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

From the January 2024 Diploma Examination

This document was primarily written for:

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

2023–2024 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 2024 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 2024 marking session and that anchor the selection of similar sample responses for subsequent marking sessions in 2024. 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 2024 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 2024 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 2024 *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 2024.

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

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

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

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

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

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

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

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

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

English Language Arts 30–1 January 2024 Writing Assignments

January 2024

English Language Arts 30–1

Part A: Written Response

Grade 12 Diploma Examination

Description

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

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

Assignment I:

Personal Response to Texts

Value 20% of total examination mark

Assignment II:

Critical/Analytical Response to Literary Texts

Value 30% of total examination mark

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

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

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

Instructions

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

Additional Instructions for Students Using Word Processors

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

Additional Instructions for Students Who are Handwriting

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

Personal Response to Texts

Suggested time: 45 to 60 minutes

Suggested word count range: 600 to 1200 words

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

THE CHANCE

The blue-black mountains are etched
with ice. I drive south in fading light.
The lights of my car set out before
me, and disappear before my very eyes.
And as I approach thirty, the distances
are shorter than I guess? The mind
travels at the speed of light. But for
how many people are the passions
ironwood, ironwood that hardens and hardens?
Take the ex-musician, insurance salesman,
who sells himself a policy on his own life;
or the magician who has himself locked
in a chest and thrown into the sea,
only to discover he is caught in his own chains.
I want a passion that grows and grows.
To feel, think, act, and be defined
by your actions, thoughts, feelings.
As in the bones of a hand in an X-ray,
I want the clear white light to work
against the fuzzy blurred edges of the darkness:
even if the darkness precedes and follows
us, we have a chance, briefly, to shine.

Arthur Sze

Arthur Sze, "The Chance" from *The Redshifting Web: Poems 1970–1998*. Copyright © 1998 by Arthur Sze. Reprinted with the permission of The Permissions Company, LLC on behalf of Copper Canyon Press, coppercanyonpress.org.

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Yvon Lambert

Personal Response to Texts

Suggested time: 45 to 60 minutes

Suggested word count range: 600 to 1200 words

You have been provided with three texts on pages 1 to 4. The speaker in the poem “The Chance,” by Arthur Sze, expresses a desire. In the excerpt from *The Water Dancer*, the narrator is presented with an opportunity. Yvon Lambert’s photograph is from a series of images taken in Luxembourg.

The Assignment

What do these texts suggest to you about the impact of discovering purpose in an individual’s life? Support your idea(s) with reference to one or more of the prompting texts presented and to your previous knowledge and/or experience.

In your writing, you must

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

Assignment I: Personal Response to Texts

Initial Planning

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

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

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

Critical/Analytical Response to Literary Texts

Suggested time: 1½ to 2 hours

Suggested word count range: 800 to 1600 words

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

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about the role an individual’s purpose plays when facing an ethical crisis.

In your planning and writing, consider the following instructions.

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

English Language Arts 30–1 January 2024

Part A: Written Response Standards Confirmation

Background

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

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

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

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

During the standards confirmation process,

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

English Language Arts 30–1 January 2024

Examples of Students' Writing with Teachers' Commentaries

Assignment I: Personal Response to Texts

Personal Response to Texts Assignment

Example Scored Satisfactory–1 (S)

Initial Planning

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

Poem, because there are many examples of the poet longing for guidance, and expressing how he feels ~~less~~ like time is flying by. Image, because it illustrates the way we are often blind to our purpose and reason, but there are moments of clarity in the darkness.

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

Poem - poet feels life is going by too fast for him to discover his purpose

Image - the darkness symbolizes our purpose and it shows there are pockets of light where we may learn more about ourselves.

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

Analytical

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

Planning

Introduction – We often spend a lot of time questioning our purpose, our reasoning for living and carrying on even when times are tough. Rarely though, if ever, do we really know what is it or understand it.

BP1 – Poem – Arthur Sze's poem The Chance describes how as he ages, Arthur feels that time moves much faster, and he feels like he may be running out of time to discover his purpose.

BP2 – Image – Photographer makes great use of shadows and lighting, as they fit together to symbolize a chase for purpose and meaning,

Assignment #1

For centuries, humans everywhere have asked themselves the same question - why am I here? We often spend the majority of our lives trying to uncover our purpose, trying to discover some quick fix that will hopefully help us understand what it is we're supposed to do, and give us some sense of belonging and drive. But who's to say we even have a purpose? If we spend all of our lives looking for the answer to this question, could we miss out on all of the small life lessons and experiences along the way? Maybe we all have different purposes, tied to us by some invisible string that we'll eventually find and suddenly feel complete. Or maybe we, as a human race, have one shared purpose, and once we discover it, who knows what could happen? There are truly infinite possibilities as we really can't prove much for certain.

Arthur Sze's poem "The Chase" explores the realisation that as we age, years seem to go by so much faster than they did as we were young. This is nothing new - as the time already seems to start flying by and by the time you reach high school, when all we really want to do is grow up and become independent. But once we reach adulthood, we start to wish we had never grown up, as life becomes infinitely more complicated and difficult, as Arthur writes in lines 5-6, "as I approach thirty, the distances/ are shorter than I guess?". He uses the metaphor of driving through icy mountains in "fading light" which could be used to describe the joy, imagination and hope for the future we're born with that fades slowly as the year goes by, until one day it's nothing more than a tadpole swimming in the lakes of work, bills, groceries and debt. Further on, the poet mentions a "magician who has himself locked/ in a chest and

thrown into the sea,/ only to discover he is caught in his own chains” (11-13) this could be his way of expressing his longing for a passion that is so all-consuming and that he believes in with everything in him. This is later confirmed when he writes “I want a passion that grows and grows/To feel, think, act, and be defined/by your actions, thoughts, feelings”(15-17). To be so passionate about your work or hobby is admirable, and those lucky enough may have a heightened sense of belonging and purpose, one that people like Arthur Sze know little about.

The photograph taken by Yvon Lambert also illustrates a search for one's true purpose. This journey is never easy, and there are often long stretches of time in which you really have no clue what to do or where you're going, something that is perfectly captured in this photo as Lambert utilises shadows to symbolise the lack of understanding whilst one is searching for their purpose. The sunlight beaming through the sky light only illuminates the landings of the staircase and most of the wall, the former could reference completing a “difficult” task (in this case the stairs), only to learn a lesson at the end, some sort of “light at the end of the tunnel”, while the latter could be described as illustrating the feeling that your true purpose is just out of reach, or impossible for some to reach, only shining down on you if you have the right resources to reach it. This could also symbolise a rougher journey for those who struggle financially, as you could only reach the light on the wall if you had a ladder or outside help.

Both sources can be interpreted in many ways when you view them from the gaze of someone trying to figure out their purpose. For some, it's an impossible task,

and while you don't particularly need to know your purpose to enjoy your life, getting caught up in the "what if?" or "why?" will distract you from enjoying life just because. If you feel like you need a reason for everything, you'll miss out on so many different experiences and people. I think while it can be comforting to know and tempting to search for, it may not be worth the battle to find a purpose that you may never even fulfil.

English Language Arts 30–1 January 2024

Personal Response to Texts

Example Paper Rationale Scored Satisfactory–1 (S)

Scoring Criteria	Rationale	Score
Ideas and Impressions (S) <ul style="list-style-type: none"> • The student’s exploration of the topic is generalized. • Perceptions and/or ideas are straightforward and relevant. • Support is adequate and clarifies the student’s ideas and impressions. 	<p>On the <i>Planning</i> page, the student establishes the generalized notion that “We often spend a lot of time questioning our purpose, our reasoning for living and carrying on even when times are tough” (2). This is a relevant and straightforward interpretation <i>in relation to the prompting texts</i>, explored through Arthur “running out of time” (2) in the poem and the “use of shadows and lighting” (2) in Lambert’s photograph, symbolizing “a chase for purpose and meaning” (2).</p> <p>In the introductory paragraph, the student explores the straightforward idea that “We often spend the majority of our lives trying to uncover our purpose” (3) and suggests that “Arthur Sze’s poem ‘The Chase’ explores the realisation that as we age, years seem to go by so much faster than they did as we were young” (3). The student adequately supports this straightforward perception with relevant interpretations of the metaphorical drive “through icy mountains in ‘fading light’” (3) which represents the “hope for the future we’re born with that fades slowly as the year goes by” (3). The student extends their general exploration of the topic, noting the magician whose passion “is so all-consuming” (4).</p> <p>The student then shifts focus to the image, extending the notion of time with the straightforward and generalized observation that “This journey is never easy, and there are often long stretches of time in which you really have no clue what to do or where you’re going, something that is perfectly captured in this photo” (4). The student further explores the difficulty of finding purpose with adequate support from the photograph, suggesting that “Lambert utilises shadows to symbolise the lack of understanding whilst one is searching for their purpose” (4). The student adequately clarifies this impression, pointing to the symbolic nature of the “sunlight beaming through the sky light” (4) and how it “only illuminates the landings of the staircase and most of the wall” (4) to reinforce how the search for purpose can be “‘difficult’” (4) or “just out of reach” (4).</p> <p>This exploration concludes with the general and relevant perception that “while you don’t particularly need to know your purpose to enjoy your life” (5) and that while purpose can be “comforting to know and tempting to search for” (5), it can remain unrealized without great cost.</p>	<p>Satisfactory</p> <p>S</p>

Scoring Criteria	Rationale	Score
Presentation (S) <ul style="list-style-type: none"> <li data-bbox="142 338 423 394">• The voice created by the student is apparent. <li data-bbox="142 436 477 527">• Stylistic choices are adequate and the student’s creation of tone is conventional. <li data-bbox="142 569 467 659">• The unifying and/or aesthetic effect is appropriately developed. 	<p>The student initiates an appropriate unifying effect in the response by posing the age-old rhetorical question, “why am I here?” (3), and points out that humans spend significant time trying to figure out “what it is we’re supposed to do” (3). The student asks additional philosophical questions like, “But who’s to say we even have a purpose?” (3) and attempts to answer them in the response, appropriately developing the unifying effect. The conclusion comes back to these questions but advises the reader not to get “caught up” (5) in them lest they “miss out on so many different experiences and people” (5).</p> <p>The philosophical approach creates an apparent voice, beginning on the <i>Planning</i> page with the observation that “we are often blind to our purpose and reason” (1), that is maintained throughout the response. The assertions that this purpose may fade, as seen in “once we reach adulthood, we start to wish we had never grown up” (3), or that the quest for purpose may become “an impossible task” (4) are suitable <i>in relation to the context created by the student in the chosen prose form</i> and maintain the established voice.</p> <p>Adequate stylistic choices, evidenced in the appropriate diction “maybe we, as a human race, have one shared purpose” (3) and “There are truly infinite possibilities” (3) contribute to a conventional tone. Commonplace phrases like, “some quick fix” (3), “long stretches of time” (4), and “some sort of ‘light at the end of the tunnel’” (4) reinforce the conventional tone.</p> <p>Throughout the response, the student exhibits adequate stylistic choices <i>including the quality and correctness of language and expression</i>. The student appropriately uses a dash, as in “This is nothing new -” (3) to add emphasis. In addition, the student adequately employs a variety of sentence lengths and structures, including parallel structure, as in “the joy, imagination and hope for the future” (3), “nothing more than a tadpole swimming in the lakes of work, bills, groceries and debt” (3), and “while it can be comforting to know and tempting to search for, it may not be worth the battle to find a purpose that you may never even fulfil” (5), all of which contribute to the creation of a conventional tone.</p>	Satisfactory S



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

Response Unavailable

English Language Arts 30–1 January 2024

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

Assignment I: Personal Response to Texts

Initial Planning

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

The chance, by Arthur Size. Purpose is derived through one's passion, but when that passion is limited, it can not evolve, and ends up trapping the individual.

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.

Critical analytical essay

Many people claim different reasons for living, but there is one general theme that ties them all together: Purpose. This purpose is often thought of as the role or function something will provide, but it is so much more than that. It is the very thing that gives many people a reason to exist, so can it really be narrowed down to such a static definition? The thing that gives purpose meaning and power is the passion behind it, the thing that causes the purpose, and this passion can take on many different forms. This idea is represented in the poem *The Chance*, by Arthur Sze, where the speaker explores the importance of a passion that grows. Often, one limits their passion to a single form; consequently, it becomes static and unable to change, preventing them from finding purpose. When one allows their passion to grow and evolve, they are able to use it to gain meaningful purpose in life.

Purpose can be easily derived for passions, because for many people, passions are what give meaning to one's life. While it can be beneficial to have passions, it can in turn be just as detrimental. When one's passions are static and unable to evolve, it limits one's ability to find purpose in life. This static passion is described by the speaker when referring to the insurance salesman and the magician. They are people who have "passions [like] ironwood", unable to adapt and grow. Ironwood is known for being an extremely hard type of timber, and is used to symbolize a passions limited form. Both the magician and salesman are trapped by the limitation of their passion, unable to adapt its form, just as the ironwood cannot be changed. The insurance salesman was once a musician, but now has sold himself a "policy on his own life". This policy is a symbol for the restrictions he has applied to his passion by quitting music, which in turn has restricted his ability to find a true purpose in life. The same can be said about the magician, who is "caught in his own chains". These chains, along with the action of "[locking himself] in a

chest”, symbolize the limitations he has applied to his passion. The magician's willingness to risk everything shows that their passion has twisted their purpose. A passion is meant to help guide a purpose, but for the magician it has become a limited definition. His passion is static, and while the tricks might change, it doesn't have any real room to evolve. Without the ability to change, his purpose is not able to be sustained, leading the magician to take extreme measures. In the end, this causes him to risk everything to maintain the purpose he pulled from his passion, only for him to become “caught in his own chains”, and lose everything in the attempt to protect his purpose. When one's passion is unchangeable, like the timber of an ironwood tree, it prevents a current purpose from being gained. If a purpose can not grow with the purpose, it is either lost or destroyed.

Gaining purpose from passion can be difficult, as there are many ways that passion can prevent or twist one's purpose. The key is not to abandon passion altogether, but to allow it the ability to evolve. In the very first sentence, Sze begins the poem by introducing the contrast of light and dark. This contrast is symbolic of the importance that an evolving purpose provides. The speaker says that they wish for their passion to be like “the bones of a hand in a X-ray” with “clear white light [working] against the fuzzy blurred edges of the darkness”. This metaphor between their passion and the X-ray compares the evolution of one's purpose to the uncertain opportunity that the “burred edges” contain. While there is some structure to the passion provided by the “clear white light”, there is also room for growth. The light is “working against ” the darkness, showing that the current passion is not strictly limited by the darkness, stuck in one form. Rather, it is working to change, and the blur is what represents this room for change. The idea of evolution is also evident throughout the poem in the motif of light against darkness. Each

time it is used, the metaphor of light is working against the contrast of darkness, but the examples differ. The light of a headlight, the blur of an X-ray, and the mountains “etched with ice”. Each of these are symbols of light against darkness, but they evolve with the poem. The beginning of the poem talks about being stuck with “passions [like] ironwood”, and this connects to the stark contrast of the ice against the mountain. This form of light is defined and restricted, just as the purposes of the magician and salesman are limited by their static passion. However, when the speaker is talking in first person, the light is from a headlight or X-ray, and this form of light fades and blurs against the darkness. The speaker wants “a passion that grows and grows”, and the fading of the light against the darkness provides this symbol of an undefined passion. The room provided by blur allows a passion to evolve, leading the speaker to be able to derive purpose from their passion. However, the motif of light has one more meaning, and that is the presence of darkness. The speaker believes that despite the risk of passion, it should still be used to guide a purpose. Without any passion, a purpose loses its meaning, and it eventually becomes lost. The line “even if the darkness precedes and follows us” conveys this message, as it means that despite the risk, a purpose without any passion is nothing. Even if the light, the passion, is eventually swallowed by the darkness, it is still worth it because it provides a meaningful purpose in life.

Finding a purpose in life can be difficult, as there are many ways to destroy or lose sight of it. This is why it is important that one’s purpose is backed by passion. Passion, however, can be deceptive. Often, If one's passion remains static and unable to adapt or grow, it traps a person and prevents them from finding a meaningful purpose. It is a passion that evolves that is

necessary for a true purpose to be derived, because evolution allows the purpose the ability to expand and grow with the person to which it belongs.

English Language Arts 30–1 January 2024

Personal Response to Literary Texts

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>Echoing the thoughtful idea the student initially expresses in their <i>Planning</i>, the first paragraph relates: “Often, one limits their passion to a single form; consequently, it becomes static and unable to change, preventing them from finding purpose” (2). Demonstrating a purposeful awareness of <i>the topic in relation to the prompting text</i>—the student explores the idea that rigidity of purpose leads to negative results while fluidity leads to positive results.</p> <p>The student observes that “While it can be beneficial to have passions, it can in turn be just as detrimental” (2). In clarifying that “Ironwood is known for being an extremely hard type of timber, and is used to symbolize a passions limited form” (2), the student provides specific support for their perception. The student extends this considered perception by including “Both the magician and salesman are trapped by the limitation of their passion, unable to adapt its form, just as the ironwood cannot be changed” (2).</p> <p>Further examining limited versus evolving passion with specific reference to the poem’s metaphors, the student purposefully explores the significance of the magician’s actions in “These chains, along with the action of [locking himself] in a chest” symbolize the limitations he has applied to his passion. The magician’s willingness to risk everything shows that their passion has twisted their purpose” (2–3). The student observes that “When one’s passion is unchangeable, like the timber of an ironwood tree, it prevents a current purpose from being gained” (3), reinforcing their considered idea that “The key is not to abandon passion altogether, but to allow it the ability to evolve” (3).</p> <p>The student purposefully explores the significance of the poem’s contrasts between light and dark—the interplay between passion and purpose in the poem—noting that “The speaker says that they wish for their passion to be like ‘the bones of a hand in a X-ray’ with ‘clear white light [working] against the fuzzy blurred edges of the darkness’” (3). The student offers a considered interpretation of these specific details, suggesting “The light is ‘working against’ the darkness, showing that the current passion is not strictly limited by the darkness, stuck in one form. Rather, it is working to change, and the blur is what represents this room for change” (3). The student strengthens this impression by extending the discussion to include “a headlight” (4) and “the mountains ‘etched with ice’ ” (4) as symbols of “light against darkness” (4).</p> <p>The student concludes with a thoughtful reiteration of the “risk of passion” (4) becoming rigid, but urges that it should “still be used to a guide a purpose” (4) by allowing it to evolve.</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Presentation (Pf) <ul style="list-style-type: none"> <li data-bbox="142 338 456 394">• The student’s exploration of the topic is purposeful. <li data-bbox="142 436 467 493">• Perceptions and/or ideas are thoughtful and considered. <li data-bbox="142 562 431 653">• Support is specific and strengthens the student’s ideas and impressions. 	<p>The student develops a capable unifying effect around the idea that “When one allows their passion to grow and evolve, they are able to use it to gain meaningful purpose in life” (2), beginning a competent analysis with an eye on the poem’s use of imagery, metaphor, and other devices, advancing the exploration to contrast “static passion” (2) with “evolving purpose” (3).</p> <p>The student equates the poem’s use of figurative devices to passion, and capably uses them as an anchor for the discussion, developing an aesthetic effect seen in the exploration of the symbolism of “ironwood” (2), the salesman’s “policy on his own life” (2), and the magicians “chains” (2). As the discussion moves through the poem, this effect is further developed through the motif of “light and dark” (3) seen in the X-rays and vehicle headlights.</p> <p>From the outset of the response, the student creates a distinct voice appropriate to the analytical and philosophical perspective adopted, seen in the opening musing “It is the very thing that gives many people a reason to exist, so can it really be narrowed down to such a static definition?” (2). This distinct voice is maintained throughout, as in “This contrast is symbolic of the importance that an evolving purpose provides” (3), and “Even if the light, the passion, is eventually swallowed by the darkness, it is still worth it because it provides a meaningful purpose in life” (4).</p> <p>Stylistic choices are specific, such as the use of consonance in “leading the magician to take extreme measures” (3) and deliberate diction, as in “The insurance salesman was once a musician, but now has sold himself a ‘policy on his own life’ ” (2), and add a sense of gravitas to the student’s thoughts. These choices, combined with the <i>quality and correctness of language</i> is evident in the specific diction and punctuation used by the student to reinforce an assertive tone, as in “Many people claim different reasons for living, but there is one general theme that ties them all together: Purpose” (2) and in “His passion is static, and while the tricks might change, it doesn’t have any real room to evolve” (3). The student’s specific stylistic choices help to reinforce a competent tone.</p>	<p>Proficient</p> <p>Pf</p>



English Language Arts 30–1 January 2024

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

Response Unavailable



English Language Arts 30–1 January 2024

Personal Response to Texts

Example Scored Excellent–1 (E)

Response Unavailable

English Language Arts 30–1 January 2024

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

Initial Planning

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

I am responding to the poem *The Chance*. It connects to my response because in my short story, the protagonist is surrounded by the "darkness" referenced in her poem, and discovers purpose that positively impacts her life.

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

I am going to explore the idea within the poem that the speaker desires a passion that "grows and grows" despite the darkness. It addresses the topic as the character in my story comes across something she feels passionate about, and uses it to change her ways.

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

Creative

Planning

Poem: importance of discovering and maintaining a passion in life,

Passion → Purpose

Passion can enable people to find purpose and meaning in their life as well as motivate them to change their life style habits.

Darkness → depression

In the poem darkness symbolizes the depression people fall into when they discover that they may be letting their life disappear and pass them by.

Nurturing Purpose

The sunflowers perched in my bedroom windowsill craned their necks to soak up the first morning rays of sun spilling through my window. The soil surrounding them was pleading for water, and their withering petals were suffering from weeks without care. It had been long since I had the energy to provide them with the proper attention. I neglected them just as I neglected myself. My hair was matted, my body unclean, but that was the least of my worries. The sunlight that the flowers so graciously bathed in woke me from my restless sleep. I buried my face in my pillow, wishing the sun to give me at least one more hour, and for the quiet darkness of night to return. In frustration, I forced myself to interrupt my rest from reality, only to shut the blinds, hoping to find more solace in my sleep. Carelessly, I forced the blinds shut, and one of the flowers toppled to the ground and landed at my feet, the porcelain vase shattering on the floor. I stared at it for a few seconds, contemplating if I had the will to save it. Unsurprisingly, I stepped over it and returned to my bed, knowing that I would have to wake up in a few short hours.

The mornings were the worst, despite what everyone told me. I found reassurance in the emptiness of the night. Comfort in the fact that there was no where I needed to be, except for with myself. No one expecting me to put on an act for them. No one forcing me to plaster a fake smile on my face. This morning, I was dreading especially. My Aunt had registered me for a boxing lesson. Despite my begging and pleading, she decided it was in my best interest as I needed an escape from my so-called "hole of depression". Somewhere buried deep under all my other thoughts, I knew she was partially right. After all that she had done for me, and the money she spent on the lesson, I decided that it was only proper for me to attend it, even if it was only once. For her, I decided, I would do it for her, as it was the only way I could force myself to go.

On the car ride there I rested my head against the window, watching the world pass me by. I was aware that my Aunt was talking to me, but I absorbed almost none of what she was saying. She was telling me something like "You'll have fun honey" knowing I wouldn't, and she kept droning on about how some of her best memories were from doing boxing when she was younger. Ever since I started doing online school I rarely left the house. It had been months since I had done something that provided me with even slightest joy. I could feel the pit of anxiety growing in my stomach as we neared the building. What if I just embarrassed myself? We arrived there before I had time to think too much about it.

"I'll be here in two hours to pick you up, okay?" she asked. "Okay?" she asked again in the absence of my response.

"Okay." I responded, wondering if she was only doing this to see more of herself in me. With a head filled with dread I walked into the building. I was greeted by a kind-eyed young woman telling me she would be my coach for today. The fake smile once again returned to my face as I followed her in. The area was small, nothing too intimidating, and was absent of anyone other than a few people scattered throughout. She handed me a pair of battered boxing gloves that seemed to be using every last thread to keep from falling apart. How fitting, I thought to myself as I slipped them on to my shaking hands. She walked me through several simple techniques, her patience persisting through as I struggled to follow her lead. Slowly but steadily I began to mirror her moves. *Right foot forward, jab! Anticipate their move, duck!* There was some sort of rhythm to it, almost as though we were dancers, spinning gracefully around on a stage for everyone to see that enthralled me. It was mesmerizing to see my body move with such agility and elegance. I would never have guessed I was capable of such things. The time seemed to fly by, and before I knew it she was alerting me that the lesson was over. I thanked her, this time with the smile on my face genuine as ever. To my excitement, she asked me if I wanted to join her class that she taught regularly throughout the week. I accepted, attempting to maintain my composure, and told her I would see her again tomorrow.

On the way home, an exhilarating feeling overwhelmed me. I smiled to myself as my Aunt drilled me with questions. Typically, this behaviour from her aggravated me to a great extent, but today I welcomed it and answered all of her questions in detail. When we arrived at home, I urged myself into the shower, the first I

had in days. The warm water rushed over me, reassuring me that maybe everything will be okay. I laid in bed spending the rest of the day in anticipation for what was to come tomorrow.

The next morning the sun woke me up. Today however, I didn't lay in bed as I typically did, scrolling mindlessly on my phone wasting the day away. Today was different. I glanced down to the floor beside me, remembering the flower pot that shattered on the ground yesterday was still there. As I began to clean it I noticed the flowers in my windowsill struggling to hold themselves upright. Today was different, yes, today I watered my flowers. Today I gave them life.

English Language Arts 30–1 January 2024

Personal Response to Texts

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>Predominantly using ideas from the poem, the student insightfully explores the topic through the narrative of a young woman who is “letting their life disappear and pass them by” (2). Grappling with an extended time of personal “darkness” (1), the narrator confronts the insidious nature of “the depression people fall into” (2), which results in personal neglect and a preference for seclusion, thus stripping her of any purpose or passion, only finding “reassurance in the emptiness of the night” (3).</p> <p>The student begins the response with the discerning contrast between the narrator’s wish for the “quiet darkness of night to return” (3) as she finds “solace in my sleep” (3) and the “sunlight that the flowers so graciously bathed in” (3). The student confidently navigates the narrator’s discovery of purpose, establishing the narrator’s “Comfort” (3) in solitude and her morning dread before insightfully acknowledging that external influences are sometimes needed in support of discovering one’s own purpose. The external influence of the aunt provides the needed catalyst in the narrator’s “best interest” (3) until she is able to internalize the benefits of physical activity in fighting the “hole of depression” (3). The narrator initially “struggled” (4) with the physical demands of the boxing techniques but begins to discover that she is “capable of such things” (4) as the experience of “spinning gracefully around” (4) brings a moment of light in the personal darkness that surrounds her. This gives the narrator an “excitement” (4) and an emerging internal purpose suggested by “the shower, the first I had in days” (4–5). The student arrives at the discerning truth that depression is an ongoing struggle day by day, and it is through the nurturing of purpose, externally and internally, that it can be battled.</p> <p>The student offers precise support for the narrator’s slight shift, through the subtle motif of light and darkness, coupled with the aptly chosen sunflower that seeks the light in the darkness, as in “The sunflowers perched in my bedroom windowsill craned their necks to soak up the first morning rays of sun” (3). The aptly chosen support reinforces the student’s idea that purpose offers a “sort of rhythm to it, almost as though we were dancers” (4), a physical and active release that the narrator could not have imagined in her prior times of darkness. The student offers the discerning recognition that the pursuit of moments of light for the narrator, through seeing her “body move with such agility and elegance” (4), the resulting “exhilarating feeling” (4) and the “anticipation for what was to come tomorrow” (5), is a continuing journey as she acknowledges “Today was different” (5). That no promises are given for tomorrow reinforces the student’s confident and discerning ideas and impressions.</p>	Excellent E

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>With the title “Nurturing Purpose” (3), the student skillfully develops a unifying and aesthetic effect that is maintained through the evolution of the response. The sunflowers that are introduced, with their “withering petals” (3) and “suffering from weeks without care” (3), parallel the narrator’s state of neglect, in “My hair was matted, my body unclean” (3). The parallel between the narrator and the flowers is skillfully reinforced when “one of the flowers toppled to the ground” (3) and the narrator leaves it there, as she returns to bed. After the boxing lesson, the student takes steps to self-nurture, and “urged” (4) herself “into the shower” (4). The next day, “remembering the flower pot” (5), the narrator “began to clean it” (5). The aesthetic effect is skillfully enhanced through the extended parallelism of the narrator and the sunflowers in “I noticed the flowers in my windowsill struggling to hold themselves upright” (5) before she waters them.</p> <p>The student creates a convincing voice that perceptively describes the narrator’s initial guardedness as the narrator describes the pressure to “put on an act” (3) and “plaster a fake smile on my face” (3). The conversation about the boxing lesson and the narrator’s grudging acceptance, seen in “‘Okay?’ she asked again in the absence of my response. ‘Okay.’ I responded” (4), add authenticity to the voice. The gradual shift in attitude about the boxing lesson is seen in the movement from the fake smile to a smile that becomes “genuine as ever” (4). The narrator’s experience prompts feelings of reserved optimism, in “maybe everything will be okay” (5).</p> <p>The student adeptly creates an initial tone of despondency through precise stylistic choices of diction, alliteration, and metaphors, seen in “the soil surrounding them was pleading for water” (3), “I forced myself to interrupt my rest from reality” (3) and “hoping to find more solace in my sleep” (3). The despondency adeptly shifts to a tone of ennui as the narrator rides with her aunt to attend a boxing lesson, in “I rested my head against the window, watching the world pass me by” (4), “she kept droning on” (4), and “months since I had done something that provided me with even slightest joy” (4). A selfmocking tone is heard in “She handed me a pair of battered boxing gloves that seemed to be using every last thread to keep from falling apart. How fitting, I thought to myself as I slipped them on to my shaking hands” (4), a precise metaphor to reflect the narrator’s fragile self-image. The student crafts a final and adept shift to a tone of reserved hope through simple but direct anaphora in the statements: “Today however, I didn’t lay in bed” (5), “Today was different” (5), “today I watered my flowers” (5), and “Today I gave them life” (5).</p>	<p>Excellent</p> <p>E</p>

English Language Arts 30–1 January 2024

Assignment II: Critical/Analytical Response to Literary Texts

Critical/Analytical Response to Literary Texts
Example Scored Satisfactory–1 (S)

Response Unavailable



English Language Arts 30–1 January 2024

**Critical/Analytical Response to Literary Texts
Example Scored Satisfactory–2 (S)**

Response Unavailable

English Language Arts 30–1 January 2024

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

Initial Planning

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

Literary Text and
Text Creator

The Cellist of Sarajevo by
Steven Galloway

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

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

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

~~The~~ Arrow throughout the book has one purpose & she is a weapon of war. Her actions were decided the moment she became Arrow & throughout the novel she struggles w/ understanding the weight of that decision.

The book goes through her journey [her ethical crises] of finding herself again. How her pre-determined purpose went along w/ who she truly was & strived to become once again.

Going through her ethical crisis

Quotes

"The soldiers took that gift from her & everyone in the city."

"I am Arrow b/c I hate them, the woman you knew hated nobody."

"A weapon is a manifestation of a decision already made."

"Arrow believes shes different from the soldiers on the hill"

Arrow knows her purpose, her feelings - oblivious to the morals associated w/ her actions - only the morals of others

"Why didnt he fire" - "She was sure of two things, she didnt want to kill him, & she had to."

"She was no longer doing it b/c of her fellow citizens, she killed b/c she hated them"

"The men on the hills have created many monsters, and not all of them are on the hills"

Arrow begins in questioning herself - realizing her faults

• What is her purpose?

• Was she always the monster?

• What are her true motives

• Who is she?

• Last sight of her true self

Use additional paper for planning if required.

#1

#2

Planning

#3

• Saying no to Hasan



• "It would be the easiest thing in the world, But she isn't going to pick up that gun."

• "The world is capable of goodness"

• "My name is Alisa"

Planning

The role an individual's purpose plays while facing an ethical crisis

↳ How does an individual's purpose effect the finding^{of a} resolution to an ethical crisis?

In *The Cellist of Sarajevo*, by Steven Galloway, it is suggested through Arrow that an individual having strong knowledge of their purpose can subsequently help guide them through an ethical crisis.

Thesis Draft

The Rediscovery of Self During War

In life, people's sense of purpose guides them through their ups and downs. Often times to maintain and achieve a true and effective sense of self, their morals will be tested time and time and again, forged in the fire, so that each time a challenge presents, they can tackle it as the best version of themselves. *The Cellist of Sarajevo* follows the journey of a thirty-year-old sniper, Arrow, who is tasked with protecting the Cellist who plays in the middle of the war-torn city during the 1992 siege of Sarajevo. Throughout the novel Arrow struggles with balancing the external demands of war with her internal sense of self and purpose. Her journey showcases the progression of her beliefs and how they came to be. In *The Cellist of Sarajevo*, by Steven Galloway, it is suggested through Arrow that when an individual is going through an ethical crisis, having a strong sense of purpose and morals may subsequently guide them through.

Initially, Arrow's purpose was yet to be challenged through war's ethical dilemmas. She maintained that killing was not something she could ever justify and was unwilling to be a weapon of war, she knew herself and she knew that was not who she wanted or thought she should be. Her father's friend and army commander, Nermin, assured Arrow that by being a soldier, she was saving lives of citizens by killing those who were intent on killing her city. "The soldiers took that gift from her and everyone else in the city." Arrow compromised her self-knowledge to justify being a soldier because the men on the hills were intent on stealing the soul of Sarajevo, something Arrow held extremely close to her. Her strong sense of self and

ambitions inspired her to protect what mattered, the city and the citizens, regardless of it compromising her values. From this moment onwards, she made the choice to go by the name of Arrow and when anybody asked her why she would explain “I am Arrow because I hate them, the women you knew hated nobody.” Essentially Arrow chose to separate her previous self who never did harm in the hopes that when the war was over, she would be able to return to herself. In the moment of changing her name, she had become a weapon. Convinced that she would never lose sight of who she truly was, she let go of her purpose, her past and the morals she associated with killing. The strong sense of self Arrow previously had now had become compromised and her purpose had become being the manifestation of war.

However, through the practices of being a soldier, Arrow began to forget that who she is currently is not who she wishes to be, forgetting her purpose and losing sight of what truly mattered to her. Arrow was lost in her hatred as more and more of the city deteriorated due to the war. Arrow always thought of herself to be “different from the soldiers on the hill” The other side was always worse than her, they killed people that were not soldiers, killing children and innocent people, whereas Arrow always maintained she would only kill soldiers, only harming the people who harmed her city. The sense of superiority and justification fueled her ability to continue her tasks of being a soldier, although the more people she killed, the more she forgot who she was before. The more soldiers she killed, the more likely it became that a soldier would be all that she could be after the war. Her sense of humanity was lost as she continued to kill without guilt or consequence, never thinking of the impact her actions had.

Nermin tasked Arrow with protecting the cellist, a musician who played in the streets of Sarajevo to honor those that had died. Arrow was waiting for a sniper to be revealed as she camped out to protect the cellist. She had secured and watched every possible place a sniper could be hiding and yet nobody had shown themselves at the end of the song. "Why didn't he shoot?" Arrow asked herself, certain of his presence. The question haunted her, wondering if she had made a mistake, she could not think of a single reason as to why a sniper would not shoot the cellist if they had had the chance. The next day Arrow began to wait as the cellist played, this time seeing the glimmering shine of a rifle's barrel appear from the window. She went to aim and shoot, but she froze. "His finger wasn't on the trigger" She saw the sniper was listening to the cellist's music. She now knew why he did not shoot the previous day; the sniper was finding joy and peace in the war, he was listening to the music. Something that Arrow forgot to consider in going through her days as a soldier. Arrow had never taken the time to just enjoy life, something her previous self would have always done. This moment was the catalyst in Arrow's soul, as she saw humanity in the other side, something she thought she knew could never be expressed from the opposition. Arrow knew two things in this moment, that she has to kill him, and that she doesn't want to. She was a weapon and "A weapon is a manifestation of a decision already made." Who Arrow once was became further and further inattainable every time Arrow pulled a trigger. There was no balancing being a soldier and maintaining who she was before, Arrow knows it is no longer possible.

Consequently, Arrow began to see that she was just the same as the monsters she strived to kill. She started recognizing how the ethics of war had impacted her self-separation from herself and her purpose. After the completion of her mission Nermin tells Arrow to disappear, stating that the Sarajevo he knew and was fighting for is no longer worth saving. “The men on the hills have created many monsters, and not all of them are on the hill.” Nermin recognized that the men on the hills not only physically killed, but spiritually killed. So many people had lost their sense of self whilst trying to protect it, becoming the thing they set out to destroy. Arrow knows she is one of those people. In the beginning of the war Arrow changed her name, compromised her morals, losing sight of what she was protecting. The more she killed, the more she knew she would never be able to go back to who she was after the war, and if she could not go back, there was nothing worth fighting for.

Finally, Arrow knows she must let go of her hate and recognize the impacts it has caused in the context of war and the preservation of her purpose. Arrow is moved to a new segment of the army as her skills were much more than the average sniper. A soldier named Hasan was there to test her skills by seeing her ability to kill a target of his choosing. Arrow is told to kill an innocent civilian from the enemy’s city but maintains that she will never kill a person that has not done harm. Hasan justifies that everyone on the other side has all done harm and as Hasan and talked, Arrow heard the ignorance of her thoughts said aloud from another person. Arrows true self saw that “the world is capable of goodness” and that everybody had a greatness to them, including the soldiers she killed. Arrow abandoned Hasan in the building, refusing to obey

his requests, and instead went to protect the cellist while he played for the last time. When the cellist finished his performance, he left his bow in the street, Arrow followed suit and left her rifle on top of his bow. Both the cellist and Arrow left their weapon behind, letting go of their shield of protection. Arrow leaving her rifle behind was leaving herself behind too, leaving behind the purpose she had given herself in war. This was her first step to going back to her true purpose and ending the character she had hid behind. Arrow hid for many days from the men who were after her, knowing that when they find her they will put an end to her life, until one day in her apartment the men knocked on her door. She kept a gun in her bedside table and thought to grab it, she could kill all the men and save herself. "It would be the easiest thing in the world. But she isn't going to pick up that gun." Arrow knew that if she made this choice, her true purpose would die. As she opened the door to the men she stated "My name is Alisa" while they fired as many bullets as they could to put an end to her life. The only way out of the ethical dilemma of war for Arrow was to recognize that she was not meant for this. That her actions did not reflect her and it most certainly did not reflect the Sarajevo she loved so much. To save Sarajevo was to maintain its purpose, the citizens heart and soul is what was needed to hold it together, Sarajevo would not be saved no matter how many bullets Arrow or any other soldier would shoot. Arrows recognition that her purpose was to see the good in the world is what stopped her ethical crisis.

War is one of the most extreme ethical dilemmas to put someone in, specifically without a clear sense of self purpose. There was no Sarajevo worth protecting when people would lose

themselves with the war. When Arrows goal shifted from maintaining Sarajevo to maintaining herself, she saved both, keeping the spirit alive is what truly mattered to Alisa. Paradoxically, Arrow had to die for Alisa, Sarajevo's spirit, to live. Arrow journey showcases her rediscovery of what truly mattered to her as she goes through life devoid of her sense of purpose guiding her in the right direction in the midst of war. Once she discovers and puts into practice what her purpose was, her ethical crisis of fighting to balance internal morals with external hopes for Sarajevo came to an end. In *The Cellist of Sarajevo*, the author suggest that's an individual with a strong sense of self purpose will help guide them through an ethical crisis.

English Language Arts 30–1 January 2024

Critical/Analytical Response to Literary Texts 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 offers the thoughtful idea that “In <i>The Cellist of Sarajevo</i>, by Steven Galloway, it is suggested through Arrow that when an individual is going through an ethical crisis, having a strong sense of purpose and morals may subsequently guide them through” (5). Granting this assertion, the student recognizes in a sensible interpretation that “Arrow struggles with balancing the external demands of war with her internal sense of self and purpose” (5). The ethical crisis, as explored in the body of the response, becomes not just the war itself, but what Arrow is willing to do to accept or reconcile her loss of morality and identity because of her actions in the war, demonstrating a competent comprehension of the literary text and topic.</p> <p>The thoughtful idea of an external, societal crisis triggering an internal crisis requiring resolution is first explored in the novel’s antecedent action, namely Arrow’s recruitment by Nermin. The student thoughtfully points to Arrow’s acceptance of a new moral imperative in choosing “to protect what mattered, the city and the citizens, regardless of it compromising her values” (6) of not wanting to kill. As well, the student reveals Arrow’s naïve thoughts that “the choice to go by the name of Arrow” (6) might protect her from being filled with hatred, a considered idea contributing to the competent discussion of the novel. The student offers the sensible interpretation that Arrow tries to sustain an ethical position in that she “would only kill soldiers” (6), thus differentiating herself from enemy snipers. However, in listening to the cellist and witnessing the enemy sniper’s hesitation, she recognizes “the sniper was finding joy and peace in the war, he was listening to the music” (7), something Arrow had lost. The student posits the considered idea that Arrow’s awareness of her loss of self is the ethical crisis, but the war, the larger ethical crisis, is the cause of her loss of self. Although Arrow shoots the enemy sniper, doing so acts as a “catalyst in Arrows soul” (7), causing her to see “humanity in the other side” (7). This moment culminates in Arrow’s tragic recognition that returning to her former self “is no longer possible” (7).</p>	<p>Proficient Pf</p>

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>The student thoughtfully demonstrates how Arrow’s move “to a new segment of the army” (8) coincides with her urge to reconnect with a version of herself that sees “the world is capable of goodness” (8), resulting in her accepting “Alisa” (9), and acknowledging she cannot go on: “Arrow leaving her rifle behind was leaving herself behind too, leaving behind the purpose she had given herself in the war” (9), contributing to a competent comprehension of the literary text and topic that concludes with the recognition that “Once she discovers and puts into practice what her purpose was, her ethical crisis of fighting to balance internal morals with external hopes for Sarajevo came to an end” (10).</p>	<p>Proficient Pf</p>

Scoring Criteria	Rationale	Score
Supporting Evidence (Pf) <ul style="list-style-type: none"> <li data-bbox="142 338 487 457">• Support is specific, and well chosen to reinforce the student’s ideas in a persuasive way. <li data-bbox="142 499 440 583">• A sound connection to the student’s ideas is capably maintained. 	<p>In this response, the student employs a range of evidence including summary and direct quotation to persuasively reinforce the ideas presented.</p> <p>The student’s assertion that Arrow was successfully recruited by Nermin, “Her father’s friend” (5) “because the men on the hills were intent on stealing the soul of Sarajevo” (5) persuasively reinforces the idea that Arrow has a reason to fight for herself, her fellow citizens, and her city.</p> <p>The student’s framing of a specific catalyst in Arrow’s journey, the shooting of the enemy sniper, as the moment of realisation that “There was no balancing being a soldier and maintaining who she was before” (7), presents a sound connection to the student’s ideas about Arrow’s loss and recovery of her sense of self. The specific and accurate quotation from the novel, “A weapon is a manifestation of a decision already made” (7) is well chosen to reinforce the idea Arrow <i>has</i> to kill the sniper, especially in concert with previous and later discussion of Arrow-as-weapon, Arrow-as-not-Alisa.</p> <p>In pointing to the moment “After the completion of her mission Nermin tells Arrow to disappear, stating that the Sarajevo he knew and was fighting for is no longer worth saving” (8) because “‘The men on the hills have created many monsters and not all of them are on the hill’” (8), the student capably maintains connection to ideas about the internal and external struggles of Sarajevo and Arrow.</p> <p>Similarly, the student’s assertion that “The more she killed, the more she knew she would never be able to go back to who she was after the war” (8) is persuasively supportive of the student’s ideas about Arrow’s growing awareness that she must make a change.</p> <p>Arrow’s choice to protect the cellist to the end and her interactions with Hasan are persuasively connected to demonstrate Arrow’s final decision to connect to her “true purpose” (9) of reclaiming Alisa by leaving “her rifle on top of” (9) the cellist’s bow and by saying “‘My name is Alisa’” (9).</p>	<p>Proficient</p> <p>Pf</p>

Scoring Criteria	Rationale	Score
Form and Structure (Pf) <ul style="list-style-type: none"> <li data-bbox="142 338 480 457">• A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. <li data-bbox="142 499 462 585">• The unifying effect or controlling idea is coherently presented and sustained. 	<p>The student purposefully arranges a controlled discussion of Arrow’s internal and external struggles by employing a recognizable “Initially, However, Consequently, Finally” structure. Through this structure, the student leads us through their ideas in a chronological manner that contributes to the development of Arrow’s recognition of her ethical struggle. Within each paragraph, the student capably discusses the external crises challenging Arrow’s internal sense of purpose and her growing sense of moral unease.</p> <p>The student purposefully references the novel’s antecedent action in the “Initially” paragraph, despite the non-chronology of the details’ arrival in the novel, effectively contributing to a controlled discussion that is developed capably.</p> <p>A sense of coherence is enhanced through reoccurring discussion of weaponry, first through her name change to Arrow— “she had become a weapon” (6)— followed by the reiteration that “She was a weapon” (7), and then in the end, with her choices to lay down both her weapons and revert to “Alisa” (9).</p> <p>The student’s choice to focus the discussion on Arrow’s interactions with varying and shifting levels of enemies and allies (Nermin, the men on the hills, the enemy sniper, Nermin again, Hasan, and the cellist), elevates the coherence of the student’s controlling idea. Specifically, Nermin’s shifting awareness of “monsters” (8) enhance Arrow’s growing understanding of the complexity of the external and, in turn, her internal conflict, capably contributing to a controlled discussion.</p>	Proficient Pf

Scoring Criteria	Rationale	Score
Matters of Choice (Pf) <ul style="list-style-type: none"> <li data-bbox="142 338 354 365">• Diction is specific. <li data-bbox="142 405 415 464">• Syntactic structures are generally effective. <li data-bbox="142 501 472 621">• Stylistic choices contribute to the creation of a considered composition with a capable voice. 	<p>The student’s choice and use of diction is specific, as in “Throughout the novel Arrow struggles with balancing the external demands of war with her internal sense of self and purpose” (5) and “Arrow compromised her self-knowledge to justify being a soldier because the men on the hills were intent on stealing the soul of Sarajevo, something Arrow held extremely close to her” (5) <i>enhances the communication</i> by clearly articulating the emotional depth of Arrow’s struggles.</p> <p>The student demonstrates stylistic choices which contribute to the creation of a considered composition, using figurative language such as: “The question haunted her” (7), “This moment was the catalyst in Arrows soul” (7) and “losing sight of what she was protecting” (8).</p> <p>Syntactic structures are generally effective, as in “Arrows true self saw that ‘the world is capable of goodness’ and that everybody had a greatness to them, including the soldiers she killed.” (8) and “Arrow hid for many days from the men who were after her, knowing that when they find her they will put an end to her life, until one day in her apartment the men knocked on her door” (9), and help to create a capable voice.</p>	Proficient Pf

Scoring Criteria	Rationale	Score
Matters of Correctness (Pf) <ul style="list-style-type: none"> <li data-bbox="142 268 480 390">• This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. <li data-bbox="142 428 456 550">• Minor errors in complex language structures are understandable considering the circumstances. 	<p>The student’s writing demonstrates competent control of sentence construction, usage, and grammar throughout the response, as in “<i>The Cellist of Sarajevo</i> follows the journey of a thirty-year-old sniper, Arrow, who is tasked with protecting the Cellist who plays in the middle of the war-torn city during the 1992 siege of Sarajevo” (5) and “So many people had lost their sense of self whilst trying to protect it, becoming the thing they set out to destroy” (8).</p> <p>Minor errors in complex language structures, such as missing apostrophes like “Arrows purpose was yet to be challenged through wars ethical dilemmas” and comma-splices such as “She maintained that killing was not something she could ever justify and was unwilling to be a weapon of war, she knew herself and she knew that was not who she wanted or thought she should be” (5), “the sniper was finding joy and peace in the war, he was listening to the music” (7) and “There was no balancing being a soldier and maintaining who she was before, Arrow knows it is no longer possible” (7) are understandable considering the circumstances of the exam, and especially when <i>considering the complexity and length of the response</i>.</p>	Proficient Pf

English Language Arts 30–1 January 2024

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

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

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

The Assignment

Discuss the idea(s) developed by the text creator in your chosen text about the role an individual's purpose plays when facing an ethical crisis.

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).

who am I
supposed to be?

relating
moral principles

Biff's lack ^{of purpose} ~~of knowledge~~ leaves him
making unethical choices

Planning

BP # 1: Father's influence on purpose

Twisted morals and beliefs

Living in delusion

→ Connection to ethical crisis: unwilling to acknowledge his father's delusion or his warped morals

BP # 2: Initial recognition of his father's problems → affair

accept

Still ~~un~~willing to acknowledge his true purpose

Leaves him trapped in delusion and enabling Willy's

BP # 3: Finally accepts true purpose

Attempts to help Willy → too late for him

Unifying thread → Allegory of the Cave

↓
cave of delusion

Chains

prisoner

Discovering one's purpose is an ever-changing, lifelong endeavor. From childhood, an individual's first sense of purpose is taught to them by their parents, learning and absorbing their parents' views on what one's purpose should be and how they believe one should attempt to achieve it, often instilling their biases into their children. The purpose individuals assign to themselves at various points in their life, as they strive to discover their true purpose outside, greatly affects who they are, guiding their morals and beliefs to suit this purpose. When individuals face ethical crises in their life, forcing them to use their morals and beliefs to determine the best course of action, the purpose one has in their life will greatly impact the decisions they make and the outcome of the crisis. If their morals are based on a false perception of their purpose and the world around them, they may be unable to face ethical crises in their life without acknowledging who they truly are. In "The Allegory of the Cave" from Plato's Republic, prisoners are trapped in a cave, unable to see the world as it truly is. When one prisoner is released, he is able to see and eventually accept the reality of the world around him, despite his former beliefs that the world was simply shadows on the wall of a cave. However, when the prisoner attempts to pull the other prisoners from the cave, they are unwilling to go, deciding to remain trapped in the cave. Like Plato's prisoners, in the modern tragedy Death of a Salesman, written by Arthur Miller, the character Biff Loman is trapped in a delusion, struggling to differentiate between the false purpose his father has taught him to strive for, and a purpose based in reality, inspired by his own desires in life. Biff's lack of true purpose leaves him unable to acknowledge the delusion his family has been living in, causing him to avoid facing a major ethical crisis in his life, as he is unable to save his father from his own delusion and deteriorating mental state, without rejecting his false purpose. Through the dynamic characterization of this complex protagonist, Miller suggests that if one is unwilling to acknowledge their true purpose in

life, they will be left warped by morals and beliefs, unable to face an ethical crisis until they acknowledge their true purpose.

As 17-year-old Biff begins to attempt to discover his purpose in life, he allows himself to be greatly influenced by his father's delusional mindset, leaving him with twisted morals and values and an inability to acknowledge their delusion. 17-year-old Biff is first introduced through his father Willy Loman's reconstructions of the past as a high school football star who can do no wrong. Willy reconstructs these versions of the past as a way to justify his delusion, going back to a time where he believes there was still time for Biff and himself, to fulfill their purpose and find their false definition of success. Biff has been taught by Willy that one's purpose in life should be to find success in business, making money and bringing pride to the Loman name, and is hoping to achieve this by attending the University of Virginia on a football scholarship. Willy has instilled this purpose into Biff. When Willy returns from a work trip as a salesman, he finds Biff tossing a football in the backyard. Biff initially claims his coach gave him the ball, allowing him to borrow it to practice with, while in reality he has stolen the ball from the locker room. However, Biff and Willy both convince themselves that the coach would want him to have the ball, as the coach likes him and would want him to be practicing, despite no evidence to suggest this. Stealing this football is the first sign of Biff's unsound morals, initially refusing to acknowledge his faults at all, then denying any fault in his immoral action. By stealing the football, Biff is also subconsciously rejecting the false purpose he believes he needs to pursue, setting himself up to potentially be kicked off the team. Biff's inability to recognize his faults and the delusion they are living in, while instead placing importance on appearances of success and achieving his false purpose, just like his father, is further demonstrated by his unwillingness to study for math in an attempt to graduate. When Biff's neighbor Bernard, encourages him to study math to avoid failing the course, which will leave him unable to graduate, Biff ignores him and instead writes

University of Virginia on his shoes, believing he is university bound, despite being on track to not graduate high school. Biff fails to acknowledge that writing University of Virginia on his sneakers “do[esn’t] mean they’ve got to graduate him”, unwilling to admit his faults or due to his warped belief that being well liked and maintaining appearances will allow him to achieve his purpose, despite passing math being a requirement to graduate and attend university. Biff’s absorption of his father’s deluded mindset, leading to his pursuit of a false purpose and development of twisted morals and values becomes even more evident through his perception of Bernard. Despite Bernard being in a significantly better position to graduate and find success in post-secondary education due to his willingness to study and higher grades in school, Biff still focuses on how Bernard is “liked, but...not well liked”. Not only does Biff repeat the same phrase Willy used to describe Bernard’s father, Charley, he also emphasizes Willy’s belief that “the man who makes the appearance...is the man who gets ahead”. Biff’s desire to achieve his father’s definition of his purpose has caused him to trap himself alongside his father in a cave of delusion, unwilling to acknowledge the delusion, while simultaneously enabling his father to continue believing this delusion.

When the foundations of Biff’s delusional purpose begin to crumble, Biff begins a 17-year struggle to discover his purpose, still clinging to the delusion his father created for him, leaving him unable to face the ethical crisis of saving his father from his own delusion. When 17-year-old Biff inevitably fails math, he visits his father in a hotel during a work trip, as he believes his father is well respected and hopes he will talk with his teacher so he can receive extra points. Despite admitting his failure to his father, Biff is still unable to take full responsibility for his actions, blaming his teacher for not giving him the extra points. This shows that he still holds on to the moral values he has learned from his father, leaving him unable to take accountability for his actions and further impacting his ability to face other ethical crises in his

life, including saving his father from his delusion. Biff's deep love for his father and trust in what his father has taught him is the foundation of who he is, as he allows his father's values to impact his own. When Biff discovers his father is having an affair, these foundations begin to crumble as he is forced to question his own morals and beliefs, as Willy has shown Biff that he is not the man Biff has always believed him to be, but instead a "phony little fake" who his teacher would not respect or listen to. This massive crack in walls of the cave of delusion Biff has lived in for his entire life lead him to spend the next 17 years struggling to acknowledge his true purpose, still attempting and failing to fulfill this false purpose, unwilling to confront his father, facing the ethical crisis he fears to save his father from his delusion. Throughout the next 17 years, Biff is never able to achieve his father's purpose for him, bouncing around from job to job, never establishing a career which he deems to be successful, while still allowing his warped morals to influence his decisions, causing him to continue to steal his way out of nearly every job he has, as he subconsciously rejects his false purpose. When 34-year-old Biff returns home, he confides in his brother Happy, believing he has "waste[d his] life, unable to achieve success in business and fulfill what he believes is his purpose in life. Due to Biff's inability to acknowledge the delusional purpose he has been pursuing and allowing his father to continue to live in, in hopes of making his father proud, Biff believes that he does not know "what [he's] supposed to want ". Despite acknowledging his desires to live outside on a farm surrounded by nature, not contained to an office to work "fifty weeks for the sake of a two week vacation", Biff still believes the latter is the only way to "build a future". For the past 17 years Biff has believed his purpose is to achieve the dream his father has for him, which has not only allowed him to remain prisoner in their deluded cave, but has also enabled Willy's delusion due to his continuous pursuit of the delusion Willy desires for them both.

When Biff is finally able to acknowledge that he has been pursuing a deluded purpose in life, he is able to see the world as it truly is, allowing him to finally confront his father and attempt to free him from his cave of delusion, facing the ethical crisis he has avoided his whole life. In an attempt to appease his father and fulfill his false purpose, Biff visits his old boss, Bill Oliver - who he believes "thought the world of [him]" when he was a salesman - to attempt to secure a loan to open a sporting goods business. After waiting all day to meet with him, Biff learns that Bill Oliver does not remember him. He was not the incredible salesman he thought he was, but simply a shipping clerk who quit before he could be fired for stealing basketballs from the company. Biff's subconscious rejection of his false purpose through stealing is evident both then and now, as Biff steals Bill Oliver's fancy fountain pen as he leaves his office. Stealing becomes a motif in the play for Biff's continuous rejection of the purpose his father has taught him to pursue. After stealing the pen, Biff is initially unable to comprehend why he took the pen, but eventually has an epiphany, finally able to see the light behind the shadows of the cave he has been living in and accept that he does not want to be a businessman and continue to pursue his father's definition of success. Biff is able to accept that he is just average and his purpose in life should be motivated by his desires to live a life outside of a farm and live out his dream, not in an office building pursuing the dreams of his father. By finally acknowledging that his purpose is not defined by his father's delusion, Biff is able to recognize the detrimental mental state his father is living in and confront him in an attempt to save him from himself. When Biff confronts his father he admits that he is just "a dime a dozen" and so is Willy, finally acknowledging that they have been attempting to fulfill a purpose they will never be able to achieve. Furthermore, Biff is also finally able to accept responsibility for the mistakes he has made and his inability to achieve his father's goal for him, no longer choosing to blame others for his inadequacy. This shows both his acceptance of reality outside of his father's delusion and his developing moral compass.

through his acknowledgement of the false purpose he has been pursuing. Biff's moral growth through the recognition of his previous false purpose in life is the catalyst for him finally being able to confront his father. Biff's ability to respond to the ethical crisis he has been avoiding his entire life is directly related to his purpose in life, unable to face this crisis until he could recognize his purpose in life was built on a delusion. Unfortunately, despite Biff attempting to pull his father out of the prison he trapped himself in, Biff is unable to save his father from himself, as Willy is unwilling to reject his false purpose in life, eventually leading to his demise at his own hands. Despite Biff being unable to save his father from his own delusion, due to his previous unwillingness to confront his father and acknowledge his delusion before it was too late, Biff is still able to acknowledge that his father pursued "the wrong dreams" his entire life, never "know[ing] who he was". This shows that Biff's recognition of his own false purpose and acceptance of who he is allowed him to finally see his father as he truly was, finally breaking through the chains that caused him to avoid facing his ethical crisis and saving his father.

Through the dynamic growth of Biff Loman, Miller suggests that Biff's unwillingness to recognize his true purpose in life, clinging to the false purpose his father desires for him, leaves him with morals and values influenced by his father's biases and deluded mindset. This leaves Biff unable to face the biggest ethical crisis in his life, saving his father from his own delusion, until he is able to reject his false purpose and acknowledge who he really is and his true purpose in life. Although Biff is ultimately too late to save his father's life, he is finally able to recognize who he truly is and who his father truly was, living his life outside of the cave of delusion his father remained trapped in his entire life, like the released prisoner in Plato's "The Allegory of the Cave". Although the purpose individuals pursue in their lives is influenced by their parents from birth, as individuals gain a deeper knowledge and understanding of themselves and the world around them, their purpose can change with them, as they slowly get closer to finding their true

purpose away from the purpose their parents desire for them. If individuals are able to find their true purpose and acknowledge who they are, they may finally be able to face ethical crises in their life with morals that are representative of the person they are, not the person their parents believe they should be.

English Language Arts 30–1 January 2024

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

Scoring Criteria	Rationale	Score
<p>Thought and Understanding (E)</p> <ul style="list-style-type: none"> Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating. 	<p>In crafting an analysis that primarily focuses on Biff’s evolution as a character, the student begins the response by establishing the carefully considered idea that “Like Plato’s prisoners” (4), Biff is delusional and “struggling to differentiate between the false purpose his father has taught him to strive for, and a purpose based in reality” (4). Recognizing that Biff’s delusional notions of purpose have been instilled in him by Willy, the student insightfully asserts that Biff must “avoid facing a major ethical crisis in his life, as he is unable to save his father from his own delusion and deteriorating mental state, without rejecting his false purpose” (4), demonstrating a literary interpretation that is perceptive and illuminating <i>relative to the topic</i>.</p> <p>In the first body paragraph, the student explores the subtle distinction that exists as Biff attempts “to discover his purpose in life” (5) and the influence that Willy exerts, which only leaves Biff with “twisted morals and values and an inability to acknowledge their delusion” (5). The student insightfully explores the perceptive notion that despite the power of Willy’s influence, “By stealing the football, Biff is also subconsciously rejecting the false purpose he believes he needs to pursue” (5), while also being “unwilling to admit his faults” (6).</p> <p>The student then moves into a carefully considered exploration of Biff’s dynamic nature as the foundations of his “delusional purpose begin to crumble” (6). After the discovery of Willy’s affair, the student recognizes that Biff is left in a liminal state of turmoil and he spends “the next 17 years struggling to acknowledge his true purpose, still attempting and failing to fulfill this false purpose” (7).</p> <p>Biff’s evolution coalesces in the moment he steals “Bill Oliver’s fancy fountain pen” (8), and the student provides the illuminating literary interpretation that “Biff’s subconscious rejection of his false purpose through stealing is evident” (8). Unfortunately, despite “finally acknowledging that his purpose is not defined by his fathers delusion” (8), the student also insightfully recognizes that Biff now has a moral imperative to confront Willy “in an attempt to save him from himself” (8).</p>	<p>Excellent E</p>

Scoring Criteria	Rationale	Score
<p>Thought and Understanding (E)</p> <ul style="list-style-type: none"> Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating. 	<p>In the final body paragraph of the response the student presents the carefully considered idea that “Despite Biff being unable to save his father from his own delusion” (9), through the “recognition of his own false purpose” (9), Biff is ultimately able to break “the chains that caused him to avoid facing his ethical crisis” (9), demonstrating a comprehension of subtle distinctions in the literary text and topic.</p>	<p>Excellent E</p>

Scoring Criteria	Rationale	Score
Supporting Evidence (E) <ul style="list-style-type: none"> • Support is precise, and astutely chosen to reinforce the student’s ideas in a convincing way • A valid connection to the student’s ideas is efficiently maintained 	<p>Despite the student’s precise choice to primarily focus on an exploration of Biff’s evolution as a dynamic character, the student astutely establishes that “17-year-old Biff is first introduced through his father Willy Loman’s reconstructions of the past” (5). Reinforcing young Biff as a “football star who can do no wrong” (5), the student efficiently establishes Willy’s delusional nature. The valid connection to the student’s ideas about Willy’s delusional notions of success are precisely reinforced through the student’s discussion of Biff’s hopes of “attending the University of Virginia on a football scholarship” (5), and the fact that “Biff and Willy both convince themselves that the coach would want him to have the ball” (5), despite Biff’s obvious theft.</p> <p>As Biff’s character begins to evolve throughout the text, the student astutely notes that when he “inevitably fails math” (6) he turns to Willy for help, believing “his father is well respected” (6) but instead discovers “his father is having an affair” (7), concluding that Willy “is not the man Biff has always believed him to be, but instead a ‘phony little fake’” (7). This support is convincing and precisely chosen to reinforce the student’s idea that this is a pivotal moment in the text that leads to a “massive crack in walls of the cave of delusion Biff has lived in for his entire life” (7).</p> <p>Through an exploration of Biff’s final “attempt to appease his father and fulfill his false purpose” (8), the student delves into a lengthy analysis of the scene in which Biff “visits his old boss, Bill Oliver” (8). In stating that “Stealing becomes a motif in the play for Biff’s continuous rejection of the purpose his father has taught him to pursue” (8), the student astutely draws attention to the fact that “Biff is initially unable to comprehend why he took the pen, but eventually has an epiphany” (8), realizing he does not want to “continue to pursue his father’s definition of success” (8), reinforcing the student’s ideas in a convincing way.</p> <p>Throughout the response, the student uses precise references to Plato’s “Allegory of the Cave”, drawing parallels to Biff’s eventual enlightenment and the “cave of delusion his father remained trapped in his entire life” (9), demonstrating a valid connection to the student’s ideas, which are efficiently maintained.</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Form and Structure (E)	<ul style="list-style-type: none"> A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skillfully. The unifying effect or controlling idea is effectively presented and integrated <p>In a careful examination of Biff’s “dynamic characterization” (4) through several layered stages that are evident on the planning page — from his “Twisted morals and beliefs” (3) through the “Initial recognition of his father’s problems”(3) to when Biff “Finally accepts true purpose” (3) — the student effectively presents and tailors a judicious arrangement of ideas and details regarding how “individuals are able to find their true purpose and acknowledge who they are” (10).</p> <p>This fluent discussion is also interwoven with an applicable “unifying thread” (3) in relation to Plato’s “Allegory of the Cave” (3) to create a clear unifying effect that is effectively presented and integrated. By initially stitching “Plato’s prisoners” (4) to “the character Biff Loman” (4) in the introduction, the student allows for the continued return to the “cave of delusion” (6) where Biff will “remain prisoner” (7) until he can “see the light” (8) and tear “through the chains” (9) of “his ethical crisis” (9).</p> <p>The student also fluently integrates structural diction that subtly colours the response and effectively unifies it— from the “twisted morals” (5) that introduce “Willy Loman’s reconstructions of the past” (5), to the “foundations of Biff’s delusional purpose” (6) and, finally, through the “massive crack” (7) that eventually helps Biff to realize that his purpose was “built on a delusion” (9).</p> <p>By skillfully balancing several organizational principles, the student’s judicious arrangement of ideas contributes to a fluent discussion.</p>	<p>Excellent</p> <p>E</p>

Scoring Criteria	Rationale	Score
Matters of Choice (E)	<ul style="list-style-type: none"> <li data-bbox="142 369 451 457">• Diction is precise. Syntactic structures are effective and sometimes polished <li data-bbox="142 499 483 617">• Stylistic choices contribute to the creation of a skillful composition with a convincing voice. <p data-bbox="521 369 1247 457">The student makes <i>effective</i> stylistic choices to <i>enhance communication</i> by skillfully employing a series of related techniques that lead to a convincing voice.</p> <p data-bbox="521 489 1247 831">Despite the repetition of some key phrases, the student’s diction is precise in relation to the progression of their ideas about Biff and the topic. The precision of the diction in moments such as “denying any fault in his immoral action” (5) and Biff’s ability “to recognize the detrimental mental state” (8) of Willy demonstrate a clear, precise relationship between diction and idea. The student also selects diction that functions to precisely mirror the stages of Biff’s progression: the movement of adjectives in relation to morality, from “twisted” (5) to “unsound” (5) to “warped” (7) and, then to, finally, a “moral compass” (8), reflects the way in which the <i>student’s choices enhance communication</i>.</p> <p data-bbox="521 863 1256 1045">Effective and sometimes polished syntactic structures are evident in the student’s control of parallel and parenthetical structures, such as in “Biff has been taught by Willy that one’s purpose in life should be to find success in business, making money and bringing pride to the Loman name, and is hoping to achieve this by attending the University of Virginia on a football scholarship” (5).</p> <p data-bbox="521 1077 1256 1293">The student creates a convincing, though unassuming, voice. Stylistic choices that contribute to a skillful composition are evident in sentences such as “Through the dynamic growth of Biff Loman, Miller suggests that Biff’s unwillingness to recognize his true purpose in life, clinging to the false purpose his father desires for him, leaves him with morals and values influenced by his fathers biases and deluded mindset” (9).</p>	<p data-bbox="1304 737 1425 764">Excellent</p> <p data-bbox="1304 789 1357 846">E</p>

Scoring Criteria	Rationale	Score
Matters of Correctness (E)	<ul style="list-style-type: none"> <li data-bbox="142 373 483 495">• This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. <li data-bbox="142 569 488 690">• The relative insignificance of error is impressive considering the complexity of the response and the circumstances. <p data-bbox="524 373 1243 690">The student demonstrates confident control of correct sentence construction, usage, grammar and mechanics as demonstrated in “When individuals face ethical crises in their life, forcing them to use their morals and beliefs to determine the best course of action, the purpose one has in their life will greatly impact the decisions they make and the outcome of the crisis” (4) and “This leaves Biff unable to face the biggest ethical crises in his life, saving his father from his own delusion, until he is able to reject his false purpose and acknowledge who he really is and his true purpose in life” (9).</p> <p data-bbox="524 716 1243 995">Sentences such as “Willy has instilled this purpose into Biff, When Willy returns from a work trip as a salesman, he finds Biff tossing a football in the backyard” (5) and “Biff’s desire to achieve his father’s definition of his purpose has caused him to trap himself alongside his father in a cave of delusion, unwilling to acknowledge the delusion, while simultaneously enabling his father to continue believing this delusion” (6) demonstrate a relative insignificance of error which is impressive considering the complexity of the response and the circumstances.</p>	<p data-bbox="1304 604 1425 632">Excellent</p> <p data-bbox="1304 657 1357 716">E</p>

Scoring Categories and Criteria for 2023–2024

Personal Response to Texts

Ideas and Impressions

(10% of total examination mark)

Cross-reference to the Program of Studies for Senior High School English Language Arts 2.1, 2.2, 2.3, 4.1

When marking **Ideas and Impressions**, the marker should consider the quality of

- the student’s **exploration** of the topic in relation to the prompting text(s)
- the student’s **ideas** and **reflection**
- **support** in relation to the student’s ideas and impressions

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

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

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Insufficient

INS

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

Assign insufficient when

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

Personal Response to Texts

Presentation

(10% of total examination mark)

Cross-reference to the Program of Studies for Senior High School English Language Arts 2.1, 2.2, 2.3, 4.1

When marking **Ideas and Impressions**, the marker should consider the effectiveness of

- the student's **exploration** of the topic in relation to the prompting text(s)
- the student's **ideas** and **reflection**
- **support** in relation to the student's ideas and impressions

Excellent E	The student's exploration of the topic is insightful. Perceptions and/or ideas are confident and discerning. Support is precise and aptly reinforces the student's ideas and impressions.
Proficient Pf	The student's exploration of the topic is purposeful. Perceptions and/or ideas are thoughtful and considered. Support is specific and strengthens the student's ideas and impressions.
Satisfactory S	The student's exploration of the topic is generalized. Perceptions and/or ideas are straightforward and relevant. Support is adequate and clarifies the student's ideas and impressions.
Limited L	The student's exploration of the topic is vague. Perceptions and/or ideas are superficial and/or ambiguous. Support is imprecise and/or ineffectively related to the student's ideas and impressions.
Poor P	The student's exploration of the topic is minimal. Perceptions and/or ideas are undeveloped and/or irrelevant. Support is lacking and/or unrelated to the student's ideas and impressions.

Scoring Categories and Criteria for 2023–2024

Critical/Analytical Response to Literary Texts Assignment

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

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

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

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

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Insufficient

INS

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

Assign insufficient when

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

Critical/Analytical Response to Literary Texts Assignment

Supporting Evidence

(7.5% of total examination mark)

Cross-reference to the Program of Studies for Senior High School English Language Arts 2.3, 3.2, 4.1, 4.2

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

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

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

Excellent E	Support is precise and astutely chosen to reinforce the student's ideas in a convincing way. A valid connection to the student's ideas is efficiently maintained.
Proficient Pf	Support is specific and well chosen to reinforce the student's ideas in a persuasive way. A sound connection to the student's ideas is capably maintained.
Satisfactory S	Support is general, adequate, and appropriately chosen to reinforce the student's ideas in an acceptable way but occasionally may lack persuasiveness. A reasonable connection to the student's ideas is suitably maintained.
Limited L	Support is inadequate, inaccurate, largely a restatement of what was read, and/or inappropriately chosen in relation to the student's ideas and thus lacks persuasiveness. A weak connection to the student's ideas is maintained.
Poor P	Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student's ideas is evident.

Critical/Analytical Response to Literary Texts Assignment

Form and Structure

(7.5% of total examination mark)

Cross-reference to the Program of Studies for Senior High School English Language Arts 2.2, 3.1, 4.1, 4.2

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

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

Excellent

E

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

Proficient

Pf

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

Satisfactory

S

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

Limited

L

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

Poor

P

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

Critical/Analytical Response to Literary Texts Assignment

Matters of Choice

(7.5% of total examination mark)

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

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

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

Excellent E	Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to the creation of a skillful composition with a convincing voice.
Proficient Pf	Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to the creation of a considered composition with a capable voice.
Satisfactory S	Diction is adequate. Syntactic structures are straightforward, but attempts at complex structures may be awkward. Stylistic choices contribute to the creation of a conventional composition with an appropriate voice.
Limited L	Diction is imprecise and/or inappropriate. Syntactic structures are frequently awkward and/or ambiguous. Inadequate language choices contribute to the creation of a vague composition with an undiscerning voice.
Poor P	Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled and/or unintelligible. A lack of language choices contributes to the creation of a confused composition with an obscure voice.

Critical/Analytical Response to Literary Texts Assignment

Matters of Correctness

(7.5% of total examination mark)

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

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

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

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

Excellent E	This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. The relative insignificance of error is impressive considering the complexity of the response and the circumstances.
Proficient Pf	This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. Minor errors in complex language structures are understandable considering the circumstances.
Satisfactory S	This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control and minor errors; however, the communication remains clear.
Limited L	This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of errors blurs the clarity of communication.
Poor P	This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. Jarring errors impair communication.
