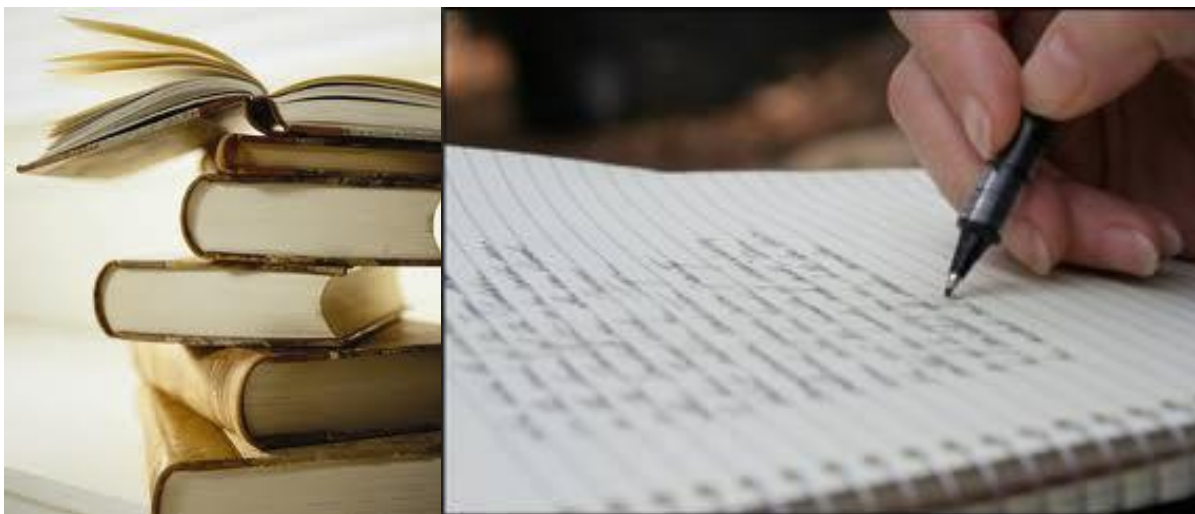




ENGLISH 30-2 DIPLOMA



PART A – Written Portion
Reference Materials Booklet #1
January 2020

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1. PART A: WRITTEN RESPONSE OVERVIEW

1.1 DESCRIPTION

Part A: Written Response, worth **50%** of the total diploma examination mark, consists of **three assignments**:

- Visual Reflection
- Literary Exploration
- Persuasive Writing in Context

1.2 AUTHORIZED REFERENCES

Students writing *Part A: Written Response* are allowed to use the following print references:

- an English and/or bilingual dictionary
- a thesaurus
- an authorized writing handbook

Seven writing handbooks are authorized by the Assessment Sector at this time for use on Part A:

- *A Canadian Writer's Guide* (J. Finnbogason and A. Valteau), second edition (only)
- *A Canadian Writer's Reference* (D. Hacker)
- *Checkmate: A Writing Reference for Canadians* (J. Buckley)
- *English Language Arts Handbook for Secondary Students* (Alberta Education)
- *Fit to Print: The Canadian Student's Guide to Essay Writing* (J. Buckley)
- *The St. Martin's Handbook for Canadians* (A. Lunsford et al.)
- *The Writing Process* (Q. Gehle et al.)

With the exception of *A Canadian Writer's Guide*, any edition of these texts is acceptable for use. *The St. Martin's Handbook for Canadians* and *The Writing Process* are out of print, but copies of these texts may be available for student use in some high schools.

Students and supervising examiners must remove any extraneous material from print references.

1.3 VISUAL REFLECTION ASSIGNMENT OVERVIEW

The **Visual Reflection Assignment** requires students to read visual text(s) and then respond to the question, "What ideas and impressions does this visual text suggest to you?"

This assignment is designed to:

- be completed in approximately **30 to 40 minutes**, although all students may now use extra time, so this is simply a guideline. The **suggested word count range** is **300 - 700 words**.
- provide students with the opportunity to use a prose form of their choice that enables them to clearly communicate and effectively develop their ideas and impressions
- encourage the expression of student voice with an awareness of the intended audiences of the prose forms that the students have chosen.

Value: 10% of the total examination mark (Parts A and B combined)

Scoring: Scores contribute to the total examination mark in the following proportions:

Ideas and Impressions	5%
Presentation	5%

1.3.1 *Insufficient Responses*

Compositions that provide no evidence of an attempt to fulfill the task presented in the assignment are assessed as Insufficient.

A response assigned an Insufficient receives a score of zero in both scoring categories.

Insufficient is a special category. It is not an indicator of quality. Compositions are assigned Insufficient when:

- the marker can discern no evidence of an attempt to address the topic – **or** –
- the writing is so deficient in length that it is not possible to assess Ideas and Impressions

1.4 LITERARY EXPLORATION ASSIGNMENT OVERVIEW

The **Literary Exploration** assignment directs students to read a text selection and respond to a given thematic topic. Students are required to discuss a character from a literary text studied in class.

Students should write well-supported, carefully constructed compositions. They must develop their responses by exploring how the experiences of the chosen character relate to their ideas regarding the assigned topic. Students should reflect upon their own prior knowledge and/or experience and/or the reading selection provided in the examination.

The Personal Reflection on Choice of Character(s) from Literary Text(s) provides students the opportunity to explore their reasons for choosing to discuss a particular character (or characters) in order to clarify their ideas prior to beginning the Literary Exploration Assignment.

This assignment is designed to:

- be completed in approximately 70 to 80 minutes, although all students may now use extra time, so this is simply a guideline. The **suggested word count range** is **400 - 900 words**.
- assess students' responses to the thematic topic.
- assess the quality of students' knowledge and understanding of literary text(s) and the ability to employ, develop, and synthesize evidence to support their ideas.
- assess students' ability to use an appropriate form and structure to focus and shape their discussions using effective and correct language choices.

Value: 25% of the total examination mark (Parts A and B combined)

Scoring: Scores contribute to the total examination mark in the following proportions:

Thought and Support	10%	Matters of Choice	5.0%
Form and Structure	5.0%	Matters of Correctness	5.0%

1.4.1 *Insufficient Responses*

A response assigned an Insufficient receives the score of zero in all scoring categories.

Insufficient is a special category. It is not an indicator of quality. Compositions are assigned Insufficient when:

- the marker can discern no evidence of an attempt to address the topic – **or** –
- the writing is so deficient in length that it is not possible to assess Thought and Support

1.5 **PERSUASIVE WRITING IN CONTEXT ASSIGNMENT OVERVIEW**

The **Persuasive Writing in Context** assignment requires students to write a letter or speech in order to persuade a given audience to accept or reject a hypothetical proposal.

As students have the choice to write either a letter or a speech in each administration, the first page for written work does not include an inside address or salutation. Students are expected to provide the introduction appropriate to their use of form.

The time suggested to complete the Persuasive Writing in Context assignment is **approximately 40 to 50 minutes and the suggested word count range is 300 – 600 words.**

This complex assignment tests students' skills in choosing relevant data, synthesizing information, organizing effectively, and adjusting tone and diction to fit a specific purpose, audience, and situation.

Value: 15% of the total examination mark (Parts A and B combined)

Scoring: Scores contribute to the total examination mark in the following proportions:

Thought and Support	10%
Writing Skills	5%

2. PART A: WRITTEN RESPONSE PRACTICE EXAM (JANUARY 2017)

English Language Arts 30–2

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 30–2 diploma examination mark.

Assignment I:

Visual Reflection

Value 10% of total examination mark

Assignment II: Literary Exploration

Value 25% of total examination mark

Assignment III: Persuasive Writing in Context

Value 15% 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

Do not write your name anywhere in this booklet or on your response. Feel free to make handwritten revisions directly on your final response.

Instructions

- Complete all **three** assignments
- Space is provided in this booklet for planning.
- It is your responsibility to print out (or handwrite) and staple all of your final written work to the designated pages in this 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.

January 2017 English Language Arts 30-2 - Part A: Written Response

SAMPLE ASSIGNMENT I: VISUAL REFLECTION

Suggested time: 30 to 40 minutes

In the Visual Reflection assignment, students are asked to reflect upon and support their ideas and impressions regarding a photograph, cartoon, drawing, poster, advertisement, or other visual text. More than one visual text may be presented. Students must choose a prose form that will enable them to effectively develop their ideas.



AP-Buller Marquet/The Canadian Press

ASSIGNMENT I: VISUAL REFLECTION

Examine the photograph on page 2. Reflect upon the ideas and impressions suggested by the photograph.

The Assignment

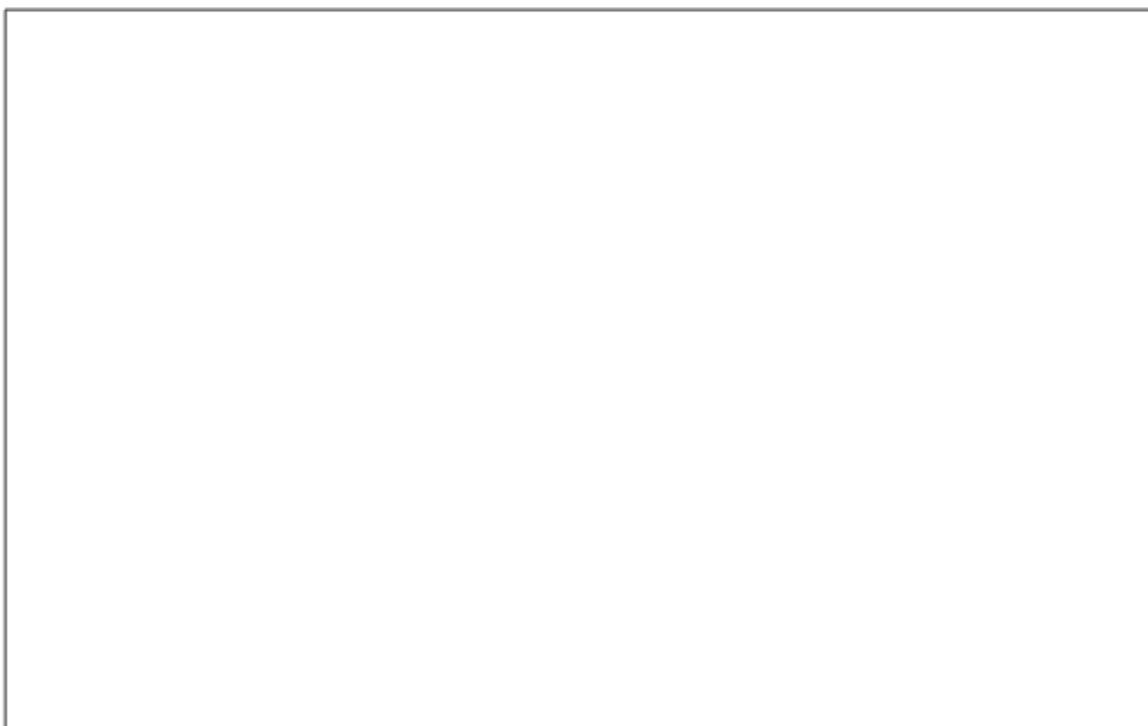
What ideas and impressions does the photograph suggest to you? Consider the context, and develop your response by referring to the photograph.

In your writing, you may respond personally, critically, and/or creatively.

You **must**:

- Select a *prose form* that is appropriate to the ideas you wish to express and that will enable you to effectively communicate to the reader.
- Consider how you can create a strong *unifying effect*.

Initial Planning



ASSIGNMENT II: LITERARY EXPLORATION**Suggested time: 70 to 80 minutes**

Read the following nonfiction excerpt and complete the assignment that follows.

The narrator of this excerpt is musician Salman Ahmad. He describes the experience of attending his first rock concert as a new immigrant to America in the 1970s.

from ROCK & ROLL JIHAD

The minute the band started to play, I knew why I'd come. The excitement I felt as Led Zeppelin ripped into its set began at the base of my spine and enveloped first my heart and then my head. I didn't know any Zeppelin songs but it didn't matter. Celtic, Indian, and Arabic melodies combined with the blues with effortless ease, glued together by John Paul Jones's bass and drummer John Bonham's powerhouse percussion. Robert Plant and Jimmy Page ruled the stage with incredible visceral energy and oversized personas. Standing on my feet in the sixty-third row of a jam-packed Garden, I looked over the heads and shoulders of a teenage wasteland and watched as the distant exploding stars foretold my musical destiny.

For most of the night my eyes were transfixed on the guitar player, Page. He had an otherworldly presence, coaxing, bending, squeezing, bowing, and physically summoning mystical sounds out of a two-headed guitar. He was dressed in a white satin shirt and pants with dragons painted on them. Red, blue, and green laser lights formed a pyramid around him as he played, totally soaked in sweat and bathed in an admixture of color and sound. Everywhere I looked around me there were smiling, happy young people, swept up in this menagerie of deafening sonic thunder and blinding lights. I had never experienced such an assault on the senses, and I felt fully awake despite the fact that everyone around me was swimming in the depths of dizziness. The tornado of guitars, bass, vocals, and drums made this brown-skinned boy boogie woogie! And to think I'd come to the concert on a whim. I was a still-fresh immigrant. ... I had no preconceived notions about the band so I just listened to the music. But when Jimmy Page switched his red twelve- and six-string Gibson double neck for a sunburst Les Paul and tore into the signature riffs of "Moby Dick" and "Whole Lotta Love," I entered another realm. I never came back. ...

The show was nearly three hours long, but it seemed to fly by in a wink of an eye. That Zeppelin concert gave me an audio-visual blueprint for the distant music I was hearing in my head. Sitting in the Garden, I saw a vision for my future crystallize. I wanted to play music for the rest of my life. Period. I had found my passion and now I wanted to connect with it, share it, and change the world with it. By the end of the night my shoulders, head, and feet were in a state of *fana*. I was one with the music. I didn't just like rock and roll. I loved it.

Salman Ahmad

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The Assignment

In this excerpt, the narrator describes his experience at a rock concert as a defining moment in his life. It was here that he discovered his passion and decided to dedicate his life to a career in music.

What is your opinion of the idea that an individual's life can be altered by a particular experience?

You **must**:

- Discuss a character from literature or film that you have studied in English Language Arts 30–2. You may choose to discuss more than one character.
- Ensure the details you select support your opinion of the idea that an individual's life can be altered by a particular experience.
- Present your ideas in *prose*.

You **should**:

- Reflect upon your own knowledge and/or experience and/or the reading selection provided.
- Use the *Initial Planning* section on page 9 to help you plan your response. Carefully consider your *controlling idea* or how you will create a *strong unifying* effect.
- Select a character who is relevant to your ideas about the topic and interesting to you from the short stories, novels, plays, poetry, nonfiction, or films that you have studied in English Language Arts 30–2.
- Organize your discussion so that your ideas are clearly and effectively presented.

Assignment II: Literary Exploration

Initial Planning

Suggested Time: 10 minutes

Read the assignment question on page 8 and write your controlling idea below.

Select a character (or characters) from a text you have studied in ELA 30–2.

Character(s) Chosen _____

Literary Text(s) and Author(s) _____

Briefly identify details about the character(s) that you intend to use to develop your ideas. Make sure the details associated with this character are relevant to your ideas about the topic question.

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

ASSIGNMENT III: PERSUASIVE WRITING IN CONTEXT

Suggested time: 40 to 50 minutes

Read the situation described below and use it to complete the assignment that follows.

The Situation

The Prosper School Council is considering a proposal that would require all students to bring their own digital device (such as a notebook, tablet, or smartphone) to school in order to participate in digitally enhanced learning. Supporters of the Bring Your Own Device (BYOD) proposal believe that education is becoming more dependent on digital devices and that such technology is required by students in order to be competitive in academic environments. Those opposed believe that academic success is not dependent on the type of technology used and that such devices have the potential to adversely affect the educational environment.

In deciding whether to accept or reject the proposal, the Prosper School Council has invited concerned individuals to make their views known. You are Reggie Rivers, a recent graduate of Prosper High School. You have considered information and opinions from a variety of sources (see pages 14 and 15). After considering the advantages and disadvantages of the proposal, you have reached a decision. You now need to write a persuasive speech or letter that clearly develops your position.

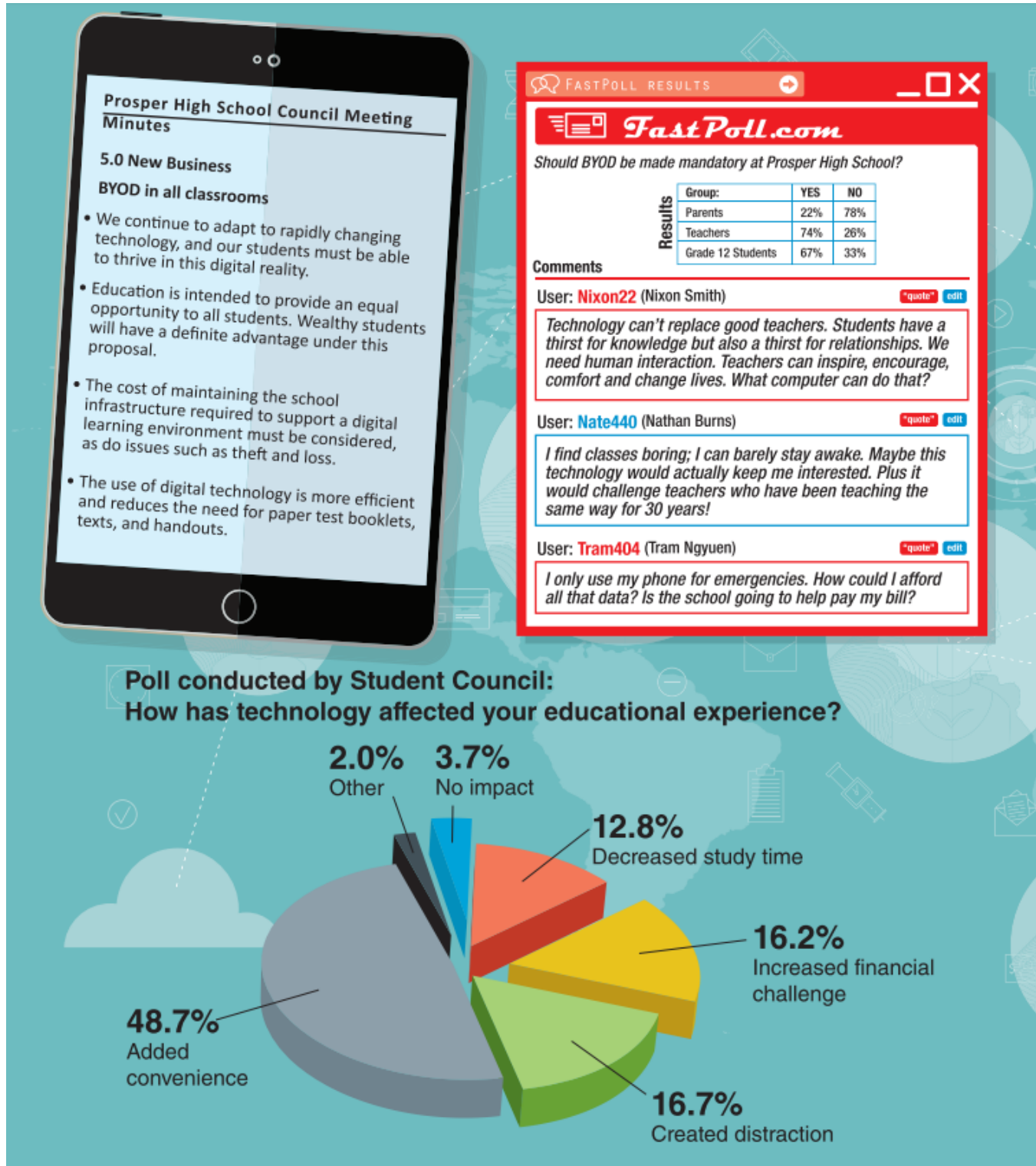
The Assignment

Write a speech or letter that will persuade the Prosper School Council to either ACCEPT or REJECT the Bring Your Own Device proposal.

In preparing your persuasive speech or letter, BE SURE TO

- study the information on the following pages
- consider your purpose and audience
- present a clear argument that explains the reasons behind your decision
- use an appropriate tone

Remember that you must clearly and directly choose either to **accept** or to **reject** the proposal.



CITIZEN LINK

What is your opinion of the BYOD policy?

Cindy72  **Cindy Clarke:** As a single parent, I'm already struggling to buy my kids the basics. And technology now becomes obsolete so rapidly that you are constantly paying to upgrade. I can't afford to keep up!

Ben68  **Ben Waddell:** As a teacher, I see the benefits of these devices. When I digitally enhance my lessons, students are more engaged. Isn't that what we want? I can also tweet out reminders such as "test on Monday," which definitely helps my students.

Ponte123  **Maxwell Ponte:** As a police officer, I worry about the bullying that might take place. Kids often get bullied online. This proposal could lead to even more stress and anxiety for students.

Cal494  **Calim Gamon:** I have enough to worry about in my classes. Am I now expected to monitor what my students are looking at? How can I cover content in addition to watching who is cheating or playing games? There is only so much one person can do!

3 YEAR ACADEMIC STUDY

Academic Journal

News Studies Journals

Technology in the Classroom

Recent studies indicate that for some students, technology opens a world of possibilities. For others, however, it can produce distraction, addiction, and weakened social skills. The evidence appears to indicate that while many students benefit from applied technology in the classroom, for an equal number, the distraction of technology outweighs the benefits. Recent studies also question the benefits of technology and indicate that extensive use of these devices leads to reduced attention spans, dependency, and the inability to sustain concentration on complex tasks. The evidence is mounting as to the negative influence of technology on students' cognitive skills.

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BRING ON THE CLASSROOM TECHNOLOGY

Teachers want more technology

68% of teachers want more technology in the classroom.

75% of teachers from low-income schools want more classroom technology.

Online gaming as a teaching tool

45% of teachers say they give their students access to web-based educational games or activities.

43% of teachers use online video, images and articles to enhance their lessons.

Technology solves problems

65% of teachers report that technology allows them to demonstrate something they were not able to show in any other way.

3. ASSIGNMENT 1 - VISUAL RESPONSE/REFLECTION RUBRIC

English Language Arts 30–2 Visual Reflection Scoring Categories and Criteria 2019–2020

Because students' responses to the *Visual Reflection Assignment* vary widely—from philosophical discussions to personal narratives to creative approaches—assessment of the Visual Reflection 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. Copied under licence from Access Copyright. Further reproduction prohibited unless licensed.

	Ideas and Impressions	Presentation
Focus	<p>When marking Ideas and Impressions, the marker should consider</p> <ul style="list-style-type: none"> the quality of the ideas generated by the student to explore the visual text(s) and the impressions that the student has formed to reflect upon the visual text(s) the effectiveness and consistency of the support provided the appropriateness of development and unifying effect to prose form 	<p>When marking Presentation, the marker should consider</p> <ul style="list-style-type: none"> the effectiveness of voice and its appropriateness to the intended audience of the prose form that the student has chosen the quality of language and expression <p>Consider the proportion of error in terms of the complexity and length of the response.</p>
Excellent E	The student's perceptions are insightful and carefully considered. Support is precise, purposefully chosen, and strongly connected to the student's ideas and impressions. The response is skillfully developed.	The student's voice is engaging and confident. Stylistic choices are precise and effective.
Proficient Pf	The student's perceptions are thoughtful and considered. Support is relevant, detailed, and clearly connected to the student's ideas and impressions. The response is coherently developed.	The student's voice is distinct and well considered. Stylistic choices are specific and frequently effective.
Satisfactory S	The student's perceptions are appropriate but may be generalized. Support is adequate and generally connected to the student's ideas and impressions. The response is generally clearly developed.	The student's voice is matter-of-fact and appropriate. Stylistic choices are adequate and occasionally effective.
Limited L	The student's perceptions are superficial and/or uncertain and/or inadequately explored. Support is imprecise, unclear, and/or vaguely connected to the student's ideas and impressions. The response is unclearly or ineffectively developed.	The student's voice is inconsistent and/or inappropriate. Stylistic choices are imprecise and often unclear.
Poor P	The student's perceptions are incomprehensible and/or unexplored. Support is absent and/or of questionable logic in relation to the student's ideas and impressions. The response is underdeveloped and/or incoherent.	The student's voice is ambiguous and/or incoherent. Stylistic choices are ineffective and/or impede communication.
Insufficient INS	<p>Insufficient is a special category. It is not an indicator of quality. Assign insufficient when</p> <ul style="list-style-type: none"> The marker can discern no evidence of an attempt to fulfill the assignment OR The writing is so deficient in length that it is not possible to assess Ideas and Impressions 	

Cross Reference to *Program of Studies for Senior High School Language Arts*

September 2019

2.1 2.2 2.3 4.1

3.1 3.2 4.1 4.2

English 30.2
Surviving the Diploma ~ Part A (Written Portion)
Assignment #1 ~ Visual Reflection / Response

How to Survive the Visual Reflection/Response in 10 STEPS

Half the battle when writing any exam is simply having a plan and being prepared.
When you sit down, you need to have a plan and be ready to go – here are 10 steps to help guide you.
Remember to live by the FIVE P's ☺ (Prior Planning Prevents Poor Performance)

STEP ONE: CONTEXT Help

- Look and see if Alberta Learning has given you any context help for the visual – it will be in *italics* above or below the picture(s) provided.
- This helps create an understanding of the context of the picture - background information such as, where were the pictures(s) taken; what year etc.
- Who is the photographer? This is important, as you likely will introduce the text creator (photographer) in the introduction of your response.
- This information is essential in helping you fully understand the visual(s) you are given.

STEP TWO: ANALYZE the VISUAL – Brainstorming

- Using the **planning sheet** provided, **brain storm point form EVERYTHING** that you see in the picture.

ASSIGNMENT 1: VISUAL REFLECTION

Examine the photograph on page 2. Reflect upon the ideas and impressions suggested by the photograph.

The Assignment

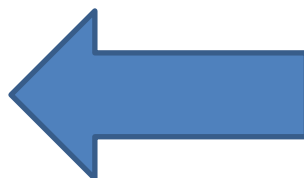
What ideas and impressions does the photograph suggest to you? Consider the context, and develop your response by referring to the photograph.

In your writing, you may respond personally, critically, and/or creatively.

You must:

- Select a *prose form* that is appropriate to the ideas you wish to express and that will enable you to effectively communicate to the reader.
- Consider how you can create a strong *unifying effect*.

Initial Planning



There is additional space for planning on page 4.

- **Ask yourself:**

- Is this a *comparative/contrast photo* (two photos comparing something), or a *stand-alone, single photo*?
- If it is a comparative photo, what is being compared?

Sample Comparative/Contrast Visuals (January 2009)

Sample Stand-alone / Single Visual (January 2019)

ASSIGNMENT I: VISUAL REFLECTION

Suggested time: 30 to 40 minutes

The first photograph features a family from Europe and the second one a family from Africa. Each family is seen at home with the food they would eat in a typical week.



©Peter Menzel / from the book "Hungry Planet, What the World Eats" by Peter Menzel and Faith D'Aluisio / www.menzelphoto.com



©Peter Menzel / from the book "Hungry Planet, What the World Eats" by Peter Menzel and Faith D'Aluisio / www.menzelphoto.com

ASSIGNMENT I: VISUAL REFLECTION

Suggested time: 30 to 40 minutes

Suggested word count range: 300 to 700 words



Zak Nuss/A. Primm

- The easiest place to start with a visual is simply asking yourself: **What do I see?**
 - Start point form brainstorming EVERYTHING you see.
 - What issues does the visual make you think of? Are there any issues presented in the photo?
- **Elements to keep in mind:**
 - What gets your attention initially when you look at the picture?
 - Is there any contrast or juxtaposition – opposing ideas next to or near each other.
 - Is the picture in black and white? Color?
 - What is the point of focus – where is your eye drawn to first? What initially gets your attention?
 - What is in the back ground – whatever is BEHIND the point of focus?
 - Is there anything in the forefront/foreground of the visual? What is at the very front of the picture?
 - Is there anything out of focus? This is intentional and important. This choice by the photographer could represent several different ideas and be symbolic.

- Pay attention to body language and facial expressions of the people in the visuals.
- Is the picture in black and white? In color? Any potential symbolism here?
- Is there any use of shadows or shading? Potential symbolism here?
- **When analyzing a visual, ask yourself:**
 - Are there any issues presented in the photo(s)?
 - What do I see? What could it mean? What could it represent? Potential symbolism? Why is it important?
 - What does this visual make you think of in regards to your own life? Can you relate to, or connect to this photo personally at all?
 - Can you connect to the issue(s) being explored?
 - Does the photo make you think of any experiences from your own personal life? Can you connect personally to this photo or the issue(s) presented?
 - What does this photo make you think of in terms of the world around you? Does it make you think of something specific that may have happened in the past or perhaps more currently - today? Think beyond yourself and beyond the visual itself to consider the world around you. Remember this can be specific or simply commenting generally.

STEP THREE: MAKE a LIST of Subjects/Topics/Issues to FOCUS your RESPONSE on

- Remember, this is what I call an *“Open” Response, not a “Guided” Response*; meaning, you are **NOT** given a topic to work with by Alberta Learning (like in Assignment #2 – Literary Exploration).
- Because it is an *“Open” Response*, you have to come up with your own subject/topic/issue to focus your response on.
- **Ask yourself the following questions:**
 - What is this photograph about? What is the focus of this picture? What issue is being explored in this photo?
- Subjects/topics/issues may be 1 or 2 words or a short phrase.
- Start by making a list of subjects/topics/issues to work with.
- Examples – facing adversity; wealth versus poverty; appreciation; taking responsibility; the importance of kindness; global responsibility etc.

STEP FOUR: CHOOSE a Subject/Topic/Issue to FOCUS Your Response On

- Look at the list of subjects/topics/issues that you made in the previous step.
- **Choose** a subject/topic/issue from your list that you want to work with, and focus on for writing your response.

STEP FIVE: CREATE Your TH/TH/CI

- Remember that this assignment (much like all 30.1 and 30.2 diploma assignments) is very much a *theme based assignment*.
- The question you are asked to address is:

What ideas and impressions does the photograph(s) suggest to you?

- **First things first** – take the subject/topic/issue you chose to work with in **Step 4**, and fill it into the below question:

What ideas and impressions does the photograph(s) suggest to you regarding _____?
(fill in your subject/topic/issue in the blank provided above)

- Now, let's think about the **BIG PICTURE** behind this assignment, and what your **job** is in this assignment.
 - Alberta Learning is prompting you for your thoughts, your ideas, your opinion, when asking you for your **ideas and impressions**.
 - They are asking you what you believe the photograph is suggesting to you.
 - They are asking you what you believe the photograph is trying to get across to you.
 - Alberta Learning is **really asking you** to come up with a **general statement, a universal idea** that this visual is suggesting to you. This is no different than coming up with a **theme based idea or statement** that the visual is aiming to get across to the viewer.
 - Think of it this way – when you answer the question – **What ideas and impressions does the photograph(s) suggest to you regarding _____**, phrase your answer (your ideas, thoughts, opinion) in a general statement (very theme based in your) wording.
- Why do I call your **“IDEA”** a TH/TH/CI??
 - When you answer the question that Alberta Learning gives you, you will respond generally (creating a universal idea...a general statement - a **THEME based idea**).
 - This **theme based idea** will be the **FOCUS** of your entire response – therefore, it is your **CONTROLLING IDEA**.
 - And your **JOB** will be to **PROVE** this **controlling idea**. Anytime you are asked to prove an idea in a piece of writing...what do you call the **idea** that you are proving? A **THESIS**.
 - HOW** do you prove your TH/TH/CI?
 - ✓ With **Supporting Evidence**. Your supporting evidence can come from:
 - The **text (the visual provided)**
 - Your own **life experience (a personal connection)**
 - The **world around you**
 - To recap -- Your “IDEA” is:**
 - ✓ a **THeme based statement (generally worded universal idea)**
 - ✓ a **working Thesis (that you aim to prove with discussion of supporting evidence)**
 - ✓ a **Controlling Idea (that will be the focus for your entire response)**

STEP SIX: EDIT Your TH/TH/CI

- You want your TH/TH/CI to be as clear as possible.
- There are many different ways to start off or “template” your TH/TH/CI.
 - Feel free to use the **wording that Alberta Learning gives you**:
 - ✓ **Example:** The ideas and impressions that this photograph suggests to me regarding _____ (fill in your subject/topic/issue in the blank) is that, (now state your TH/TH/CI).
 - You could use a **TAG statement**:
 - ✓ **Example:** In the photograph provided, photographer _____ (place the name of the photographer in the blank) develops the idea that, (now state your TH/TH/CI).
 - You could take the **general approach** of:
 - ✓ **Example:** The main insight developed in the photograph concerning _____ (fill in your subject/topic/issue in the blank) is that, (now state your TH/TH/CI).
- All teachers have reminders and some basic **“Rules to Live By”** for creating strong, substantial TH/TH/CI statements. I gave some suggestions on the earlier recording and handout called **“Rules to Live By” for Creating Strong, Substantial Controlling Ideas (TH/ TH/CI)**. Feel free to revisit your notes and/or recording.

STEP SEVEN: Brainstorming PIT STOP (Pre-Planning)

- Take a few minutes to look back at your brainstorming from Step 2, and ask yourself what sort of details you can use to prove your TH/TH/CI.
- Use your brainstorming as a guide. Highlight the supporting evidence / details that you want to use in your writing to prove your TH/TH/CI.
- **Remember the approach we learned:**
 - *What do you see in the picture?*
 - *What could it mean? What could it represent? Potential symbolism?*
 - *Why is it important?*
 - *NEW question to ask yourself - How could these details represent my theme / thesis / controlling idea?*
- Look at your planning and also consider:
 - Do you need to add any more planning of supporting evidence from the photo(s) to support your TH/TH/CI?
- You also need to decide if you can connect personally (discuss a time in your life) to this picture and your TH/TH/CI. Would you like to do a personal connection?
- Remember you do not HAVE to write a personal connection. **Never force** a personal connection. If you can relate to your TH/TH/CI and the picture personally – great, go ahead and do a personal connection.
- Lastly, ask yourself is there anything you could discuss as far as supporting evidence from the world around you today, or in the past? Remember this can be specific or simply commenting generally.

STEP EIGHT: WRITE your Response

- If you are handwriting, you do not need to double space your written work.
- If you are typing, please double space your written work.
- Using your writing checklist and your planning - brainstorming pit stop, write your response.
- Remember your goal is to prove your theme/thesis/controlling idea by discussing details (supporting evidence) from the picture.
- Be sure to avoid simply listing everything you see in the visual. Your job is to explore, discuss, and explain how the details in the picture prove your TH/TH/CI.
- Remember this simple approach to use as your guide:
 - **P – Make your POINT**
 - This point or “idea” will naturally be a part of your TH/TH/CI.
 - Think of this as simply, “What are trying to say or prove?”
 - **P – Provide PROOF**
 - Supporting evidence, details from *what you see* in the visual (you already planned this out in step7).
 - **E/C – Explain and Connect Back**
 - Explain how *what you see* in the visual *connects* back to your TH/TH/CI.

STEP NINE: EDIT your Response

- Remember the importance of editing. You must make time for this.
- Remember it is your GOAL to prove your TH/TH/CI using supporting evidence from the visual, and/or your personal life, and/or the world around you. Be sure you have enough supporting evidence and that you accomplish your goal.
- If you are typing, I encourage you to ask your diploma supervisor to print off your document and edit on paper. It is proven that you will catch considerably more errors if you are reading on paper versus reading on a screen.

- Remember to read out loud to yourself to catch your errors. Reading aloud, you will *hear* your missed words, awkward sentences, incorrect verb tense, run on sentences etc.
- Give your response a title – something on topic, relevant, and interesting.
- If you are handwriting, just edit on your response. Feel free to cross things out, add sentences etc. Diploma markers are just happy you are editing ☺ It doesn't have to look perfect!
- Be sure to give your response a title – your writing deserves a title. Choose a title that is relevant, on topic, and engaging for your marker.

<u>STEP TEN: Print, and Staple</u>

- Have your diploma supervisor print off your response.
- Staple your response into the exam booklet on the appropriate page.
- Place your ROUGH draft behind your FINAL draft. Also write “rough draft” across your rough draft so the marker is clear on which draft is your completed, edited, final draft.
- Move on to the second assignment – The Literary Exploration.
- Please remember NOT to straddle more than one assignment at a time. Do not hop back and forth working on each of the three assignments. This will never end well ☹
- Focus on one assignment at a time. Complete one FULLY, following the appropriate steps, and then move on to the next one.

English 30.2
Surviving the Diploma ~ Part A (Written Portion)
Assignment #1 ~ Visual Response/Reflection

HELP with the BASICS
INTRODUCTION Reminders

- 1.
- 2.
- 3.

- ✓ Remember the purpose of an introduction is to give direction to your reader as to what your response will be focusing on.
- ✓ There are certain requirements that must be met within your introduction (see columns below).
- ✓ Typically you work your way from general to specific – hence the triangle below (wide to narrow).
- ✓ Remember you have **3 JOBS to accomplish** in your introduction:

JOB #1:

INTRODUCE the SUBJECT/TOPIC/ISSUE you are writing about:

Remember – this is an “Open” Response, meaning you have chosen a subject/topic/issue to write about

- You can introduce the TOPIC/SUBJECT/ISSUE any way that you like – just be sure you mention the topic/subject/issue you have chosen to write about.
- It should be approximately **2-3 sentences in length**
- **Need SUGGESTIONS or IDEAS??? You can combine some of these or just use one...it is totally up to you.**
 - ✓ Make a general comment about the topic / then provide a supporting comment or further explanation
 - ✓ Provide a definition of the topic/key words in your own words / then provide a supporting comment or further explanation
 - ✓ Provide an explanation or interpretation of the topic/key word(s)
 - ✓ Ask a question (rhetorical, or hypothetical question) / then provide a supporting comment or further explanation
 - ✓ Provide a real life example that is relevant to the topic/key word / then provide a supporting comment
 - ✓ Create a simile or a metaphor that relates or connects to the topic - you can come back to the simile or metaphor throughout your response and again in your conclusion

JOB #2:

INTRODUCE the TEXT (the visual you will be writing about):

- Introduce the visual(s). If you know the text creator/photographer, then mention him/her.
- **Need Help??? Here is an EXAMPLE:**

The idea of poverty versus wealth (state your subject/topic/issue here on the line) is clearly explored in the visuals provided taken by photographers Peter Menzel and Faith D’Aluisio, from the book Hungry Planet, What the World Eats.

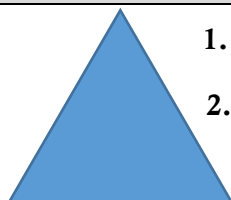
- **Then**, briefly summarize how the visual **connects to the topic/subject/issue** you chose to write about.
- **Need Help??? Here is an EXAMPLE:**

The comparative visuals provided shows the contrast between first world and third world countries and the difference between what a European family of four people typically eats in a week, versus an African family of six people. There is an obvious discrepancy between what the two families have available to them to eat; the African family is struggling with poverty, whereas the European family is clearly quite wealthy, having all of their basic needs met, as well as many luxuries.

JOB #3:

INTRODUCE your TH/TH/CI

HELP with the BASICS CONCLUSION Reminders



1.

2.

- ✓ Remember – NEVER introduce anything new in your conclusion – the purpose of a conclusion is to **bring closure** to what you have already discussed in your body paragraphs.
- ✓ There are certain requirements that must be met within your conclusion (see columns below).
- ✓ Typically you work your way from specific to general – hence the triangle above (narrow to wider – the opposite of your introduction).
- ✓ Remember you have **2 JOBS to accomplish** in your introduction.
- ✓ Always start with a **concluding word** that invites closure to your response. **Examples:** In the end...There is no doubt that...It is clear that...In summary...To conclude...

JOB #1:

RESTATE YOUR TH/TH/CI in different words and SPECIFICALLY touch on some of the main points and details from your body paragraphs:

- This does not have to be very long - approximately **3 – 4** sentences in total
- When you restate your TH/TH/CI, please use **different words (never cut and paste)**.
- Remember the “reverse/inversion” trick. Look at the order that you introduced your TH/TH/CI in your introduction, and now restate your ideas in the opposite order. By touching on the last part of this idea first, and the first part of your idea last – this will avoid restating the exact same thing, in the exact same order.
- **SPECIFICALLY** touch on and summarize details from the visual(s) that you have discussed in your body paragraphs that support your TH/TH/CI. **Basically SUMMARIZE** how your supporting evidence in the visual, proves your TH/TH/CI.
- If you chose to write a personal connection paragraph, feel free to **briefly** restate your thoughts in your conclusion as you bring closure.
- Feel free to restate the title of the visual, or the source and/or text creator/photographer.

JOB #2:

GLOBAL VIEW / UNIVERSAL DISCUSSION of your TH/TH/CI:

- Bring closure to your whole visual response by making some general comments about how your TH/TH/CI applies to all people, in all times, in all places.
- What does the text and the topic make you think about in terms of the world around you? The past? Today? The future? Feel free to discuss specific events from the world around you as supporting evidence or speak generally
- Try to generalize beyond the text, and beyond yourself to reflect on the nature of the human condition.
- Generalize about your TH/TH/CI to bring closure – if you began your visual response with a metaphor, a real life example from history or today, or a question, come back to it here now (framing your entire response).

4. ASSIGNMENT 2 – LITERARY EXPLORATION RUBRIC

Focus	When marking Thought and Support , the marker should consider how effectively <ul style="list-style-type: none"> the student's ideas reflect an understanding of the topic the literary example relates to the student's ideas the support explains and/or clarifies the response Consider ideas presented in the <i>Personal Reflection on Choice of Character(s) from Literary Text(s)</i>.	When marking Form and Structure , the marker should consider how effectively the student's organizational choices result in <ul style="list-style-type: none"> the development and maintenance of a controlling idea or unifying effect the creation of a coherent, shaped, and concluded discussion in response to the assignment
Excellent E	An insightful understanding of the topic is demonstrated. The student's ideas are perceptively explored. The literary example is related effectively to the student's ideas. Support is precise and effective.	A focused controlling idea or unifying effect is skillfully sustained throughout the response. Development of ideas and explanations is smooth and coherent.
Proficient Pf	A well-considered understanding of the topic is demonstrated. The student's ideas are thoughtfully explored. The literary example is related competently to the student's ideas. Support is specific and relevant.	A controlling idea or unifying effect is sustained throughout the response. Development of ideas and explanations is coherent.
Satisfactory S	A defensible understanding of the topic is demonstrated. The student's ideas are appropriately and straightforwardly explored. The literary example is related adequately to the student's ideas. Support is relevant but tends to be general.	A controlling idea or unifying effect is evident, but unity may falter on occasion. Development of ideas and explanations is generally clear and coherent.
Limited L	An understanding of the topic is evident but is only partially demonstrated or is not always sustained. The student's ideas are incompletely or unclearly explored. The literary example is lacking or does not relate adequately to the student's ideas and/or to the topic. Support is overgeneralized, inconsistent, and/or marginally relevant.	A controlling idea or unifying effect is evident, but unity falters frequently. Development of ideas and explanations is uncertain and/or unclear.
Poor P	A minimal understanding of the topic is demonstrated. The student's ideas are underdeveloped, unexplored, and/or incomprehensible. The literary example is absent or unrelated to the student's ideas and/or to the topic. Support is deficient and/or irrelevant.	A controlling idea or unifying effect is absent or is not sustained. Development of ideas and explanations is deficient, ineffective, and/or incoherent.
Insufficient INS	Insufficient is a special category. It is not an indicator of quality. Assign insufficient when <ul style="list-style-type: none"> The marker can discern no evidence of an attempt to address the topic OR The writing is so deficient in length that it is not possible to assess Thought and Support 	

ASSIGNMENT 2 – LITERARY EXPLORATION RUBRIC CONTINUED...

Matters of Choice	Matters of Correctness
<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, including connotative language, imagery, idiomatic expressions, and dialect • syntax, including such choices as parallelism, balance, inversion, sentence length, and variety • the contribution of stylistic choices 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>Consider the proportion of error in terms of the complexity and length of the response.</p>
Diction is precise and effective. Many sentences have been successfully structured for effect and are sometimes polished. Stylistic choices contribute to the creation of a convincing voice.	This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics. The relative insignificance of errors present is impressive considering the complexity of the response and the circumstances.
Diction is specific and generally effective. Many sentences appear to have been purposefully structured for effect. Stylistic choices contribute to the creation of a competent voice.	This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics. Minor errors in mechanics, grammar, and/or complex language structures are understandable considering the circumstances.
Diction is appropriate but may be general rather than specific. Sentence structures are generally straightforward and clear. Stylistic choices contribute to the creation of a clear voice.	This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control of sentence construction and usage, and/or minor errors in grammar and mechanics. The communication, however, is clear.
Diction is imprecise and/or inappropriate. Sentence structures are frequently ineffective and/or awkward. Inadequate stylistic choices contribute to the creation of an uncertain or unclear voice.	This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of sentence construction problems and errors in usage, grammar, and/or mechanics blur the clarity of communication.
Diction is inaccurate and/or overgeneralized. Sentence structures are misused to such an extent that clarity suffers. A lack of stylistic choices contributes to the creation of an ineffective voice.	This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. The unclear and incorrect sentence constructions and jarring errors in usage, grammar, and mechanics impede communication.

English 30.2
Surviving the Diploma ~ Part A (Written Portion)
Assignment #2 ~ Literary Exploration

How to Survive the Literary Exploration in 10 STEPS

Half the battle when writing any exam is simply having a plan and being prepared.

When you sit down, you need to have a plan and be ready to go – here are 10 steps to help guide you.

Remember to live by the FIVE P's ☺ (Prior Planning Prevents Poor Performance)

STEP ONE: Deal with the TOPIC

- Remember, this is what I call a **“Guided” Response, not an “Open” Response**; meaning, you **ARE** given a topic to work with by Alberta Learning (unlike in Assignment #1 – Visual Response/Reflection, where the assignment is an **“Open” Response**, and you have to come up with your own subject/topic/issue to focus your response on).
- Because you are given a topic to work with for this assignment, the best place to start is dealing with the topic.

The **wording of the question is:**

What is your opinion of the idea that, _____?

- Start by breaking the topic down into **smaller “chunks”** so that you can be sure that you understand each “chunk” or “prong” of the topic.
- Locate the **“key words”** – the most important words in the topic. **Circle** each of these words.
- Use your **dictionary** to define the key words. Remember, even though you *think* you know what each of these words means, you should still define each word so that you have a thorough understanding to work with.
- Use your **thesaurus** to find some synonyms to work with, so that you do not repeatedly use the same words over and over again throughout your response. Show your marker that you have a vocabulary and that you have a variety in your choice of diction (word choice).
- There is room for you to record your break down of the topic, definitions of key words, and synonyms on the **bottom half of the page where you find the topic**.
- Put the topic in **your own words** so that it makes sense to you.
- Also, ask yourself – what does this topic make you think of in regards to **your own life**? Can you relate to, or connect to this topic personally at all? Does the topic make you think of any experiences from your own personal life? If so, jot your thoughts down on your planning sheet as well.
- Now look beyond yourself and ask yourself, what does this topic make me think of in terms of **the world around me**...the past...the present...today...? Feel free to ponder these questions generally or perhaps you think of a specific example (from the past or today) that connects to the topic.
- Your **GOAL** is to be sure you leave this step **fully understanding** what the question is asking.

STEP TWO: Brainstorming PIT STOP

- Start by making a list of the texts you have studied this year in English 30.2. Choose from the novels, films, short stories, plays or nonfiction you have studied in English 30.2.
- You will write your literary exploration on only **one piece of literature** from English 30.2.
- Now, ask yourself:
 - Which piece of literature have you studied with your teacher this year in English 30.2, connects best to this topic?

- Consider the protagonist. Point form brainstorm **how** the topic connects to him/her.
- Can you create an argument discussing this topic in connect to the character?
- Out of the literature you have prepared for this exam and studied this year, which text connects the best?
- Make a **decision** - choose only **one text** to write your literary exploration on; you may choose to discuss **more than one character** though if you want.

STEP THREE: Fill in the PLANNING SHEET

- Once you have made your choice of text, fill in the **planning sheet** for the diploma marker (where the arrows below are), so it is clear which text, and character you will be discussing. Explain in the box provided at the bottom of the page, on the planning sheet, **which character(s) you intend to discuss**, and **how** the character connects to the topic given.

Assignment II: Literary Exploration

Initial Planning

Suggested Time: 10 minutes

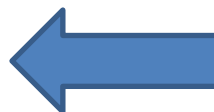
Read the assignment question on page 8 and write your controlling idea below.

Wait to complete the question to the left regarding your *controlling idea* until **step 6**.

Select a character (or characters) from a text you have studied in ELA 30-2.

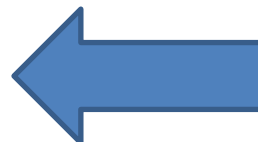
Character(s) Chosen _____

Literary Text(s) and Author(s) _____



Complete this.

Briefly identify details about the character(s) that you intend to use to develop your ideas. Make sure the details associated with this character are relevant to your ideas about the topic question.



Complete this.

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



- As per the **Note** above, go to the **back cover of your exam booklet**, and fill in the **literary text** that you plan to write your literary exploration on.

STEP FOUR: Read the EXCERPT provided by Alberta Learning

- Read the one page nonfiction excerpt provided in your exam booklet by Alberta Learning.
- Take the time to read the *context help* at the top of the page **before** the reading begins, as well as the *context help/hint* written at the top of the next page **right above the TOPIC**.
- Read slowly and carefully, being an **APCR (Active Participant Critical Reader)**.
- Feel free to write on the excerpt, make notes as you read, hi-lite etc.
- Once you are finished reading, ask yourself – Do I understand this excerpt enough to write a paragraph on it?
- **REMEMBER** – You do not have to write on this excerpt provided. You can if you want to, and if you understand it enough.

STEP FIVE: CREATE Your TH/TH/CI

- Remember, this is what I call a *“Guided” Response, not an “Open” Response*; meaning, you **ARE** given a topic to work with by Alberta Learning.
- This is different than Assignment #1 – Visual Response/Reflection, which is an *“Open” Response*. No topic is given in the Visual Response/Reflection; rather, you have to come up with your own topic/subject/issue to focus your response on, and create your controlling idea.
- Remember that this assignment (much like all 30.1 and 30.2 diploma assignments) is very much a *theme based assignment*.
- The question you are asked to address is:

What is your opinion of the idea that _____?
(TOPIC provided by Alberta Learning)

- Now, let’s think about the **BIG PICTURE** behind this assignment, and what your *job* is in this assignment.
 - Alberta Learning is prompting you for your thoughts, your ideas, your opinion, when asking you for your *opinion about the idea/topic* they give you.
 - They are asking you what your opinion is about the topic provided.
 - They are asking you what your thoughts are regarding the topic they give you.
 - They are asking you to connect the topic to a piece of literature of your choice.
 - Alberta Learning is **really asking you** to come up with a *general statement, a universal idea* about this topic. This is no different than coming up with a *theme based idea or statement* that a piece of literature is aiming to get across to the reader concerning the topic given.
 - **Here are some sample topics:**
 - What is your opinion of the idea that **the ability to face hardship is an essential human quality?**
 - What is your opinion of the idea that **our beliefs are influenced by the actions of others?**
 - What is your opinion of the idea that **an individual’s life can be altered by a particular experience?**
 - What is your opinion of the idea that **courage is an important quality?**
 - Think of it this way – when you answer the question – **What is your opinion of the idea that courage is an important quality**, phrase your answer (your ideas, thoughts, opinion) in a general statement (very theme based in your) wording.

- Why do I call **your “IDEA”** a TH/TH/CI???
- When you answer the question that Alberta Learning gives you, you will respond generally (creating a universal idea...a general statement - a **THEME based idea**.
- This **theme based idea** will be the **FOCUS** of your entire response – therefore, it is your **CONTROLLING IDEA**.
- And your **JOB** will be to **PROVE** this **controlling idea**. Anytime you are asked to prove an idea in a piece of writing...what do you call the **idea** that you are proving? A **THESIS**.
- **HOW** do you prove your TH/TH/CI?
 - ✓ With **Supporting Evidence**. Your supporting evidence can come from:
 - The **text (the visual provided)**
 - Your own **life experience (a personal connection)**
 - The **world around you**
- **To recap -- Your “IDEA” is:**
 - ✓ a **THeme based statement (generally worded universal idea)**
 - ✓ a **working Thesis (that you aim to prove with discussion of supporting evidence)**
 - ✓ a **Controlling Idea (that will be the focus for your entire response)**

STEP SIX: EDIT Your TH/TH/CI

- You want your TH/TH/CI to be very as clear as possible.
- There are many different ways to start off or “template” your TH/TH/CI.
 - Feel free to use the wording that Alberta Learning gives you:
 - My opinion about _____ (abbreviate the topic in the blank) is that, (now state your TH/TH/CI).
 - **Example** – My opinion about courage is that, (now state your TH/TH/CI).
 - **Example** – My opinion about our beliefs being influenced by the actions of others is that, (now state your TH/TH/CI).
 - You could use a TAG statement:
 - In the film *The Shawshank Redemption*, film maker Frank Darabont develops the idea that, (now state your TH/TH/CI).
 - You could take the approach of:
 - The main insight developed in the film concerning _____ (abbreviate the topic in the blank) is that, (now state your TH/TH/CI).
- All teachers have reminders and some basic “**Rules to Live By**” for creating strong, substantial TH/TH/CI statements. I gave some suggestions on the earlier recording and handout called “**Rules to Live By**” for **Creating Strong, Substantial Controlling Ideas (TH/TH/CI)**. Feel free to revisit your notes and/or recording.
- Remember to fill in your completed, edited **controlling idea (TH/TH/CI)** on your planning sheet for the marker.

Assignment II: Literary Exploration

Initial Planning

Suggested Time: 10 minutes

Read the assignment question on page 8 and write your controlling idea below.



STEP SEVEN: Planning Your SUPPORTING EVIDENCE

- Now that you have a TH/TH/CI to prove, you need to point form plan out your supporting evidence. Never expect writing a response to come easy if you haven't planned out your supporting evidence. When you take the time to plan out your supporting evidence, you can simply use that point form planning as a checklist as you write.
- You already decided in **Step 2**, which piece of literature from class you would like to write your response on, and which character(s) you would like to discuss. Now you need to plan out what supporting evidence specifically you can use to prove your TH/TH/CI. You **must** discuss a character from the literature you have chosen to write about, and you may choose to discuss more than one character.
- **For the rest of your SUPPORTING EVIDENCE - ask yourself the following questions:**
 - What else could I use for **supporting evidence** to prove my TH/TH/CI?
 - Do I want to write a paragraph about the **nonfiction excerpt provided**?
 - Do I want to connect personally (discuss a time in your life) that connects to the topic and your TH/TH/CI. Would you like to do a personal connection?
- Remember you do not HAVE to write a personal connection. **Never force** a personal connection. If you can relate to the topic or your TH/TH/CI personally – great, go ahead and do a personal connection.
- Lastly, ask yourself is there anything you could discuss as far as supporting evidence from the world around you today, or in the past? Remember this can be specific or simply commenting generally.

STEP EIGHT: WRITE your Response

- If you are handwriting, you do not need to double space your written work.
- If you are typing, please double space your written work.
- Using your writing checklist and your planning, write your response.
- Remember your goal is to prove your theme/thesis/controlling idea by discussing details (supporting evidence) from the literature you chose to write about and the character you decided to discuss.
- Be sure to avoid simply listing what happens in the text you are writing about. Your job is to explore, discuss, and explain how the character and details from the text prove your TH/TH/CI.
- Remember this simple approach to use as your guide:
 - **P – Make your POINT**
 - This point or “idea” will naturally be a part of your TH/TH/CI
 - Think of this as simply, “What are trying to say or prove?”
 - **P – Provide PROOF**
 - Supporting evidence, details from the text about the character (you already planned out in step 6)
 - **E/C – Explain and Connect Back**
 - Explain how your supporting evidence *connects* back to your TH/TH/CI.

STEP NINE: EDIT your Response

- Remember the importance of editing. You must make time for this.
- Remember it is your GOAL to prove your TH/TH/CI using supporting evidence from your chosen text, and/or your personal life, and/or the world around you. Be sure you have enough supporting evidence and that you accomplish your goal.

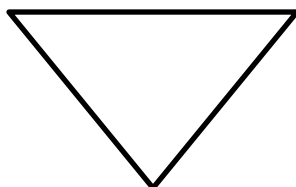
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- Give your response a title – something on topic, relevant, and interesting.
- If you are handwriting, just edit on your response. Feel free to cross things out, add sentences etc. Diploma markers are just happy you are editing 😊 It doesn't have to look perfect!
- Be sure to give your response a title – your writing deserves a title. Choose a title that is relevant, on topic, and engaging for your marker.

STEP TEN: Print, and Staple

- Have your diploma supervisor print off your response.
- Staple your response into the exam booklet on the appropriate page.
- Place your ROUGH draft behind your FINAL draft. Also write “rough draft” across your rough draft so the marker is clear on which draft is your completed, edited, final draft.
- Move on to the third assignment – The Persuasive Writing on Context Assignment.
- Please remember NOT to straddle more than one assignment at a time. Do not hop back and forth working on each of the three assignments. This will never end well 😞
- Focus on one assignment at a time. Complete one FULLY, following the appropriate steps, and then move on to the next one.

English 30.2
Surviving the Diploma ~ Part A (Written Portion)
Assignment #2 ~ Literary Exploration

HELP with the BASICS
INTRODUCTION Reminders



- 1.
- 2.
- 3.

- ✓ Remember the purpose of an introduction is to give direction to your reader as to what your response will be focusing on.
- ✓ There are certain requirements that must be met within your introduction (see columns below).
- ✓ Typically you work your way from general to specific – hence the triangle below (wide to narrow).
- ✓ Remember you have **3 JOBS to accomplish** in your introduction:

JOB #1:**INTRODUCE the TOPIC (key words) you are writing about:**

- You can introduce the TOPIC any way that you like – just be sure you mention the TOPIC (key words)
- It should be approximately **2-3 sentences in length**
- **Need SUGGESTIONS or IDEAS??? You can combine some of these or just use one...it is totally up to you.**
 - ✓ Make a general comment about the topic / then provide a supporting comment or further explanation
 - ✓ Provide a definition of the topic/key words in your own words / then provide a supporting comment or further explanation
 - ✓ Provide an explanation or interpretation of the topic/key word(s)
 - ✓ Ask a question (rhetorical, or hypothetical question) / then provide a supporting comment or further explanation
 - ✓ Provide a real life example that is relevant to the topic/key word / then provide a supporting comment
 - ✓ Create a simile or a metaphor that relates or connects to the topic - you can come back to the simile or metaphor throughout your response and again in your conclusion

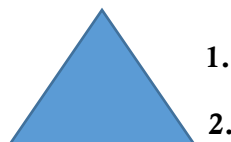
JOB #2:**INTRODUCE the TEXT (the literature from class you are choosing to write about):**

- Be sure that you introduce the three “T’s” (title, text creator, type of literature) in some, way, shape, or form.
- Briefly summarize the text (what the text is about) in approximately 2 sentences and be sure to touch on how the literature **connects to the topic**.
- Be sure to introduce the **character** you intend to discuss, and touch on how the character **connects to the topic**.
- **Need Help??? Here is an EXAMPLE:**

The idea of an individuals' actions affecting the lives of others is explored in the film One Flew Over the Cuckoo's Nest created by film maker Milos Foreman. The film explores how the actions of the protagonist Randle Patrick McMurphy, have a profound impact on the lives of the men living at the mental hospital by increasing their confidence and self-worth; specifically, Chief Bromden, Charlie Cheswick, and finally Billy Bibbit.

JOB #3:**INTRODUCE your TH/TH/CI**

HELP with the BASICS CONCLUSION Reminders



1.

2.

- ✓ Remember – NEVER introduce anything new in your conclusion – the purpose of a conclusion is to **bring closure** to what you have already discussed in your body paragraphs.
- ✓ There are certain requirements that must be met within your conclusion (see columns below).
- ✓ Typically you work your way from specific to general – hence the triangle above (narrow to wider – the opposite of your introduction).
- ✓ Remember you have **2 JOBS to accomplish** in your introduction.
- ✓ Always start with a **concluding word** that invites closure to your response. **Examples:** In the end... There is no doubt that... It is clear that... In summary... To conclude...

JOB #1:

RESTATE YOUR TH/TH/CI in different words and SPECIFICALLY touch on some of the main points and details from your body paragraphs:

- This does not have to be very long - approximately **3 – 4** sentences in total
- When you restate your TH/TH/CI, please use **different words (never cut and paste)**.
- Remember the “reverse/inversion” trick. Look at the order that you introduced your TH/TH/CI in your introduction, and now restate your ideas in the opposite order. By touching on the last part of this idea first, and the first part of your idea last – this will avoid restating the exact same thing, in the exact same order.
- **SPECIFICALLY** touch on and summarize details from the literature that you have discussed in your body paragraphs that support your TH/TH/CI. **Basically SUMMARIZE** how your supporting evidence about the character you chose to discuss, proves your TH/TH/CI.
- If you chose to discuss the nonfiction excerpt that Alberta Learning provided in a body paragraph, feel free to **briefly** restate your thoughts in your conclusion as you bring closure.
- If you chose to write a personal connection paragraph, feel free to **briefly** restate your thoughts in your conclusion as you bring closure.
- Feel free to restate the title of the text / source, and/or text creator.

JOB #2:

GLOBAL VIEW / UNIVERSAL DISCUSSION of your TH/TH/CI:

- Bring closure to your whole literary exploration by making some general comments about how your TH/TH/CI applies to all people, in all times, in all places.
- What does the text and the topic make you think about in terms of the world around you? The past? Today? The future? Feel free to discuss specific events from the world around you as supporting evidence or speak generally
- Try to generalize beyond the text, and beyond yourself to reflect on the nature of the human condition.
- Generalize about your TH/TH/CI to bring closure – if you began your literary exploration with a metaphor, a real life example from history or today, or a question, come back to it here now (framing your entire response).

5. ASSIGNMENT 3 – PERSUASIVE WRITING IN CONTEXT RUBRIC

English Language Arts 30–2 Persuasive Writing in Context Scoring Categories and Criteria 2019–2020

	Thought and Support	Writing Skills
Focus	<p>When marking Thought and Support, the marker should consider</p> <ul style="list-style-type: none"> • how effectively the student has addressed the significance and complexity of the issue • the persuasiveness and consistency of the argument(s) presented • how well the supporting evidence is integrated, synthesized, and/or developed to support the student's arguments • awareness of audience and effectiveness of voice 	<p>When marking Writing Skills, the marker should consider the extent to which the writing demonstrates control of</p> <ul style="list-style-type: none"> • syntax • diction • grammar • mechanics <p>Consider the proportion of error in terms of the complexity and length of the response.</p>
Excellent E	A perceptive and thorough understanding of the issue is demonstrated. The student's arguments are adept and convincing. Support is well defined and purposefully chosen to reinforce the student's ideas in a deliberate and judicious way. The voice is confident.	The selection and use of words and structures are effective. This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics.
Proficient Pf	A thoughtful and competent understanding of the issue is demonstrated. The student's arguments are well considered and sound. Support is accurate and occasionally purposefully chosen to reinforce the student's ideas in a logical and clear way. The voice is competent.	The selection and use of words and structures are frequently effective. This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics.
Satisfactory S	A sufficient but generalized understanding of the issue is demonstrated. The student's arguments are appropriate and straightforward. Support is relevant but general, and may be occasionally lacking in persuasiveness and consistency. The voice is clear.	The selection and use of words and structures are occasionally effective. This writing demonstrates basic control of correct sentence construction, usage, grammar, and mechanics.
Limited L	A superficial and/or incomplete and/or confused understanding of the issue is demonstrated. The student's arguments may be oversimplified, inconsistent, and/or inadequately explored. Support is unclear, contradictory, inappropriate, or largely a repetition of what is provided in the examination. The voice is uncertain or unclear.	The selection and use of words and structures are generally ineffective. This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics.
Poor P	An inaccurate or minimal understanding of the issue is demonstrated. The student's arguments may be of questionable logic or unrelated to the issue under discussion. Support may be irrelevant, overgeneralized, or absent. The voice is ineffective or inappropriate.	The selection and use of words and structures are ineffective. This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics.
Insufficient INS	<p>Insufficient is a special category. It is not an indicator of quality. Assign insufficient when</p> <ul style="list-style-type: none"> • The marker can discern no evidence of an attempt to fulfill the assignment OR • The writing is so deficient in length that it is not possible to assess Thought and Support 	

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

September 2019

2.1 2.2 2.3 3.1 3.2 4.1 4.2

4.2



English 30.2
Surviving the Diploma ~ Part A (Written Portion)
Assignment #3 ~ Persuasive Writing in Context (Letter/Speech)

How to Survive the Persuasive Writing in Context (Letter/Speech) in 10 STEPS

Half the battle when writing any exam is simply having a plan and being prepared.
When you sit down, you need to have a plan and be ready to go – here are 10 steps to help guide you.
Remember to live by the FIVE P's ☺ (Prior Planning Prevents Poor Performance)

STEP ONE: Read the ASSIGNMENT (“The Situation”)

- Read through “The Situation” that is given to you.
- Be sure you read this carefully so you FULLY understand the proposal that is being put forth.
- Pay attention to **WHO you are supposed to be**. You will likely be a high school student attending Prosper High School or a recent graduate.
- Pay attention to what your name is. Remember for this assignment YOU are not YOU. You are whoever Alberta Learning assigns you to be. You are taking on a persona.

STEP TWO: Read through the SOURCE MATERIAL Provided

- Read through the source information provided, BEFORE you choose your position.
- Label beside each whether or not the opinion given or the information provided could be used for an argument that is FOR or AGAINST the proposal being set forth.

STEP THREE: Make a DECISION

- Now that you understand the proposal being put forth and have read the source material, you need to make TWO decisions:
 - Decide whether you would like to **accept** or **reject** the proposal.
 - Decide whether you would like to write a **letter** or a **speech**.

STEP FOUR: Brainstorming PITSTOP

- Come up with 3 or more arguments to defend your position.

STEP FIVE: Return to the SOURCE Material and Find PROOF for Your ARGUMENTS

- Return to the source material and decide which source material you would like to use in your letter or speech.

STEP SIX: WRITE your Letter /Speech

- Using your checklist, write your letter or speech.
- If you are handwriting, you do not need to double space your written work.
- If you are typing, please double space your written work.
- Remember it is essential to maintain a **formal voice** throughout this assignment.
- This means no slang, no abbreviations; you are not writing a text message or an email to your friend.
- Remember this is a formal letter or speech regarding a serious issue, that is being delivered to an adult audience.

STEP SEVEN: EDIT your Response

- Remember the importance of editing. You must make time for this.
- Remember it is your GOAL to prove your position using supporting evidence from the source material provided. Be sure you have enough supporting evidence and that you accomplish your goal.
- If you are typing, I encourage you to ask your diploma supervisor to print off your document and edit on paper. It is proven that you will catch considerably more errors if you are reading on paper versus reading on a screen.
- Remember to read out loud to yourself to catch your errors. Reading aloud, you will *hear* your missed words, awkward sentences, incorrect verb tense, run on sentences etc.
- If you are handwriting, just edit on your response. Feel free to cross things out, add sentences etc. Diploma markers are just happy you are editing ☺ It doesn't have to look perfect!

STEP EIGHT: STEP TEN: Print, and Staple

- Have your diploma supervisor print off your response.
- Staple your response into the exam booklet on the appropriate page.
- Place your ROUGH draft behind your FINAL draft. Also write "rough draft across" your rough draft so the marker is clear on which draft is your completed, edited, final draft.
- Please remember NOT to straddle more than one assignment at a time. Do not hop back and forth working on each of the three assignments. This will never end well ☹
- Focus on one assignment at a time. Complete one FULLY, following the appropriate steps, and then move on to the next one.

STEP NINE: DOUBLE CHECK Everything

- Double check that you have completed all three assignments now. Go back through your exam booklet and be sure that all three assignments have been stapled in the correct place and nothing is missing.
- Be sure the back page of your exam booklet has been filled in properly with pen, informing the marker what literary text you are writing on for your Literary Exploration (Assignment #2).

STEP TEN: SMILE ☺

- Smile ☺ You are done your Part A Written Portion of your diploma exam ☺
- PLEASE do not forget to write the Part B portion of your exam next week – the Reading Comprehension Portion!

English 30.2
Surviving the Diploma ~ Part A (Written Portion)
Assignment #3 ~ Persuasive Writing in Context (Letter/Speech)

STRUCTURE GUIDE / CHECKLIST

➤ **Salutation**

(For Letters)

Dear _____,

Example: Dear Members of the Prosper Town Council,

(For Speeches)

Good Afternoon _____,

Example: Good afternoon ladies and gentlemen of the Prosper Town Council,

➤ **Introduction**



1. Introduce yourself (The name Alberta Learning gives you) and whether you are currently in school or graduated etc.
Example: My name is _____, and I am a recent graduate from Prosper High School.
2. Introduce the situation and what the proposal is about (who put the proposal forth etc.). This should be 2+ sentences. BE SPECIFIC.
Example for letter: I am writing to you today in regards to...
Example for speech: I am here to speak to you today concerning...
3. Respectfully acknowledge the other side of the argument.
(Example: I can appreciate and understand that...
4. State your position – Rejecting OR Accepting the proposal.

➤ **3 to 4 Body Paragraphs (Arguments)**

Remember to begin your paragraphs with sequencing cues:

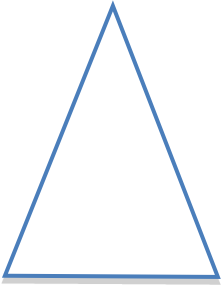
(To begin...Firstly...Secondly...Furthermore...Finally...etc.)

To begin with...
Secondly...or furthermore...
Thirdly...or furthermore... or something else to consider is...or if it is your last paragraph – Finally...

- * Focus on **ONE main** argument per paragraph
- * Make use of **SOURCE** material / Quotations
- * Be **PERSUASIVE**
- * Maintain a **FORMAL** voice

Thirdly...or furthermore... or something else to consider is...or if it is your last paragraph – Finally...

➤ **Conclusion**



1. Start with a **concluding word**
Example: To conclude...There is no doubt...In summary...It is clear that...In the end...etc.
2. Restate your position (rejecting or accepting) and touch briefly on the arguments you developed in your body paragraphs.
3. Thank the people that you are writing to/speaking to.
Example: Thank you for taking the time to hear my concerns...I greatly appreciate the time you have given up to hear my concerns...
4. Tell them you look forward to hearing from them...
5. Provide your contact information (create a phone number, email etc.)

➤ **Appropriate CLOSURE for a Letter (not needed for a speech)**

Sincerely,

- Sign your name if you are writing a letter
- Type your name below your signature

Example:

Sincerely,

Karrie Sinclair (Sign name here in pen, once you print off your letter)

Karrie Sinclair