

English 12
2011/12 Released Exam
August 2012 — Form A

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	Y	1	1	—	MC
2.	D	W	1	1	—	MC
3.	A	Z	1	1	—	MC
4.	C	Y	1	1	—	MC
5.	C	X	1	1	—	MC
6.	D	Y	1	1	—	MC
7.	C	Y	1	1	—	MC
8.	D	Y	1	2	—	MC
9.	B	X	1	2	—	MC
10.	A	W	1	2	—	MC
11.	D	X	1	2	—	MC
12.	D	X	1	2	—	MC
13.	C	Y	1	2	—	MC
14.	D	Y	1	2	—	MC
15.	C	Y	1	2	—	MC
16.	D	X	1	2	—	MC
17.	B	W	1	2	—	MC
18.	B	Z	1	2	—	MC
19.	A	X	1	2	—	MC
20.	B	Y	1	2	—	MC
21.	C	Y	1	2	—	MC
22.	A	Z	1	3	—	MC
23.	D	Z	1	3	—	MC

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	—	Y	12	1	—	WR
2.	—	Z	24	3	—	WR
3.	—	C	24	4	—	WR

PART A: STAND-ALONE TEXT

This story takes place in the 1950s in a small community.

Head Cook at Weddings and Funerals

by Vi Plotnikoff

- 1 “The most wonderful day in a mother’s life is when her daughter marries into a good family,” I often heard Aunt Florence say. “Because she knows her girl will be taken care of for the rest of her life.”
- 2 My mother would agree with her sister, then look around at her three daughters with a somewhat worried expression.
- 3 Aunt Florence, predictably, had married well. Her husband’s relatives were all pillars of the Doukhobor¹ community.
- 4 Aunt Florence and Uncle Fred had a son, Fred Junior, who’d married well to an agreeable and pretty girl named Tina, from an upstanding Doukhobor family. They proceeded to move into the apartment right across the courtyard from Fred’s parents and produce little Fred, much to the delight of Aunt Florence.
- 5 Aunt Florence’s other child was a girl, my cousin Marusa, four years older than I. Her mother had great expectations of Marusa, who was extraordinarily pretty with her dark curls, sparkling brown eyes and tiny figure—a figure much enhanced by the fitted gabardine skirts she wore, the delicate nylon blouses with little artificial bouquets of flowers at the throat, or the soft, fuzzy, pastel sweaters. I felt awkward and plain next to her. I was a giraffe with straight blonde hair and blue eyes.
- 6 When I visited her house, Marusa could sometimes be pleasant, even fun. Not stuck-up like she was at school. She let me try on her earrings and makeup, but only if she was in the mood.
- 7 “She can have her pick of all the nicest Doukhobor boys,” Aunt Florence would say. “You should see Saturday morning at our place. The fancy cars and pickup trucks come in a stream, asking Marusa to go to the movies that night. She’ll marry well.”

* * *

- 8 Marusa was almost seventeen by now and dating for nearly a year.

¹ Doukhobors: *a group of people, primarily farmers, who migrated from Russia to Canada*

- 9 Peter was a tall, gawky young man with a too-short haircut and a pleasing personality. He wasn't very good-looking except when he smiled and showed his dimples. He was showing a lot of dimples tonight.
- 10 Peter was considered an exceedingly good catch, especially by the mothers of marriageable daughters. His parents had a small tidy farm, vast apple orchards, a large ranch house with many bedrooms to accommodate their four sons. Mable Zarubin, Peter's mother, was a hard-working opinionated woman who kept a clean home and was a renowned cook. In fact her borsch became so famous, she'd graduated to head cook at weddings and funerals.
- 11 Most of the women in the Doukhorbor community helped out with cooking at these important events. The huge wedding feast required several settings, depending on the number of friends and relatives invited, as did the after-funeral meal serving the singers, gravediggers and family of the deceased.
- 12 Always at these occasions, in the place of honour at the dining table, there was the borsch. The special soup, thick with vegetables, laced with rich cream. The dish every young girl learned to cook at her mother's side.
- 13 Peter's mother had impressed the older women with her knowledge as to the right amount of butter and whipping cream, the correct pinch of dill, the quick and pretty way she shredded the cabbage, diced potatoes. So it was at an early age that she became head cook, instructing the other cooks, tasting, giving the final nod to the borsch before it was carried out to the tables by the serving women.
- 14 Marusa and Peter began going steady that spring and the following Christmas she received an engagement ring with a tiny diamond.
- 15 On a hot evening, a few days after Marusa's eighteenth birthday, just as we were finishing supper dishes in the stifling kitchen, Peter's new pink and white Pontiac with the chrome fins drove into our yard. Peter had quit school and got on at the sawmill, making payments to the credit union on the car.
- 16 Through the screen door, we watched Marusa lift a big box from the back seat, give it to Peter and hand in hand they walked up the steps.
- 17 "Come in, come in both of you," mama bustled about, taking off her stained apron and shoving shoes into a corner. "Have you had your supper? It won't take me a minute to set the table, heat the soup. I made it with fresh peas from the garden."
- 18 I stared at mama. Now that Marusa was almost a wife, she'd suddenly acquired a dignified new status. Above waitress or store clerk or even secretary. Only a teacher or nurse was superior to a well-married woman.
- 19 "Thank you, tyota², but we've already eaten at Peter's place. His mother taught me to make galooptsi³."
- 20 "Yours were even better than my mother's," Peter said.
- 21 Peter must be blind in love, I thought. Unless she'd improved vastly, Marusa was a careless cook. I'd seen her vareniki come apart in boiling water, fillings bubbling on top, pastry wrappers floating merrily.

² tyota: *aunt*

³ galooptsi: *cabbage rolls*

22 “I want to show you something,” Marusa said.

23 She untied string from the box, pushed aside tissue, lifted out lace and satin.

24 “Page 352, Eaton’s⁴ catalogue,” I breathed.

25 “Marusa, what have you done?” Mother’s shocked voice.

26 “Isn’t it beautiful? And look at the veil.”

27 “But I saw your mother sewing your wedding clothes,” mama said.

28 “She doesn’t know. I borrowed the money from Peter.”

29 “You should tell your mother right away. I don’t think she’ll let you wear it.”

30 “It’s my wedding and I should wear whatever I want. But I want you to tell her. She won’t listen to me.” Marusa had her stubborn look.

31 “Oh Marusa, you should wear it. It’s just beautiful.”

32 “Quiet, Ana, this is none of your business. Marusa,” she turned to her niece, “you must tell your mother yourself.”

33 “She’s too worried about what Peter’s mother will say.” She looked at Peter, who was fidgeting with his car keys. “Well? Don’t you think I should wear what I want for my own wedding?”

34 “Your mother and mine won’t like it,” he said in a mild, hesitant voice.

35 “Whose wedding is it anyway? I thought it was ours.”

36 She scooped up the gown, stuffed it into the box and marched outdoors, ponytail bobbing. Peter followed, looking worried.

* * *

37 It was a clear and dewy summer morning. A beautiful day to be married. We were up early, rushed through chores and breakfast, dressed in new clothes purchased at the co-op. Hurried to the bride’s home to help with the cooking and the table setting.

38 Loud voices broke out directly overhead in Marusa’s bedroom. Aunt Florence’s sounded mad. I dropped the pans in the sink, went through the living room, past guests who lolled on couches and chairs which were pushed back against the walls to make room for the dining tables.

39 Upstairs I skimmed along the corridor, past bedrooms with their tall narrow windows, spare whitewashed walls, where Marusa’s grandparents and parents slept. And I thought it no wonder Marusa often complained everyone knew when she came in on a Saturday night, for each squeaky tiptoe, each cautious footstep could be heard on the creaking floorboards as she crept past all those disapproving doors.

⁴ Eaton’s: *a department store*

- 40 The small commotion brewing around Marusa’s door consisted of the bride, her aunt and her mother. Aunt Florence had her turkey look on. Face all red, neck long, saying in a loud voice that she was so ashamed, and to change right away and maybe just maybe not too much harm was done even though it would be all over town by Monday. Marusa was weeping, ruining her rouge, and my mother was standing ineffectually between them, clasping and unclasping her hands.
- 41 Then Marusa, who’d looked right through me at school and kept on talking to her friends, who’d ignored me during family visits unless she was bored and then taken me upstairs, told me ghosts were seen floating along the dim hallways, even told me I’d been a foundling abandoned by my real mother near the cemetery, suddenly became Marusa my friend. She reached out and took my hand.
- 42 In that instant, as we faced our mothers, I became her ally. Us against them. Cousins forever. I felt her cool fingers, the pressure of the unfamiliar wedding band.
- 43 “Yes. Wear what you want, Marusa. It’s your marriage.”
- 44 Was that me sounding profound and grown up? Aunt Florence and my mother looked at me for the first time, not knowing what to make of this unexpected alliance.
- 45 “It’s your wedding, after all.”
- 46 “Ana,” my mother had recovered. “It’s none of your business, or mine either. I’m not going to take sides, Florence,” she said, then turned to Marusa. “Although it will be easier on everyone if you give in to your mother, dear.” Diplomatic. No one could ever get mad at my mother.
- 47 Marusa let go of my fingers, smiled at me as I said one last “do it,” shrugged her shoulders.
- 48 I went downstairs, thinking I’d do the same some day. When my turn came, I wouldn’t give in either. For I’d felt Marusa’s strength. Through her I could reach my dreams, unformed as they were. Maybe I’d take the university program at school, go on to college. I wouldn’t even marry before I was twenty. I could do as I wanted and Marusa had shown me how. She’d opened the door a crack and I had slipped through after her. And the best, most wonderful part of all was that she had turned to me.
- 49 “I am ready,” a voice said, and there she was, in her traditional outfit, as demure⁵ as she’d looked at the zapoy⁶. She searched the group of people around the steps, seeking approval, smiling when she found it. She didn’t look at me.
- 50 I followed the crowd to the cars, my unformed dreams dying inside me.
- 51 It was fleeting, Marusa’s independence. Just those few hours in the wedding gown when she lived her dream. And mine. For after the wedding, after the ceremonies and the feasting, she became a dutiful wife. Within a year she bore a son. Within five years, she had three little boys tugging at her while she shopped at the co-op.
- 52 Under Mable’s tutelage, Marusa was becoming an expert cook, her pirahi pastry light, her borsch renowned. It was rumoured, according to Aunt Florence, that Marusa would eventually take over her mother-in-law’s position as head cook at weddings and funerals.

⁵ demure: *composed, modest*

⁶ zapoy: *engagement ceremony*

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 character of Marusa in “Head Cook at Weddings and Funerals.” Use paragraph form and support your response with specific references to the text.

Suggestions Regarding Response:

CHARACTERISTICS	REFERENCE
• She is very attractive	paragraph 5
• She is “two-faced”: she ignores her cousin in some situations, but treats her with respect and as a friend/confidante in others	paragraphs 6 and 41
• She briefly seeks independence	paragraphs 16–36
• She seeks to avoid direct confrontation	paragraphs 30 and 49
• She is manipulative: <ul style="list-style-type: none">– she controls Peter– she attempts to get her way by crying– she uses her cousin as an ally	paragraphs 35 and 36, 40–42
• She becomes traditional: a wife, mother and expert cook <ul style="list-style-type: none">– could be seen as either a positive or a negative	paragraphs 51 and 52
• She is shallow and vain, primarily concerned with her own image	various references

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 6 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

The Cargo Hulks¹

by Peter Trower

Ramshackle barges
limp the coastal passages
carrying hogfuel and sulphur
to the ever-hungry mills—
5 food for the insatiable²
bellies of the digesters,
ammunition for the smokestacks
to vomit at the gulls.

Cargo hulks
10 stripped of masts and superstructure—
name rank identity
any vestige³ of esteem,
they flounder through the waves
like great gutted whales
15 behind the strutting tugboats
and they dream

of full sail—
ferocious high seas thundering,
merciless Antarctic gales,
20 the howling challenge of the Horn⁴,
shrouds under full stress bulging

¹ cargo hulk: *old ship used for carrying freight*

² insatiable: *unable to be satisfied*

³ vestige: *trace*

⁴ Horn: *southern tip of South America*

like a trumpet player's cheeks,
the pitching—the nearly foundering,
the forging on
25 to dolphin country
in the long rolling heat
past stark coasts where volcanoes growl
like old men in beds—

equatorial becalments⁵,
30 deckboards cracking in the sun,
parched voices croaking for a wind
on the hard green road.

Blowing north again
before a good kicking gust
35 through starsure climbing nights
new-minted days
to drop anchor at last,
winner of the harrowing⁶ marathon
before new-raised cabins smoking welcome
40 in the pioneer bays.

Memories melting
in the cold reality of rain
they wake to ultimate winters by wharves
in the overwhelming stink
45 become mere pawns
in the same industrial equation
that fouls the water brown and foaming
along their flanks.

⁵ equatorial becalments: *calm waters around the Equator*

⁶ harrowing: *frightening*

PART B: SYNTHESIS TEXT 2

Breaking Ships

How Supertankers and Cargo Ships are Dismantled
on the Beaches of Bangladesh

Dhaka, May 2005

by Roland Buerk

This passage is the introduction to a book about the breaking and recycling of the oil tanker, the *Asian Tiger*. The book explores issues that are controversial and illustrates how desperation can lead people to make difficult decisions.

- 1 There are few sights more humbling than a man bearing a terrible load on his shoulders, working in mud and filth for a pittance¹, who can still raise a smile. That was the scene that greeted me every day on the beach at Chittagong, in Bangladesh. There, tens of thousands of men labor night and day to turn the world's discarded ships into scrap. The work is hard. Some venture deep into the darkened, oil-stained holds of tankers with blowtorches to cut up the vessels. Their jobs in the tropical heat are not only physically tough but dangerous as well. Men have lost their lives in sudden devastating explosions. Others haul the metal up the beach, lifting great weights with skinny arms, or stagger on thin legs out onto the mudflats, carrying steel ropes and heavy pipes. In the rainy season it is worse. Then the ground underfoot turns into a quagmire². It is a remarkable display of the strength of the human spirit that men can not just endure such conditions but also find some joy amid their hardship.
- 2 This book follows the entire process of breaking up the *Asian Tiger*, an enormous oil tanker that weighed thirty-eight thousand tons.
- 3 Getting on board the *Asian Tiger* was no easy task. She towered over our small launch as we drew up to her side. There was a precarious scramble up a wooden rope ladder before we reached her long, steep gangplank. Once we were on the deck it seemed impossible to us that men could even conceive of trying to break her up—she looked as invulnerable as a city block, and as massive. The ship appeared to be in good condition, too. There was little rust and her paintwork was still bright. Everything seemed to be in fully working order. It was only economics that had condemned her to end her days in Chittagong.

¹ pittance: a very small or inadequate amount of money

² quagmire: a soft, boggy area of land

no longer a viable working vessel because insuring her and her cargoes had become too expensive.

- 4 On the last miles of her lifetime’s journey, the *Asian Tiger* surged through the waters of the Bay of Bengal, moving as powerfully as she had on her ocean crossings carrying crude from the Middle East to the tiger economies³ of Southeast Asia. This was not a ship staggering and gasping to the scrapper’s yard, at risk of sinking at any moment. Her propeller was still thudding the sea, churning the water into a long wake, when she hit the shore.
- 5 It was only at that moment that she suddenly stopped being a vessel and became a lump of scrap. She was so vast that at sea the movement of her hull with the waves had been almost imperceptible, but once the movement stopped as her hull hit bottom and she was no longer floating, the difference was immediately obvious. Everyone felt it, as the life went out of her. Tears pricked the eyes of the tough seamen who had worked on board the vessel. At that moment the *Asian Tiger* died. She was not a ship anymore, but a giant piece of steel now abandoned on the beach—the detritus⁴ of the industrialized world left to be disposed of by the poor.
- 6 The shipping industry relies on the willingness of nations like Bangladesh to handle its garbage—dangerous, dirty, and polluting as it is. The ship-breaking beaches of Chittagong, in Bangladesh, Alang, in India, and other places in benighted⁵ parts of the world may seem a long way from the soaring cities of the West, but they are a part of the process, too. Almost every product imaginable is transported by sea; the work on the beach is a vital part of the finances of the shipping industry, a fiercely competitive world. It has been estimated that breaking a ship on the coast of America would cost at

least \$14 million. Now the vessels are sent to the Third World at the end of their useful lives, and shipping lines are able to sell them for cash. Old, outdated vessels that in previous years were viewed only as a liability are now an asset. It helps to keep down the shipping industry’s costs as well as, ultimately, the price of goods. Everything would cost us more if poor men were not willing to do this work for so little reward.

- 7 As the great ship’s journey ended at Chittagong, mine began.
- 8 Again and again I drove along the coast road, turning off down the narrow lane paved with blackened cinders to the beach and the ship-breaking yard to see how progress was coming along. At first, not much seemed to happen. Although tiny streamers of orange sparks drifted along the hull as men worked with their blowtorches inside, they seemed to be making little impression on the ship. But then as the days turned into weeks, large chunks began to be cut away. The sweeping lines of the *Asian Tiger* were torn apart into jagged edges. Once the operation was fully under way, the process of destruction was remarkably efficient and quick. It takes far less time to destroy than to build, and she was reduced to the raw materials from which she was made in a matter of months.
- 9 Every day I ate in the cheap restaurants where the workers took their meager meals—breakfast and lunch—at a few cents a time. They welcomed me into their homes, huts made of mud and straw where they rested after exhausting shifts at work, and into their lives. They told me about their hopes and dreams and their disappointments. Like everyone, all they were looking for and striving after was a better life for themselves and their children.

³ tiger economies: *rapidly growing economies*

⁴ detritus: *waste or debris*

⁵ benighted: *in this context, underprivileged*

10 I traveled to the north of Bangladesh, a beautiful place that seemed to an outsider like some kind of rural idyll, where people still live by tilling the land according to ancient methods, and carts drawn by oxen make their way home from the fields at sunset along the pathways shaded by banana trees. And I heard men there tell of the lives of excruciating poverty they led. It was all very well, the vivid greens of the countryside and the clean air, but there were few work opportunities and little to eat. Grinding hopelessness made them think that anything was better, even a risky job on the beach, carrying steel for a dollar a day.

11 I also saw another side of the industry—those who had become rich buying ships and selling the scrap steel. I visited them in their comfortable mansions in the best parts of the city and ate with them in the finest restaurants.

They were equally welcoming, the wealthy and the poor. It is easy to condemn from the comfort of an armchair in a prosperous Western nation those who run such industries that pollute and exploit. But those I met, at least, were decent men with true convictions. They were open, and willing to let me see a business they are convinced operates not only for their personal profit but also because their country, in order to develop, needs the steel they provide.

12 They genuinely believed they were doing their best for Bangladesh in circumstances that were far from ideal. They kept telling me it was a dirty job but someone had to do it.

13 So this is the story of all their lives over six months in 2004, the year they killed the *Asian Tiger*.



© Claudio Cambon Photography

Figure 1

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. Compare and contrast the ships in “The Cargo Hulks” and the *Asian Tiger* in “Breaking Ships.” You must refer to **both** passages in your essay.

Suggestions Regarding Response:

COMPARISONS	CONTRASTS
<ul style="list-style-type: none"> • The cargo hulks were once (or dreamed of being) powerful ships, moving under “full sail” (line 17) with “ferocious high seas thundering” (line 18) and through “merciless Antarctic gales” (line 19) meeting head on the “howling challenge of the Horn” (line 20). The <i>Asian Tiger</i> was also a powerful ship before it was run up on the beach, with “little rust and her paintwork still bright” (paragraph 3). As she was making her last run toward the beach she “surged through the waters ... moving as powerfully as she [ever] had” (paragraph 4). “Her propeller was still thudding the sea, churning the water into a long wake, when she hit the shore” (paragraph 4) • Both the cargo hulks (throughout) and the <i>Asian Tiger</i> are personified (paragraphs 4 and 5) • The cargo hulks have “become mere pawns / in the same industrial equation / that fouls the water brown and foaming / along their flanks” (lines 45–48). The <i>Asian Tiger</i> has become the “detritus of the industrialized world left to be disposed of by the poor” (paragraph 5) 	<ul style="list-style-type: none"> • The cargo hulks, while significantly altered in appearance, are left to decay in their moorings, whereas the <i>Asian Tiger</i> is broken into scrap while she is still functional and capable • The cargo hulks are personified throughout, whereas the <i>Asian Tiger</i> “dies” (paragraph 5) • The cargo hulks are ignored and of little value, whereas the <i>Asian Tiger</i> continues to have economic value

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 13 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 at least **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:

A person's view of the world may change over time

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 15 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.