

English 12
2012/13 Released Exam
 Provincial Examination — Answer Key

Cognitive Processes	Weightings	Topics	Question Types
W = Retrieve Information	4%	1. Stand-Alone Text	23 = Multiple Choice (MC)
X = Recognize Meaning	7%	2. Synthesis Texts 1 and 2	3 = Written Response (WR)
Y = Interpret Texts	28%	3. Analysis of Synthesis Texts 1 and 2	
Z = Analyze Texts	32%	4. Composition	
C = Writing	29%		

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	C	X	1	1	—	MC
2.	D	X	1	1	—	MC
3.	D	W	1	1	—	MC
4.	D	Y	1	1	—	MC
5.	B	Y	1	1	—	MC
6.	C	Y	1	1	—	MC
7.	D	X	1	1	—	MC
8.	B	Y	1	2	—	MC
9.	C	W	1	2	—	MC
10.	B	X	1	2	—	MC
11.	A	Y	1	2	—	MC
12.	B	X	1	2	—	MC
13.	C	X	1	2	—	MC
14.	B	W	1	2	—	MC
15.	A	X	1	2	—	MC
16.	C	W	1	2	—	MC
17.	C	Y	1	2	—	MC
18.	C	Y	1	2	—	MC
19.	A	Y	1	2	—	MC
20.	A	X	1	2	—	MC
21.	D	Y	1	2	—	MC
22.	C	Z	1	3	—	MC
23.	B	Z	1	3	—	MC

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	–	Y M1(6) + M2(6)	12	1	–	WR
2.	–	Z M1(6) + M2(6) x 2	24	3	–	WR
3.	–	C M1(6) + M2(6) x 2	24	4	–	WR

Multiple Choice = 23 (23 questions)
 Written Response = 60 (3 questions)
EXAMINATION TOTAL = 83 marks

English 12
2012/13 Released Exam
August 2013 — Form A
Provincial Examination — Scoring Guide

PART A: STAND-ALONE TEXT

In this poem, the speaker recollects his childhood experiences in the countryside. He remembers how he played around wells—shafts dug into the ground to obtain water.

Personal Helicon¹

by Seamus Heaney

As a child, they could not keep me from wells
And old pumps with buckets and windlasses².
I loved the dark drop, the trapped sky, the smells
Of waterweed, fungus and dank moss.

5 One, in a brickyard, with a rotted board top.
I savoured the rich crash when a bucket
Plummeted down at the end of a rope.
So deep you saw no reflection of it.

A shallow one under a dry stone ditch
10 Fructified³ like any aquarium.
When you dragged out long roots from the soft mulch
A white face hovered over the bottom.

Others had echoes, gave back your own call
With a clean new music in it. And one
15 Was scaresome, for there, out of ferns and tall
Foxgloves, a rat slapped across my reflection.

Now to pry into roots, to finger slime,
To stare, big-eyed Narcissus⁴, into some spring
Is beneath all adult dignity. I rhyme
20 To see myself, to set the darkness echoing.

¹ helicon: *Mount Helicon was a site in Ancient Greece where the Muses were worshipped. The Muses were believed to inspire all artists, especially poets.*

² windlass: *the handle used to raise the bucket from the bottom of a well*

³ fructified: *productive, full of life*

⁴ Narcissus: *a young man in Greek mythology so enchanted by his own image reflected in a pool of water that he was unable to remove himself and gradually wasted away*

PART A: STAND-ALONE TEXT

INSTRUCTIONS: In **paragraph form** and in at least **150 words**, answer question 1 in the **Response Booklet**. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

1. Discuss the importance of the wells to the speaker in the poem “Personal Helicon.” Use paragraph form and support your response with specific references to the text.

Suggestions Regarding Response:

As a child, wells fascinated the speaker:

- “...they could not keep me from wells” **line 1**
- “I loved the dark drop...the smells” **line 3**
- “I savoured the rich crash” **line 6**
- “Others had echoes, gave back your own call /
With a clean new music in it.” **lines 13 and 14**
- “one / Was scaresome” **lines 14 and 15**

As an adult, gazing into wells parallels the self-reflection of the poet:

- “So deep you saw no reflection of it.” **line 8**
- “Others had echoes, gave back your own call” **line 13**
- “one / Was scaresome” **lines 14 and 15**
- entire final stanza **lines 17–20**

Some students will point out that wells, introspection, and Helicon are all places the poetic Muse can be found.

This list is not exhaustive.

The exemplars will provide sample responses.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 3 of this key.**

SCORING GUIDE FOR STAND-ALONE TEXT

This is a first-draft response and should be assessed as such. The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.

6

The six response is **superior** and may draw upon any number of factors, such as depth of discussion, effectiveness of argument, or level of insight. It exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, the response need not be error-free.

5

The five response is **proficient** and reflects a strong grasp of the topic and the text. The references to the passage may be explicit or implicit and convincingly support a thesis. The writing is well organized and demonstrates a strong command of the conventions of language. Errors may be present, but are not distracting.

4

The four response is **competent**. The assertions tend to be simplistic; there are no significant errors in understanding. References are present and appropriate, but may be limited to only part of the text. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3

The three response is **barely adequate**. Understanding of the topic and/or the text may be partially flawed. Support may consist of long references to the text which are not clearly connected to a central idea or may be meagre or repetitive. The response may show some sense of purpose, but errors may be distracting.

2

The two response is **inadequate**. While there is an attempt to address the topic, understanding of the text or the task may be seriously flawed. Errors are recurring, distracting, and often impede meaning.

1

The one response is **unacceptable**. Although the response attempts to address the question, it is too brief or there is a complete lack of control in the writing.

0

The zero response reflects a complete misunderstanding of the text and/or the task, is off-topic, or is a restatement of the question.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

PART B: SYNTHESIS TEXT 1

Breaking Through Uncertainty—Welcoming Adversity

by Jim McCormick

- 1 We all question our ability at times. Uncertainty plagues us. It is even more intense if the ability we are questioning relates to something we have never tried or not succeeded at in the past.
- 2 Setbacks are common, but we rarely welcome them. We are inclined to respond negatively to adversity. It may be time to revisit that reflexive response.
- 3 I had an experience recently that caused me to reconsider whether a negative response to adversity is always justified when I was confronted with a life-threatening situation.
- 4 It was mid-morning on a warm and pleasant Saturday. I was in the midst of my first skydive of the day. It was my 2123rd jump since having taken up the sport fifteen years ago.
- 5 After about one minute of freefall and 5000 feet¹ above the ground, I parted ways with my fellow jumpers to get far enough away from them to open my parachute safely. I initiated opening around 3000 feet above the earth.
- 6 My parachute opened with some twists in the lines between the parachute and me. This is not that uncommon. What was different this time was that I was not able to clear the twists.
- 7 The twists in the lines caused my parachute to take on an asymmetrical shape. Receiving asymmetrical inputs, the canopy did what it is designed to do and initiated a turn—that’s how it’s steered. The problem occurred when the turn quickly became a rapid, diving downward spiral that was spinning me a full 360 degrees about once every second. This was a problem.
- 8 I looked up to assess my canopy and saw something I don’t often see—the horizon clearly visible ABOVE the trailing edge of my canopy. This meant my canopy and I were now on roughly the same horizontal plane. In that I could see the horizon behind it, I was actually above my parachute and it was leading our fast spinning parade rapidly towards mother earth.
- 9 My first need was to acknowledge that I was not going to be able to solve this problem. This is not as easy as it seems. Having successfully completed over 2100 jumps without having to resort to my second parachute, it was hard for me to believe I had really encountered a problem I could not solve. I had a natural inclination to assume I could fix this problem as I had all those in the past.
- 10 Sound familiar? It’s always easy to lapse into denial when confronted with a problem. Until we acknowledge the problem and our possible inability to solve it—or to use the methods we have used in the past—we don’t have a chance of making things better.
- 11 Fortunately, the urgency of this situation caused my hard-headed nature to yield much more

¹ feet: 1 foot = *approximately 0.3 metre*

quickly than usual. That decision probably took a second or two. The next step, having accepted the need to follow a different course than in the past, was to determine the course. Fortunately fifteen years of training and practice before every day of jumping took hold.

- 12 I looked straight down at the two handles on either side of my chest—one to release me from my malfunctioning canopy and one for deploying my reserve parachute—and realized I needed to get them in my hands quickly. I could not help but notice when I made eye contact with them, as had been ingrained in me during my First Jump Course way back in 1988, that by now the rapid spins had turned me back to earth and there beyond my toes was once again the horizon. This was bad!
- 13 Time was of the essence at this point not only because I was now rapidly progressing toward the horse pasture below me, but also because the centrifugal force I was starting to experience would soon make it impossible to get my hands to those two handles.
- 14 With my hands now securely on the handles, I was confronted with a bothersome question, “Now, which one goes first?” The wrong order could cause my reserve parachute to deploy into my spinning main parachute which would result in an incurable entanglement.
- 15 Fortunately, ingrained training once again took over and I pulled them in the right order. First the handle on the right side which released me from my spinning main parachute followed by the handle on the left side to deploy my reserve parachute.
- 16 This brought on a wonderful experience. My malfunctioning black, teal and magenta canopy was replaced with a bright, yellow never before used reserve parachute. What a lovely sight! And all this by 1700 feet—plenty of time to spare.
- 17 Many years ago, I read a book about the challenges and responsibilities of Secret Service agents. One of the sad aspects of that profession is that agents who never have the chance to validate their years of training by responding to a threat sometimes struggle severely in retirement. They are faced with not knowing—with certainty—how they would respond when faced with the paramount challenge their career can deliver. For this reason, agents who have faced such a challenge successfully are admired within the culture of the Service.
- 18 That Saturday morning, I had the privilege of facing a similar, life-threatening and I now realize life-defining challenge. I faced what Secret Service agents call “the dragon.”
- 19 For all of us the greater dragon is not the external threat, whether it be an assassin’s bullet, the unforgiving and fast approaching earth or another challenge. The real dragon is the self-doubt we carry within us.
- 20 For those few splendid moments after landing safely, I was able to put my foot firmly on the neck of the dragon...and it felt great. Keep this in mind the next time you are confronted with adversity. On the far side of the experiences the adversity presents, there could be a valuable gift—a renewed confidence and certainty.

Freefall Speed Versus Altitude (factored for air density)

Altitude (feet)	0	2 000	4 000	6 000	8 000	10 000	12 000	14 000	16 000	18 000
Freefall speed (MPH) ²	100.0	103.0	106.1	109.3	112.8	116.3	120.1	124.0	128.1	132.4

Figure 1

² MPH: miles per hour; 1 mile = approximately 1.6 kilometre

PART B: SYNTHESIS TEXT 2

Neighbours

by Lien Chao

- 1 Sally is not a Canadian, but she hopes one day she will be, because she has begun to like this country and its people. A notice on the library's bulletin board says that on Canada Day there will be an outdoor concert in Eglinton Square. So here comes Sally, wearing a cool white cotton dress with red birds flying, their wings spread out wide. The colours of Canada Day. In front of the Grand and Toy store there is a crowd. Rows of chairs in the sun, some seats still waiting occupancy. Three wheelchairs are parked in the back. Sitting down, Sally smiles at the old couple next to her.
- 2 "I'm Elizabeth, and this is my husband, Joe," smiles the old woman. "Go get yourself a free drink, Miss." Elizabeth motions towards the front.
- 3 "Don't be shy," adds Joe encouragingly.
- 4 Sally feels inadequate; but after watching others drinking from identical plastic cups, she goes up to the front and picks up a cup of ginger ale on the table. The Salvation Army Band is here: middle-aged and senior men and women dressed in out-of-date uniforms, looking both funny and serious. They play a good selection of music that seems to resonate around the entire neighbourhood. "Do you want to come to our building tonight? We can watch fireworks on the roof," Elizabeth says to Sally at the end of the concert.
- 5 After dinner Sally rings the buzzer to the old couple's apartment. She doesn't know exactly why she has come to visit them, strangers she has met only today. Perhaps they remind her of her own parents in China, or the old couple she met in Beijing who collected empty bottles and tin cans for a living, or perhaps it's because she wants to buy a vacuum cleaner and she needs advice. The buzzer rings like the hoarse voice of an old man. Then from the speaker comes a woman's soft voice. "Is that Sally?"
- 6 "Yes, Elizabeth, it's me," she answers delightedly.
- 7 "Come up, 903." The door hisses, opens slowly.
- 8 Inside the one-bedroom apartment, Sally feels disoriented, thinks perhaps she's having an illusion that she is inside a country farmhouse. The furniture is old and heavy with carvings on the back of the chairs and on the legs of the table. It reminds her of the furniture her family owned before the Cultural Revolution¹. Later the Red Guards threw it into a bonfire. On the walls, there are framed photos in light brown or dark gray. There is a large balcony outside the sitting room, but from where she stands, Sally thinks it looks like a workshop.

¹ Cultural Revolution: *a time of political unrest in China. The Red Guards were a force meant to stop any opposition to Communism.*

- 9 Joe tells Sally to make herself at home, Elizabeth offers a choice of tea or coffee. “Because I was born on April 21 and have the same birthday as Queen Elizabeth II, my parents gave me my name,” she smiles, “but my husband is not Phillip, Duke of Edinburgh.” She laughs. “So, would you like to have a cup of English tea?”
- 10 “I’d love to have a cup of English tea, Madam,” Sally puts on a mock British accent. They all laugh.
- 11 Over a cup of Red Rose tea, Sally takes out the latest flyer from Future Shop, the store a few blocks north. She asks the couple what kind of vacuum cleaner is more effective and less expensive.
- 12 Putting on his reading glasses, Joe starts reading the advertisement. He mumbles and grumbles to himself, shaking his head. “Too expensive, too much money,” he continues to shake his head as he speaks.
- 13 “That’s what I think,” echoes Sally, “but we can do nothing about their prices.”
- 14 “Yes, of course you can.” Joe puts down the ad on the coffee table.
- 15 “Like what?” Sally asks suspiciously.
- 16 “If you don’t mind a refurbished model, I have one for you,” says Joe.
- 17 Sally doesn’t understand the word “refurbished,” but she understands the second part of the sentence. Joe has a vacuum cleaner for her. Is he a salesperson? Her eyes quickly sweep over his face. She cautions herself that she shouldn’t buy anything before first doing her own research. Meanwhile Joe has stepped out onto the balcony. Shortly he brings in a red vacuum cleaner. “Here it is, refurbished, this baby is like new,” he beams at Sally and Elizabeth, patting the body of the vacuum cleaner affectionately. Plugging it into a power outlet, Joe rolls the roaring machine on the floor like a dancer.
- 18 Sally doesn’t know what to say. After Joe has turned the appliance on and off and returned to the sofa to finish his tea, she asks him timidly, “So, how much is it?” She had no idea that this old man, a neighbour she met this morning, sells secondhand vacuum cleaners in his apartment.
- 19 “\$200, no taxes,” Joe says seriously. Then he bursts out laughing. “A real deal, young lady.”
- 20 “No, Joe, please don’t joke with her,” his wife interrupts.
- 21 “OK.” Joe stops laughing. “Sally, didn’t I make myself understood? You can *have* it, I mean have it, take it home, if you don’t mind a refurbished model.”
- 22 “It’s yours if you need it,” Elizabeth repeats.
- 23 “Really, free for me?” Sally asks, not quite believing. “Thank you very much, I would be delighted to take it home. But what are you going to use?”
- 24 “Oh, don’t worry, we have our own. You see, Joe picks up stuff from the dump behind the building,” Elizabeth says, “you know, residents throw things away, when they are not working.”

- 25 “But a lot of the times, there is nothing seriously wrong with the machines,” Joe says, raising his voice for emphasis. “It’s just dust, dirt, you know. People dispose of just about anything nowadays.” He starts to shake his head again. His wife nods.
- 26 “So you repair them?” Sally can figure out what happens next.
- 27 “Yes, he spends time cleaning them up and making them work again,” Elizabeth says. “Then he gives them away to people who need them. Over there, on the balcony, go have a look.”
- 28 Getting up from the sofa, Joe motions to her. “Come, come with me, I’ll show you.”
- 29 Sally follows him.
- 30 This is not exactly what a balcony is supposed to be, Sally thinks. It’s a workshop. A large toolbox, a work bench, and a tabletop. On the shelves, built against one of the walls, Sally recognizes various objects: a manual sewing machine, a coffee grinder, a food processor, an electrical wok, a few bicycle wheels and inner tubes.
- 31 “All the appliances here are refurbished and in good working condition,” says Joe proudly. Sally smiles, her vocabulary has been enriched today with a new word, “refurbished”; she doesn’t even have to look it up in the dictionary.
- 32 When they hear the noise of fireworks, Joe, Elizabeth, and Sally rush to the elevator and up on to the rooftop. Under the starry summer night sky, a cool breeze clarifies Sally’s mind. Young children and teenagers have brought their music, drinks, laughter, and noise to the rooftop. Young mothers scream at their kids every now and then. Suddenly, fireworks shoot up in the distant sky; everybody exclaims.
- 33 Sally asks Joe and Elizabeth why they chose to live in a mixed building instead of one for seniors. “Wouldn’t that be quieter?”
- 34 “Oh yes, it would be,” Elizabeth answers, “but Joe and I like to live where things are happening, we like excitement.”
- 35 “So do I,” says Sally, feeling closer to the old couple than before.
- 36 “However, having said that,” Joe inserts, “there are problems. In the last few years, some single mothers have moved into the building with their kids. What do kids do, eh? So, now you see graffiti inside the elevator and laundry room, you see empty pop cans in the common areas.”
- 37 “We pick them up, wherever we see them,” Elizabeth says.
- 38 “But what about their mothers?” Joe adds. “Do they know it’s their responsibility to educate their kids? Especially, some of them don’t even go to work, they live on welfare. On taxpayers’ money.” Joe hasn’t stopped shaking his head. Sally regrets having started the topic. Now their conversation is heading towards a dead end.
- 39 Another splash of fireworks in the sky. Another interval. Sally decides to take a chance. “So, I guess you won’t like me either,” she looks at Joe and Elizabeth anxiously.

- 40 They don't understand. "Why? What makes you say that?" They look puzzled.
- 41 "Because, because I'm divorced and I'm a single mother," Sally says quietly. "But I'm not on welfare. Back at home, I had wished that the state had some welfare schemes to help single mothers with kids. And there weren't any. I went through a very difficult period after my divorce. Sometimes, in order to save money for food, I walked three hours to get home instead of taking a bus." Sally doesn't know why she tells this to the old couple. It's not relevant. This is Canada. People here don't understand.
- 42 But for some reason she wants to share her experiences with them, wants them to understand. So she continues, "Perhaps the single mothers in your building have circumstances you don't know about. Perhaps they are struggling against their personal crises. Perhaps they need advice, just as I did with the vacuum cleaner."
- 43 In the open sky there goes the loudest explosion of the night. Hundreds of rockets shooting up and exploding, tens and thousands of colourful flowers flashing and glittering in the sky. Sally, Joe and Elizabeth clap their hands like kids.
- 44 It's around midnight when Sally bids good night. Joe and Elizabeth give her big hugs and kisses on the cheeks.
- 45 Sally walks down Yonge Street carrying the refurbished red vacuum cleaner in her hands. At the intersection, waiting for the traffic lights to change, she recognizes familiar faces from the neighbourhood. Tall Kelly is at the northwest corner, selling *Outreach*, a newspaper sold by the unemployed and the homeless. At the southeast corner, George, a self-proclaimed Hollywood agent, sits on the granite steps outside the CIBC branch². George usually asks people who pass by if they want to go to Hollywood. On the southwest corner, Dave's hotdog cart is still surrounded by a large crowd. Sally smiles broadly at her neighbours.

² CIBC branch: *a bank*

PART C: ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

INSTRUCTIONS: In a multi-paragraph (**3 or more paragraphs**) expository essay of at least **300 words**, answer question 2 in the **Response Booklet**. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

2. Assess which passage, “Breaking Through Uncertainty—Welcoming Adversity” or “Neighbours,” demonstrates the greater benefit derived from taking risks. You must discuss **both** passages in your essay.

Suggestions Regarding Response:

Responses may argue that either Jim in “Breaking Through Uncertainty—Welcoming Adversity” or Sally in “Neighbours” benefits more, or that both individuals derive equal benefit.

There are significant benefits presented in both texts:

- **By taking a risk, Sally finds good friends in Joe and Elizabeth who will “give her hugs and kisses” (paragraph 44); she also feels connected to her community and “smiles broadly at her neighbours” (paragraph 45) as she goes home.**
- **By taking the risk of abandoning his main parachute, the skydiver, Jim McCormick, saves his own life. But almost as importantly, he experiences “a renewed confidence and certainty” (paragraph 20) after his successful battle with the “dragon” (paragraphs 18–20).**

Both texts present the notion that facing problems directly and honestly is the best course of action in order to benefit from risk-taking

- **Sally risks making her home in Canada and not China. Her divorce also may have been the realistic path to follow, although there are few details (various references).**
- **“Until we acknowledge the problem and our possible inability to solve it...we don’t have a chance of making things better.” (“Breaking Through Uncertainty” paragraph 10)**
- **Jim risks abandoning the main parachute and deploys the reserve parachute (paragraphs 15 and 16).**

Responses may note that the nature of the risks in each passage is different:

- **Sally’s revelation of her marital status to Joe and Elizabeth (people who might be expected to have conservative views) is a personal risk; it could be argued that this pales in comparison to the risk to life portrayed in the article.**

This list is not exhaustive. The exemplars will provide sample responses.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 11 of this key.**

SCORING GUIDE FOR ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

This is a first-draft response and should be assessed as such.

The response is assessed holistically.

6

The six essay is **superior**, demonstrating an insightful understanding of the texts. The essay shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the essay need not be error-free.

5

The five essay is **proficient**, demonstrating a clear understanding of the texts at an interpretive level. The essay clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present, but are not distracting.

4

The four essay is **competent**. Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The essay may rely heavily on paraphrasing. References are present and appropriate, but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3

The three essay is **barely adequate**. Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may be somewhat underdeveloped. A sense of purpose may be evident, but errors can be distracting.

2

The two essay is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. An essay that makes reference to both texts but refers only fleetingly to one of them is inadequate. The response may be seriously underdeveloped. Errors are recurring, distracting, and impede meaning.

1

The one essay is **unacceptable**. Although the essay mentions both texts, the essay is too brief to address the topic or there may be a complete lack of control in the writing.

0

The zero essay reflects a complete misunderstanding of the texts and/or the task, or is a restatement of the question. Exclusive reference to only one text does not constitute synthesis. Exclusively narrative responses reflect a complete misunderstanding of the task.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

PART D: COMPOSITION

INSTRUCTIONS: Using standard English, write in the **Response Booklet**, a coherent, unified, multi-paragraph (**3 or more paragraphs**) composition of approximately **300 words** on the topic below. In your composition, you may apply any appropriate method of development including exposition, persuasion, description, and narration.

Use the **Organization and Planning** space to plan your work.

3. Write a multi-paragraph composition on the topic below. In addressing the topic, consider all possibilities. You may draw support from the experiences of others or from any aspect of your life: your reading and your experiences. You do not have to accept the basic premise of the topic.

Topic:

Our experiences can influence behaviour.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 13 of this key.**

SCORING GUIDE FOR COMPOSITION

A composition may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration. No one form of writing should be considered superior to another. **This is a first-draft response and should be assessed as such.**

The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.

6

The six paper is **superior** and may draw upon any number of factors, such as maturity of style, depth of discussion, effectiveness of argument, use of literary and/or rhetorical devices, sophistication of wit, or quality of imagination. This composition exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, this paper need not be error-free.

5

The five paper is **proficient**. The composition displays some manipulation of language to achieve a desired effect and exhibits a clear sense of voice and of audience. The writing is thoughtful and interesting. Vocabulary and sentence structure are varied and serve the writer's purpose successfully. Errors may be present, but are not distracting.

4

The four paper is **competent**. The composition conveys the writer's ideas, but without flair or strong control. Diction and syntax are usually appropriate, but lack variety. Structure, regardless of type, is predictable and relatively mechanical. The paper shows a clear sense of the writer's purpose. Conventions of language are usually followed, but some errors are evident.

3

The three paper is **barely adequate**. The paper may feature somewhat underdeveloped or simplistic ideas. Transition[s] may be weak or absent. Support is frequently in the form of listed details. Little variety in diction and sentence structure is discernible. The composition may reflect some sense of purpose, but errors may be distracting.

2

The two paper is **inadequate**. The ideas are seriously underdeveloped and awkwardly expressed. The composition may be excessively colloquial or reflect inadequate knowledge of the conventions of language. While meaning is apparent, errors are frequent and rudimentary.

1

The one paper is **unacceptable** and may be compromised by its deficiency of composition, content, diction, syntax, structure, voice, or conventions of language.

0

The zero paper manifests an achievement less than outlined in a scale-point one, is written in verse, is off-topic, or is a restatement of the topic.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.