

**English Language Arts 30–1 Personal Response to Texts Assignment
Scoring Categories and Scoring Criteria for 2024–2025**

Because students' responses to the *Personal Response to Texts Assignment* and the *Critical / Analytical Response to Literary Texts Assignment* vary widely—from philosophical discussions to personal narratives to creative approaches—assessment of the *Personal Response to Texts Assignment* and 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 answer 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 in 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. Copied under licence from Access Copyright. Further reproduction prohibited unless licensed.

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 unanticipated or unique responses."

Wiggins, Grant P. *Assessing Student Performance: Exploring the Purpose and Limits of Testing*. San Francisco: Jossey-Bass Publishers, 1993, p. 40. Copied under licence from Access Copyright. Further reproduction prohibited unless licensed.

	IDEAS AND IMPRESSIONS	PRESENTATION
FOCUS	When marking Ideas and Impressions , the marker should consider the quality of <ul style="list-style-type: none"> 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 	When marking Presentation , the marker should consider the effectiveness of <ul style="list-style-type: none"> voice in relation to the context created by the student in the chosen prose form stylistic choices (including quality and correctness of language and expression) and the student's creation of tone the student's development of a unifying and/or aesthetic effect <p>Consider the complexity of the response in terms of its context and length.</p>
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.	The voice created by the student is convincing. Stylistic choices are precise and the student's creation of tone is adept. The unifying and/or aesthetic effect is skillfully developed.
Proficient Pf	The 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.	The voice created by the student is distinct. Stylistic choices are specific and the student's creation of tone is competent. The unifying and/or aesthetic effect is capably developed.
Satisfactory S	The 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.	The voice created by the student is apparent. Stylistic choices are adequate and the student's creation of tone is conventional. The unifying and/or aesthetic effect is appropriately developed.
Limited L	The 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.	The voice created by the student is undiscerning and/or unsuitable. Stylistic choices are imprecise and the student's creation of tone is inconsistent. The unifying and/or aesthetic effect is inadequately developed.
Poor P	The 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.	The voice created by the student is confused. Stylistic choices impede communication and the student's creation of tone is ineffective. A unifying and/or aesthetic effect is haphazard or obscure.
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 <ul style="list-style-type: none"> the student has responded using a form other than prose OR the student has written so little that it is not possible to assess Ideas and Impressions OR there is no evidence that the topic presented in the assignment has been addressed OR there is no connection between the text(s) provided in the assignment and the student's response OR there is no evidence of an attempt to fulfill the task presented in the assignment. 	

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

2.1 2.2 2.3 4.1 3.1 3.2 4.1 4.2

**English Language Arts 30–1 Critical / Analytical Response to Literary Texts Assignment
Scoring Categories and Scoring Criteria for 2024–2025**

	THOUGHT AND UNDERSTANDING	SUPPORTING EVIDENCE	FORM AND STRUCTURE	MATTERS OF CHOICE	MATTERS OF CORRECTNESS
FOCUS	<p>When marking Thought and Understanding, the marker should consider</p> <ul style="list-style-type: none"> • how effectively the student’s ideas relate to the assignment • the quality of the literary interpretations to show understanding of the text relative to the topic 	<p>When marking Supporting Evidence, the marker should consider</p> <ul style="list-style-type: none"> • the selection and quality of evidence • how well the supporting evidence is employed, developed, and synthesized to support the student’s ideas <p align="center">Consider ideas presented in the <i>Personal Reflection on Choice of Literary Text(s)</i>.</p>	<p>When marking Form and Structure, the marker should consider</p> <ul style="list-style-type: none"> • 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 	<p>When marking Matters of Choice, the marker should consider how effectively the student’s choices enhance communication. The marker should consider</p> <ul style="list-style-type: none"> • diction • choices of syntactic structures (such as parallelism, balance, inversion) • the extent to which stylistic choices contribute to the creation of voice 	<p>When marking Matters of Correctness, the marker should consider the correctness of</p> <ul style="list-style-type: none"> • 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) <p align="center">Consider the proportion of error in terms of the complexity and length of the response.</p>
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.	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.	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.	Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to the creation of a skillful composition with a convincing voice.	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	Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible.	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.	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.	Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to the creation of a considered composition with a capable voice.	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	Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible.	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.	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.	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.	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	Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal.	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.	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.	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.	This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of errors blurs the clarity of communication.
Poor P	Ideas are largely absent or irrelevant, and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated.	Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student’s ideas is evident.	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.	Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled or unintelligible. A lack of language choices contributes to the creation of a confused composition with an obscure voice.	This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. Jarring errors impair communication.
Insufficient INS	<p>Insufficient is a special category. It is not an indicator of quality. A response assigned an Insufficient receives the score of zero in all scoring categories.</p> <p>Assign Insufficient when</p> <ul style="list-style-type: none"> • the student has written so little that it is not possible to assess Thought and Understanding and/or Supporting Evidence OR • no reference has been made to literature studied OR • the only literary reference present is to the text(s) provided in the first assignment OR • there is no evidence of an attempt to address the assigned topic or to fulfill the task presented in the assignment. 				