove that he can fit in and feel comfortable in the new society he is living in. Additionally, when Jack's mother tries to act more American, Jack disregards her as he finds it awkward to see his mother acting fake. This disconnection from his mother depict the change of the way he looks at his mother's culture and only consider the American way of living. An individual's eagerness to seek the comfort of having a place in society causes them to forcefully remove their own values to feel belonged.

A mature reflection of one's purpose leads to the acceptance and reconnection of one's origin. To further explain, two years after Jack's mother's death, on the event that the Chinese culture celebrates yearly for the dead people, Jack finds Laohu alive again and unfold himself to Jack. The personification of Laohu reveals that as Jack is reminded of his culture, the paper animals are brought back to life. In addition, Jack sees that the note is written in Chinese, so he asks help from a lady who can read Chinese and read the letter out loud to him. After knowing the content of the letter, the author introduces vibrant diction by describing that the letter heavily affects Jack and the regret he feels. Jack's realization of what he meant to his mother and him feeling guilty about pushing away his mother's culture reveal the reconciliation of the culture he grew up with as a young kid. Moreover, after Jack gets a moment of silence to grieve his mother's death properly, he cuddles with Laohu on the way back home. The re-establishment of Jack's relationship with his paper animal shows that he

finally embraces his Chinese culture again and realizes that there has always been a place for him from the moment he was brought into the world. The realization of an individual helps them to recognize and grasp of the significance of their origin.

When an individual longs for the comfort of having a place in a society, it can result to the detachment of their origin. However, if one comprehends their purpose as an individual, it leads to the acknowledgement and reconciliation of their origin. The protagonist, Jack, first struggles to fit in which results for him to long for a place to feel comfortable in. So, he ignores his own identity and culture in order to fit in. At the end, he realizes the importance of culture and that there was already a place for him. An individual's longing for comfort will often lead to the negligence of one's reality so that they can have a sense of place in a world full of different beliefs.

Example paper rationale scored Satisfactory (S)

Scoring Criteria	Rationale	Score
Thought and Understanding (S) <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>In the <i>Planning</i> section, the student initiates a generalized comprehension of the text relative to the topic with the straightforward idea that one becomes “comfortable with the sense of having a place to fit in society.”</p> <p>In the introduction, the student revisits this relevant idea to include the concept of origin as in, “through the struggle to seek comfort in finding the sense of place in a society, they respond by detaching themselves from their origin.” The student further develops their idea with a generalized assertion regarding the importance of understanding one’s purpose as a “mature reflection of one’s purpose leads to the acceptance and reconnection of one’s origin.” The student’s plausible literary interpretation that the protagonist “realizes the importance of culture and that there was already a place for him” demonstrates a generalized comprehension of the literary text and the topic.</p> <p>In the first body paragraph, the student offers the plausible literary interpretation that “Jack has no place in the American society of being born to a mixed race family” and that his response to this sense of alienation, seen in the second body paragraph, is to isolate “himself from the Chinese culture.” These plausible interpretations support the relevant idea that a longing for comfort may lead “to the detachment of one’s culture and values in order to satisfy other’s standards.”</p> <p>The student goes on to present the plausible interpretation that Jack chooses to separate himself from his Chinese roots “to prove that he can fit in and feel comfortable in the new society he is living in.” When discussing the catalyst that serves to shift Jack’s perception regarding his origins, the student demonstrates a generalized comprehension of the literary text in that gaining a better understanding of how much his mother valued him and her culture prompts Jack “to recognize and grasp of the significance” of his culture. In addressing Jack’s ultimate “reconciliation of the culture he grew up with as a young kid,” the student offers the plausible interpretation that Jack “finally embraces his Chinese culture again and realizes that there has always been a place for him,” which supports the straightforward idea that the “realization of an individual helps them to recognize and grasp of the significance of their origin.”</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Supporting Evidence (S) <ul style="list-style-type: none"> Support is general, adequate, and appropriately chosen to reinforce the student's ideas in an acceptable way but occasionally may lack persuasiveness. A reasonable connection to the student's ideas is suitably maintained. 	<p>The general but adequate support provided by the student throughout the response is demonstrated when connecting the appropriately chosen detail of the criticism that "Jack's face looks 'incomplete' and like a monster" to the idea that "Jack has no place in the American society." The idea that "Jack's diverse culture is not accepted" is reinforced by the general detail that Mark "compares his toy from Jack's that is made out of wrapping paper and proceeds to call it, 'trash.'" To further clarify Jack's challenge, the student connects the idea that Jack starts "questioning his Chinese culture" with the appropriate detail that when "Mark states out loud that Jack's paper tiger animal, Laohu, is not a real toy, Jack suddenly admits that he has never seen Laohu as trash before" and that this represents a "subtle shift in Jack's view of his paper animals."</p> <p>In analyzing how Jack responds to his growing discomfort with his culture of origin, the student offers the general support that Jack "shouts and disrespects his mother's culture by forcing her to speak English" to reinforce the idea that this indicates "Jack's betrayal of his Chinese origin," which suitably maintains a reasonable connection to the student's ideas. The interpretation that "Jack further isolates himself from the Chinese culture" is supported by the appropriate detail of him "pushing away the paper animals into the attic as he feels ashamed of them and to avoid being constantly reminded of his culture." Although the support about Jack "feeling guilty about pushing away his mother's culture reveal the reconciliation of the culture he grew up with as a young kid" lacks persuasiveness, the interpretation that he "finally embraces his Chinese culture again" as a source of comfort is acceptably reinforced by the appropriately chosen detail that the reader can observe the "re-establishment of Jack's relationship with his paper animal."</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Form and Structure (S) <ul style="list-style-type: none"> A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately. The unifying effect or controlling idea is generally presented and maintained; however, coherence may falter. 	<p>In the <i>Planning</i> section, the student establishes a straightforward arrangement of ideas, documenting three points to structure their response around: “Conflict,” “Reaction,” and “Outcome.” The use of a cause-and-effect analysis framework is an arrangement that provides a direction carried throughout the entirety of the response, guiding the appropriate development of each topic sentence in each body paragraph: Jack’s conflict of “questioning” his place and identity, his reaction in “detachment” from his culture, and the outcome of “reconnection” with his sense of place in the world.</p> <p>This structure is developed appropriately throughout the response with an echo at the end of each body paragraph that connects to the previous topic sentence as seen in “The change in an individual’s perspective,” “forcefully remove their own values,” and “to recognize and grasp of the significance of their origin.” In mirroring this structure throughout the response within the introduction, three body paragraphs, and conclusion, the student <i>arranges and shapes the discussion</i> appropriately in a way that is generally presented and maintained.</p> <p>The student begins their response with an attempt to introduce a parallel between the character Coraline, from the film <i>Coraline</i>, to Jack. Although coherence may falter in this parallel, the student draws a similarity that Coraline “moves to a new neighbourhood,” “finds a place that she can call home,” and may have to “permanently stay in a world she is not fit to belong,” which provides direction for the student’s discussion that Jack also “struggles to find his place,” and “moves into a new neighbourhood,” which leads him to begin to question his “perspective” of his place in the world. This notion is generally presented and maintained throughout the response to the assignment.</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Matters of Choice (S) <ul style="list-style-type: none"> Diction is adequate. Syntactic structures are straightforward, but attempts at complex structures may be awkward. Stylistic choices contribute to the creation of a conventional composition with an appropriate voice. 	<p>The student maintains an appropriate voice using adequate diction as evident in “He goes through discrimination at an early age by the American society,” “The author introduces a form of allusion,” and “the author introduces vibrant diction by describing that the letter heavily affects Jack and the regret he feels.” These stylistic choices, through an analytical lens, contribute to a conventional composition with an appropriate voice.</p> <p>Stylistic choices such as “Throughout the years, he does his best to feel the comfort of having a place in the Americanized society by disregarding his Chinese culture,” “This subtle shift,” and “Jack gets a moment of silence to grieve his mother’s death properly” work to create a conventional composition. Repetition of adequate, uncomplicated diction in words like “origin” and “comfortable” confirms an appropriate voice and adequate diction.</p> <p>Syntactic structures found in “However, two years after his mother’s death, he reconnects with his culture and learns to embrace it again like he used to as a kid before encountering the cruelty of the world,” and “Moreover, when Mark states out loud that Jack’s paper tiger animal, Laohu, is not a real toy, Jack suddenly admits that he has never seen Laohu as trash before.” are straightforward. However, attempts at complex structures may be awkward as in “To further explain, two years after Jack’s mother’s death, on the event that the Chinese culture celebrates yearly for the dead people, Jack finds Laohu alive again and unfold himself to Jack.”</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Matters of Correctness (S) <ul style="list-style-type: none"> This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control and minor errors; however, the communication remains clear. 	<p>The student's writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics, such as using a comma to separate the introductory phrase from the main clause in "After a fight with her parents, she makes a wish that they would disappear," using a comma before conjunction in "In addition, Jack sees that the note is written in Chinese, so he asks help from a lady who can read Chinese and read the letter out loud to him," and appositive commas in "The protagonist, Jack, first struggles to fit in which results for him to long for a place to feel comfortable in."</p> <p>Minor errors and occasional lapses in control are present in the awkward phrasing of "The more time she spends on the other side, leaving her reality behind, the more things get weirder," incorrect sentence construction in "a neighbourhood kid named, Mark," and the grammatical usage of "Jack's betrayal of his Chinese origin exemplify his reaction." Yet, in all, <i>the proportion of error in terms of the complexity and length of the response</i> demonstrates control of the basics and the communication remains clear.</p>	<p>Satisfactory</p> <p>S</p>

Example scored Proficient (Pf)

Title and Text Creator:

The Glass Roses by Alden Nowlan

Planning:

Planning:

Beginning :

"Oxe-like shoulders"

"Ain't no room for kids in the pulp wood"

"he thought despairingly of his own willowy fifteen year old body"

""They spoke only when they made their bids"

Middle :

"Theres not much room in the world for glass roses"

"The weight of the tree lay heavy on the blade"

"The roses that got smashed"

"Canada jays" "Colour of winter"

"guilty"

"Bats his mittens together"

"Id like to see poland [...] he wasnt sure what he wanted"

"cold"

End :

"He wants me to quit"

"He wants to shame me into quitting"

"patin' n' pokin' you"

"Stephen hesitated for a long time before he reached out to wake him."

Plot summary:

Beg - Stephen doesn't feel as though he belongs with the other men, he has a sense that he doesn't belong, he feels inferior to them, he doesn't feel like a man. He is searching for comfort in a place that does not offer any to him as it is simply for men like his father. He will not find any comfort within his environment nor will changing how he presents himself to the other men.

Mid - Leka's influence on Stephen through stories and discovering new ways of viewing life begins to work, he tells the story of the glass roses, and of his brother and of wishing the bombs would drop off the factory. All these new experiences and Leka finding importance in their beauty and not functionality at all helps Stephen towards finding himself.

End - Stephen and his dad have a conversation and his father doubts his abilities in the pulpwood. This triggers Stephen to have a dramatic return from his growth back to his need to please his father and longing to feel like one of the men.

Explanation of thesis statement:

Stephen longs for a sense of comfort and acceptance from the group of men and his place among them, that he never receives. He does however receive this comfort from other places, but he tries to push back on them as he only wants to fit in where he has been told his whole life his place truly is. Longs for a comfort that isn't there but he feels that he should feel as it's what has been beaten into him his whole life.

When an individual has (a fundamental belief beaten into them) (told) their whole life, that they belong in an environment that is detrimental to their true beliefs and desires, they will respond by conforming to become the person they have been told they are. When an external force allows them true comfort, associated with a different belief, the individual will have an enlightenment which allows them to find their place allowing their true inner self to be exposed. However, a return to the original environment, will have detrimental effects on the individuals growth and will result in a dramatic return to conforming to original expectation imposed upon them.

Student Response:

Stephen's Desire for Belonging

When one lacks the ability to find comfort in an environment that they have been told is where they should belong, they will react by trying to change in order to find what they feel is necessary in order to fit in. When the beliefs of others are imposed upon the individual they will feel as though there is something wrong with them, and they must change themselves from their core in order to find their place among their role models. These ideas are explored in the short story *The Glass Roses* by Alden Nowlan, where Nowlan follows a young boy by the name of Stephen through his journey of self discovery and finding his place within the environment he has been brought up in. When an individual has a fundamental belief beaten into them their whole life, that they belong in an environment that is detrimental to their true beliefs and desires, they will respond by conforming to become the person they have been told should be. When an external force allows them true comfort associated with a different belief, the individual will have an enlightenment which permits them to find their sense of place allowing their true inner self to be exposed. However, a return to the original environment, will have detrimental effects on the individuals growth and will result in a dramatic return to conforming to the original expectation imposed upon them.

When an individual presents a false exterior in order to protect how they are perceived by others, they will feel as though they are constantly coming up short of the expectations

that have been put in place for them. Stephen conforms to how his father wishes he would act and behave, which suppresses his true strength's and personality. From the beginning of the short story, Stephen feel's as though he can not live up to the standard's put in place for him. He has a desperate need to fit in with the burly men in order to find his place where his father has always told him he belongs. Stephen often refers to himself in demeaning ways such as his "willowy fifteen-year-old body" in comparison to the men who he looks up to. This is contrasted by the way that his father and the other men are described through the story with their "oxe-like shoulders" which paints them as strong burly men. This difference demonstrates how Stephen is aware that he does not belong among the men, and he feels as though he is out of place. His fathers influence on him is continued through the story and is symbolized as the cold weather that is trying to break his softer, warmer personality traits. Stephens lack of self-confidence forces him to express a false version of who he truly is, all in the hopes of finding his place in the only world he has been shown. His father encourages this by forcing his beliefs onto him and instilling a hope that he can find his place and become a man. He remarks "ain't no room for kids in the pulp wood" which furthers Stephens self-doubt. Individuals will conceal their true beliefs in order to fit the expectations of other which can only be undone by exposure to a true sense of belonging.

When a time of separation is achieved that allows for an individual to be exposed to new ways of thinking, one will draw back from the old environment and discover true comfort within a new outlook. Leka, a member of the crew, will open up a new perspective to Stephen through his sharing of stories. Leka reinforces the idea that there is beauty in fragility through his story of the glass roses that his mother kept in their house. He remarks that they broke on the very first day of war from a bombing down the street. "There's not much room in the world for glass roses." This moment is a parallel between Stephen and his Father. The roses were smashed from a bombing just as Stephens father is trying to break him into a man, which is displayed through the "cold" weather experienced. Leka demonstrates to Stephen that there is beauty in fragility and opens his mind to a world of possibilities where he doesn't simply have to be the man that his father has taught him, and there is more than one course of action. Stephen begins to draw back from the world that he has grown up in his whole life and begins to consider a different perspective. This is demonstrated through a moment where

Stephen lets go of the saw and "bat his mittens together". This action shows Stephen physically pulling away from his father's world, symbolized by the saw, and wiping his hands clean of that way of thinking. He is able to begin to find comfort in his new-found environment and allow himself to express his childish manners in ways he is never able to do with his father. As they eat their lunch a flock of "Canada jays" the "colour of winter" surround them and try to take their food. This comparison of the jays to Stephen's father is followed by Stephen saying that he scarcely noticed them. His ability to find comfort and a place of belonging in a world different from the single-minded perspective he has grown up with, allows him to finally find a place where he feels it is acceptable to allow himself to express his personality. One will discover a new perspective on life, only when a time of separation is achieved which allows for discovery of a place that will bring comfort to the hidden aspects of one's personality.

A return to the original environment will have detrimental effect on the individual's new-found self and will cause them to revert to their original mindset. As Stephen has made progress towards allowing himself to accept who he is beneath the false exterior, he has a return to the group of men. The return to this environment causes Stephen to retreat from his new learning and will cause him to long for his place once again among the men. His doubts return, and Stephen thinks to himself during a conversation with his father "he wants me to quit. [...] he wants to shame me into quitting". This self-doubt and need for his father's approval will drive Stephen's return to his original state. Stephen desperately wants to find his place as one of the men, and he continues to show this through his dramatic shift back throughout his conversation with his father. The slightest amount of doubt that Stephen detects from his father will drive him in the opposite direction that Leka was helping him explore. Stephen's deep-rooted need to please the other men, hinders his ability to continue to discover his true inner self and will result in trying to find comfort and belonging in a place that does not have any. His complete retreat from the new world that was found with Leka is taken away and "Stephen hesitates for a long time before he reaches out to wake him." This establishes a full return to his original mindset and induces a moment of contemplation before allowing himself to stay even the slightest bit connected to the world of childhood that he

feels within himself. The return to the original way of thinking, will cause a retreat from the new-found comfort and a desire to fit within the detrimental sense of place.

An individual's beliefs can be hidden behind a false exterior that presents a confidence and sense of belonging. The process of connecting with an external force that allows for a true feeling of comfort and permits one a place to feel accepted, which internally, gives leaves to the process of finding one's true desires. The return to the old environment will prohibit the continuation of this change and causes the individual to revert to their original longing for a place in a situation that does not accept them for who they are. Stephens inability to choose the place where he felt comfort, is directly related to his inability to unlearn the fundamental belief his father has imposed upon him his whole life. This ultimately results in the continuation of a false exterior and the inability to find his true place with the men. Individuals will believe that there is something fundamentally wrong with them in situations that do not allow for true self-expression and offers a lack of role models in order to find a sense of comfort within their lives.

Example paper rationale scored Proficient (Pf)

Scoring Criteria	Rationale	Score
<p>Thought and Understanding (Pf)</p> <ul style="list-style-type: none"> Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible. 	<p>In the introduction, the student establishes the thoughtful idea in response to the topic that “When one lacks the ability to find comfort in an environment that they have been told is where they should belong, they will react by trying to change in order to find what they feel is necessary in order to fit in,” and then “a return to the original environment, will have detrimental effects on the individuals growth and will result in a dramatic return to conforming to the original expectation imposed on them.”</p> <p>The student develops this thoughtful idea through the rest of the response, starting with the considered idea that in the initial section of the story “Stephen conforms to how his father wishes he would act and behave” because “He has a desperate need to fit in with the burly men in order to find his place where his father has always told him he belongs.” As the next step in the argument, the student offers the revealing literary interpretation that as Stephen is both literally and psychologically separated from his father while working with Leka in the forest, “Stephen begins to draw back from the world that he has grown up in his whole life and begins to consider a different perspective,” and that, as a result, he “begins to find comfort in his new-found environment.” Finally, the student presents a considered idea regarding the final section of the story in noting that when Stephen returns to “the original environment” of the pulp camp and his father, his “self-doubt and need for his father’s approval will drive Stephens return to his original state,” resulting in a “complete retreat from the new world that was found with Leka.”</p> <p>This sensible interpretation of the ending of the text, while perhaps somewhat atypical, is consistent with the student’s argument throughout the response, as expressed in “The return to the original way of thinking will cause a retreat from the new-found comfort and a desire to fit within the detrimental sense of place.” In light of Rosenblatt’s reminder to assess the response <i>“in terms of the amount of evidence that the youngster has actually read something and thought about it,”</i> the student has demonstrated a competent comprehension of the literary text and topic.</p>	<p>Proficient Pf</p>

Scoring Criteria	Rationale	Score
Supporting Evidence (Pf) <ul style="list-style-type: none"> Support is specific, and well chosen to reinforce the student's ideas in a persuasive way. A sound connection to the student's ideas is capably maintained. 	<p>Throughout the response, the student provides specific and well chosen support emphasizing Stephen's degree of comfort, or lack thereof, in connection with his shifting sense of place. In the first body paragraph, the contrast between Stephen's "‘willowy fifteen-year-old body’" and the pulpcutters' "‘oxe-like shoulders’" persuasively reinforces the idea that "Stephen is aware that he does not belong among the men, and he feels as though he is out of place." Similarly, the student identifies that Stephen's father's remark that there "‘ain't no room for kids in the pulp wood’" only "‘furthers Stephens self-doubt’" about his place in his father's world.</p> <p>As Stephen begins to "discover true comfort within a new outlook" while working in the woods with Leka, the student soundly connects this idea to Leka's discussion of the glass roses, which represent "beauty in fragility," and suggests that "The roses were smashed from a bombing just as Stephens father is trying to break him into a man." Specific support such as "a moment where Stephen lets go of the saw and 'bat his mittens together'" is well chosen to reinforce the student's idea of "Stephen physically pulling away from his father's world, symbolized by the saw, and wiping his hands clean of that way of thinking." In the final body paragraph, focused on Stephen's return to the pulp camp and his father's world, the student soundly connects the specific support of "Stephen thinks to himself during a conversation with his father 'he wants me to quit. [...] he wants to shame me into quitting'" to the idea that "Stephen desperately wants to find his place as one of the men, and he continues to show this through his dramatic shift back throughout his conversation with his father."</p> <p>Overall, the selection and quality of evidence is employed and synthesized to support the student's discussion of Stephen's shifting levels of comfort linked to similarly shifting senses of place.</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Form and Structure (Pf) <ul style="list-style-type: none"> A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. The unifying effect or controlling idea is coherently presented and sustained. 	<p>In the <i>Planning</i>, the student reveals a purposeful focus and arrangement of ideas for their discussion as they elect to follow a largely chronological plot order between the body paragraphs, and this arrangement of ideas and details allows them to navigate the proposed character arc. The first body paragraph begins the purposeful arrangement with “When an individual presents a false exterior in order to protect how they are perceived by others, they will feel as though they are constantly coming up short,” which is logically and coherently sustained through the second body paragraph’s focus on time and new ways of thinking which lead individuals to “draw back from the old environment and discover true comfort within a new outlook.” This controlled discussion is developed capably in the third body paragraph with “The return to this environment causes Stephen to retreat from his new learning and will cause him to long for his place once again among the men.” Over the course of this purposeful and controlled discussion, the student capably develops Stephen’s struggle to “live up to the standard’s put in place for him,” “in order to find his place where his father has always told him he belongs.” The student then furthers the controlling idea by noting that Leka’s worldview “allows him to finally find a place where he feels it is acceptable to allow himself to express his personality.” Moreover, the initial controlling idea is sustained through the loss of Stephen’s new understanding because, when he returns to the stereotypical male-dominated environment, “Stephens deep-rooted need to please the other men, hinders his ability to continue to discover his true inner self and will result in trying to find comfort and belonging in a place that does not have any.”</p> <p>In the conclusion, the student purposefully returns to their initial controlling idea that Stephen’s character arc reveals how the longing for the comfort of “a sense of belonging” drives an individual to make sacrifices until a new perspective “allows for a true feeling of comfort and permits one a place to feel accepted”; however, a “return to the old environment” ultimately results in relapse and the “inability to find his true place.” The summary echoes Stephen’s struggles and eventual choice to “revert to their original longing for a place” representing a unifying effect that is coherently presented and sustained.</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Matters of Choice (Pf) <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>In articulating Stephen's struggle for the comfort, the student uses specific diction and phrases to effectively communicate how he feels in relation to the stereotypical expectations of his environment, such as "suppresses," "trying to break his softer, warmer personality traits," and "desperately wants to find."</p> <p>The student also constructs syntactic structures that are generally effective, as in "Leka demonstrates to Stephen that there is beauty in fragility and opens his mind to a world of possibilities where he doesn't simply have to be the man that his father has taught him, and there is more than one course of action," utilizing conjunctions to create a capable voice.</p> <p>The student's stylistic choices contribute to the creation of a considered composition with a capable voice through their use of varied transitional words and phrasing such as "However," "This moment is a parallel," and "The return to the original way," which enhance communication by providing direction for the development of their ideas.</p> <p>The student demonstrates the ability to craft phrases that use specific diction to enhance the communication of ideas, as when discussing Stephen's complex relationship with his father in "Stephens lack of self-confidence forces him to express a false version of who he truly is, all in the hopes of finding his place in the only world he has been shown," reinforcing the capable voice.</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Matters of Correctness (Pf) <ul style="list-style-type: none"> This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. Minor errors in complex language structures are understandable considering the circumstances. 	<p>Overall, the writing demonstrates competence in control particularly when considering <i>the proportion of error in terms of the complexity and length of the response</i>.</p> <p>The student demonstrates competent control of correct sentence construction in moments such as “Stephen feel’s as though he can not live up to the standard’s put in place for him” and competent control of usage in sentences such as “Stephens inability to choose the place where he felt comfort, is directly related to his inability to unlearn the fundamental belief his father has imposed upon him his whole life.”</p> <p>Although the student makes some minor errors in complex language structures, the student also demonstrates competent control of grammar, and mechanics, as in “When an individual has a fundamental belief beaten into them their whole life, that they belong in an environment that is detrimental to their true beliefs and desires, they will respond by conforming to become the person they have been told should be” and “As Stephen has made progress towards allowing himself to accept who he is beneath the false exterior, he has a return to the group of men.”</p>	<p>Proficient</p> <p>Pf</p>

Example scored Excellent (E)

Response Unavailable

Scoring Categories and Criteria for 2024–2025

Assignment I: 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

<p>Because students' responses to the Personal Response to Texts Assignment vary widely—from philosophical discussions to personal narratives to creative approaches—assessment of the Personal Response to Texts Assignment on the diploma examination will be in the context of Louise Rosenblatt's suggestion:</p> <p><i>... the evaluation of the answers would be in terms of the amount of evidence that the youngster has actually read something and thought about it, not a question of whether, necessarily, he has thought about it the way an adult would, or given an adult's "correct" answer.</i></p> <p>Rosenblatt, Louise. "The Reader's Contribution in the Literary Experience: Interview with Louise Rosenblatt." By Lionel Wilson. <i>English Quarterly</i> 14, no.1 (Spring, 1981): 3–12.</p> <p>Markers will also consider Grant P. Wiggins' suggestion that we should assess students' writing "with the tact of Socrates: tact to respect the student's ideas enough to enter them fully—even more fully than the thinker sometimes—and thus the tact to accept apt but unanticipatable or unique responses."</p> <p>Wiggins, Grant P. <i>Assessing Student Performance: Exploring the Purpose and Limits of Testing</i>. San Francisco: Jossey-Bass Publishers, 1993, p. 40.</p>	<p>Excellent</p> <p>E</p>	<p>The student's exploration of the topic is insightful. Perceptions and/or ideas are confident and discerning. Support is precise and aptly reinforces the student's ideas and impressions.</p>
	<p>Proficient</p> <p>Pf</p>	<p>The student's exploration of the topic is purposeful. Perceptions and/or ideas are thoughtful and considered. Support is specific and strengthens the student's ideas and impressions.</p>
	<p>Satisfactory</p> <p>S</p>	<p>The student's exploration of the topic is generalized. Perceptions and/or ideas are straightforward and relevant. Support is adequate and clarifies the student's ideas and impressions.</p>
	<p>Limited</p> <p>L</p>	<p>The student's exploration of the topic is vague. Perceptions and/or ideas are superficial and/or ambiguous. Support is imprecise and/or ineffectively related to the student's ideas and impressions.</p>
	<p>Poor</p> <p>P</p>	<p>The student's exploration of the topic is minimal. Perceptions and/or ideas are undeveloped and/or irrelevant. Support is lacking and/or unrelated to the student's ideas and impressions.</p>
	<p>Insufficient</p> <p>INS</p>	<p>Insufficient is a special category. It is not an indicator of quality. A response assigned an Insufficient receives the score of zero in all scoring categories.</p> <p>Assign insufficient when</p> <ul style="list-style-type: none"> • the student has responded using a form other than prose OR • the student has written so little that it is not possible to assess Ideas and Impressions OR • there is no evidence that the topic presented in the assignment has been addressed OR • there is no connection between the text(s) provided in the assignment and the student's response OR • there is no evidence of an attempt to fulfill the task presented in the assignment

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 2024–2025

Assignment II: Critical/Analytical Response to Literary Texts

Thought and Understanding

(7.5% of total examination mark)

Cross-reference to the Program of Studies for Senior High School English Language Arts 2.1, 2.2, 4.1, 4.2

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

- how effectively the student's **ideas** relate to the assignment
- the quality of the **literary interpretations** to show **understanding** of the text relative to the topic

<p>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:</p> <p><i>... the evaluation of the answers would be in terms of the amount of evidence that the youngster has actually read something and thought about it, not a question of whether, necessarily, he has thought about it the way an adult would, or given an adult's "correct" answer.</i></p> <p>Rosenblatt, Louise. "The Reader's Contribution in the Literary Experience: Interview with Louise Rosenblatt." By Lionel Wilson. <i>English Quarterly</i> 14, no.1 (Spring, 1981): 3–12.</p> <p>Markers will also consider Grant P. Wiggins' suggestion that we should assess students' writing "with the tact of Socrates: tact to respect the student's ideas enough to enter them fully—even more fully than the thinker sometimes—and thus the tact to accept apt but unanticipatable or unique responses."</p> <p>Wiggins, Grant P. <i>Assessing Student Performance: Exploring the Purpose and Limits of Testing</i>. San Francisco: Jossey-Bass Publishers, 1993, p. 40.</p>	<p>Excellent</p> <p>E</p>	<p>Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating.</p>
	<p>Proficient</p> <p>Pf</p>	<p>Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible</p>
	<p>Satisfactory</p> <p>S</p>	<p>Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible.</p>
	<p>Limited</p> <p>L</p>	<p>Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal.</p>
	<p>Poor</p> <p>P</p>	<p>Ideas are largely absent or irrelevant, and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated.</p>
	<p>Insufficient</p> <p>INS</p>	<p>Insufficient is a special category. It is not an indicator of quality. A response assigned an Insufficient receives the score of zero in all scoring categories.</p> <p>Assign insufficient when</p> <ul style="list-style-type: none"> • the student has 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

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.

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.

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.

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.