



OTTAWA-CARLETON
DISTRICT SCHOOL BOARD
QUALITY ASSURANCE DIVISION

Senior English Evaluation Project

English 4U

Student Handbook



A Student Guide to
Success
on the Board-wide
Examination

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Introduction

This Student Handbook was developed by a committee of teachers in consultation with English teachers throughout the Ottawa-Carleton District School Board for the purpose of providing guidance to ENG 4U students preparing for the board-wide examination. This handbook addresses the curriculum expectations of ENG 4U as specified in *The Ontario Curriculum Grades 11 and 12: English*. These curriculum expectations are the basis for the subsequent assessment and evaluation processes of OSS (Ontario Secondary Schools).

We particularly value the input of students in developing the exemplars and the essay rubric. Both the exemplars and the rubric will be used in class for task clarification and for skill development through assessment. Familiarity with the exam tasks and practice in skill development throughout the course will give the student greater confidence in the successful writing of a formal examination.

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Section 1: Overview of the ENG 4U Board-wide Exam



This Board-wide Examination process is similar to other exams you have written, but there are some important differences to note as well. The questions and answers below are meant to help you appreciate their implications for the 4U English course.

1.1 Questions and Answers

What is the Board-wide examination? When is it written?

As a student taking 4U English (a university entrance level course), you are required to write the OCDSB Board-wide English 4U Examination designed by the Senior English Evaluation Project (SEEP). This examination is written in January for first-semester courses, and in June for second-semester and non-semestered courses. You will be told the date of the examination at the beginning of the course.

How is the examination set and marked?

One purpose of a Board-wide examination is to promote consistent standards of achievement in the secondary schools under the jurisdiction of the Board. To this end, all versions of the examination adhere to a standardized format and follow an open assessment process. The questions are written by a team of teachers from different schools and are revised by a process that involves all of the 4U English teachers. Your own classroom teacher is the chief evaluator for your examination. He or she will evaluate your paper according to the Marking Guide, which is developed to ensure consistent evaluation standards. In fact, to ensure the validity of exam evaluations, your teacher will take part in the Marking Conference. This conference is organized centrally and provides for a second opinion on any paper.

What is the purpose of this Student Handbook?

The philosophy of the ENG4U Examination is that you, as a student, should be familiar with the evaluation process well ahead of the examination itself. Nothing on the examination should come as a surprise; you should be completely familiar with the kinds of questions you will be asked to answer and the way in which your answers will be evaluated. For this reason, this Student Handbook is made available and is designed to help you to prepare for the kinds of writing expected on the examination, and to ensure that you understand the methods used to evaluate your answers.

What is the examination like?

The examination is two and a half hours long and is written on the same day in every school in our Board. It has two parts: a Sight Passage (covering reading comprehension and a personal response) and an Essay Answer Section. The total number of marks on the examination is 45.

Sight Passage Section:

You are given a sight passage and required to answer a series of short-answer questions based on it. You should spend about an hour on this part of the examination. It is worth 20 marks.

Essay Answer Section:

You are given four prompts based on literature. You must choose one prompt and write an essay in response to it. The questions on this part of the examination are "open" questions; they do not mention the names of specific texts. You choose a text from those you have studied in this ENG4U course and base your answer on that text. You should spend one and a half hours writing your essay. This part of the examination is marked using the "English 4U Rubric for a Formal Essay." The rubric produces a mark out of 50 which will be reduced to a mark out of 25.

How will the Student Handbook help in my classroom work?

The Student Handbook is more than just a tool to prepare you for the examination. In addition to a sample examination and sample student answers with evaluators' comments and marks, it contains materials that should be used as part of your day-to-day classroom work. You will also find in the booklet the following:

- the rubric and descriptors;
- self and peer-assessment strategies;
- cooperative small-group exercises;
- opportunities in both reading and writing to practise higher-level thinking skills such as analysis, synthesis, and evaluation;
- helpful guides for planning, drafting, and editing your essays.

With your teacher's guidance, you should use all of these materials regularly during the term. If you know what you are supposed to do, if you have practised with the exemplars and exercises provided, and if you have worked on improving your comprehension and writing skills, you can approach the examination with confidence. In addition, you will develop many of the skills you will need in post-secondary education.

May I bring a dictionary to use during the examination?

In accordance with a recommendation from the Ministry of Education, you may use a dictionary while you are writing the examination. Your teacher will explain the procedures that apply in your school.

1.2 Sample ENG 4U Examination

When you write your examination, there should be no surprises – you should be familiar with all aspects of the examination process. Make sure that you are familiar not only with the exam format, but also with the marking rubrics and guidelines for each section.

The rubrics for the personal response and the essay prompt are directly related to the rubrics that you use throughout the course; however, they contain details of the specific expectations for these examination tasks, and the essay placemat provides even greater detail about the expectations in each category.

Finally, use the writing guidelines and exemplars in this handbook to help you improve your writing, both for this specific task and in general. Consult the section “Targeting Improvement by Category” (page 79) for specific help in each of the four categories on the rubric.



4U ENGLISH EXAMINATION

2.5 hours

Student is to complete this section in capital letters:

Student's name: _____

Teacher's name: _____

School: _____

Please indicate if you:

- have been identified as exceptional and are receiving special education support (other than gifted) relevant to this course;
- have taken ESL in high school;
- have been IPRC'ed gifted.

Essay question selected: _____

Text used: _____

NOTE: Students are permitted to use dictionaries on both sections of the examination.

SECTION A: SIGHT PASSAGE

Question	Value	Mark
1	2	
2	4	
3 (a)	1	
3 (b)	1	
4	2	
5	6	
Quality of Writing	4	
		/20

SECTION B: ESSAY ANSWER

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt		• thesis is inadequate and/or does not address the prompt	• formulates a limited thesis that refers to the prompt	• formulates a developing thesis that addresses the prompt	• formulates a reasonable thesis that meaningfully addresses the prompt	• refines a thesis that addresses the prompt with insight	20
Integrates specific and compelling evidence from the text to support critical analysis		• provides inadequate, inaccurate, and/or irrelevant supporting evidence	• provides limited supporting evidence which is frequently vague or inappropriate	• provides some supporting evidence, but is occasionally vague or inappropriate	• integrates considerable and convincing supporting evidence	• integrates substantial and compelling supporting evidence	
Explains, analyses, and synthesizes ideas, themes, and concepts		• insufficient explanation of ideas and/or mere plot summary	• provides limited explanation of ideas	• provides explanation and shows some analysis of ideas	• shows considerable analysis and synthesis of ideas	• shows thorough analysis and skillful synthesis of ideas	
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus		• lacks clear sense of direction and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas	• occasional lapse in focus and/or logical sequencing of ideas	• organization is clear, focused, and logical	• organizes information and ideas with a high degree of coherence and unity	20
Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices)		• demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words	• language and style are frequently ineffective and demonstrate limited sense of audience and purpose	• language and style are occasionally ineffective, but demonstrate some sense of audience and purpose	• language and style are effective and demonstrate a considerable sense of audience and purpose	• language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose	
Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• errors do not significantly interfere with expression of ideas or weaken impact of the essay	• few errors do not interfere with expression of ideas or weaken impact of the essay	
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	5

Essay Total: / 50

TOTAL MARK	
Sight Passage	/20
Essay Answer	/50 = /25
TOTAL	/45

4U ENGLISH EXAMINATION

STUDENT IDENTIFICATION SHEET

Student to complete this section in capital letters:

Student's name: _____

Teacher's name: _____

School: _____

Essay question selected: _____ Text used: _____

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	/2
Clarifying one's position using example(s) from one's own experience and observation.	
Conclusion(s) drawn and/or reflection(s) or judgment(s) made	/4
TOTAL:	/6

Note: An answer in which the student shows that she or he has seriously misunderstood or misconstrued the author's position can not receive an evaluation higher than 3 marks out of 6 on this part of the examination.

Quality of Writing Marking Guide

4 marks:	Superior organization, clarity, and use of language.
3 marks:	A few infelicities in organization, clarity, and/or use of language. These infelicities do not seriously interfere with meaning or impression.
2 marks:	Weaknesses evident in organization, clarity, and/or use of language.
0-1 marks:	Weaknesses in two or all three areas seriously interfere with communication.
	/4

- Notes:**
- In assessing the quality of writing, teachers should weigh the personal response answer more heavily than the answers to the first four questions.
 - If the personal response is not attempted or if it is excessively short (fewer than 100 words), the highest that the student can receive for quality of writing is 2 out of 4 marks.

SECTION A: SIGHT PASSAGE

Instructions:

- (i) *Read the passage carefully, and then answer the questions that follow it.*
- (ii) *Your answers must be written in complete, grammatically correct sentences on the foolscap provided. Be sure to number your answers properly.*
- (iii) *An answer composed for one question must not be reused as a later answer.*
- (iv) *You are advised to spend no more than 60 minutes on this section of the examination.*

Listening to the Patient

by John Stone

- A. In a circle of light, we sit as witnesses: Gregor Samsa has been changed into a giant beetle.
- B. In the opening sentence of Kafka's *The Metamorphosis*, Gregor awakens to find that he has been transformed into a “monstrous vermin.” Our group now discussing Gregor's prognosis are medical types: faculty, residents, and students -- plus two friends with Ph.D.'s in literature who keep us honest. But why are we reading the novella by Kafka in the first place? For one thing, like complicated patients, the story resists easy explanations and invites vigorous discussion. Its subtleties, its ambiguities, are not unlike those of our patients.
- C. My conviction is that Gregor's plight parallels that of many people who have been disfigured or disabled by disease; they often feel just as isolated and alienated as Gregor. Prodding the group a bit, I suggest that there are at least three ways to view Gregor's metamorphosis: Gregor *thought* he was changed into a beetle; his *family and friends* thought he was changed into a beetle; or he *was* changed into a beetle. Tonight, the students are in no mood for ambiguity. One speaks up with absolute confidence: “No problem. He really was changed into a beetle.”
- D. A few years ago a senior medical student who knew I was interested in writing came to my office to ask me to direct a new medical student elective in Literature and Medicine. I said yes immediately.
- E. These seniors had already spent three rigorous years learning scientific medicine. What did they need literature for? In point of fact, the resonances between the two fields, between literature and medicine, are powerful, as one readily perceives in the works of a number of physician-writers: François Rabelais; Anton Chekhov, whom some regard as the world's greatest short story writer and playwright; Arthur Conan Doyle, who created Sherlock Holmes while waiting for his practice to develop; John Keats, who spent as much of his life, six years, studying medicine as he did writing poetry; Peter Roget, who compiled his Thesaurus after retiring from medicine; W. Somerset Maugham, who interned at the same hospital as John Keats, but some 75 years after Keats; William Carlos Williams, the pediatrician who changed the face of American poetry, and contemporaries such as Walker Percy and Lewis Thomas.

- F. Physicians and writers draw on the same sources: the human encounter, people and their indelible stories. And the works of both depend on skillful use of the senses. As with Holmes, success rests with the powers of observation.
- G. Our Literature and Medicine elective is part of a gentle revolution in medical education that began, in part, as a reaction to the intensity, the inevitable encroachment of modern technology. Technology, as crucial as it has become to medical care, always threatens to intrude on the intimacy of the doctor-patient relationship. No one wants to dispense with technology, only to distance it and keep it in context; literature can be especially helpful in this.
- H. Literature, indeed, can have a kind of laboratory function. In other words, the medical ear must be properly trained to hear stories -- a medical history, after all, is a short story. In this sense, *a person's life can be thought of as a series of stories, coalescing over time to form the most idiosyncratic novel ever written*. The good doctor must learn to listen for the real messages in these stories of his patients, to read them, as Robert Frost used to say, "with a listening ear."
- I. When Tolstoy, in *The Death of Ivan Ilyich*, details the final illness of a high court judge, it is a story that every seasoned physician has encountered but one that each student has to learn. And Tolstoy is a superb teacher. Ivan's problems begin innocuously enough: a slip on a stepladder and a blow to his flank. "A strange taste in his mouth and some discomfort in his left side" lead him to consult a doctor. Ivan wants only to know if his condition is serious. The physician, imperious and remote, is preoccupied with the diagnostic possibilities: "a floating kidney, chronic catarrh, or disease of the caecum" -- one of Tolstoy's few slip-ups, because the cecum (the modern spelling) is on the *right* side.
- J. The reader -- and Ivan Ilyich -- are made aware of the seriousness of Ivan's condition through the eyes of his brother-in-law, who has not seen Ivan for some time: "His brother-in-law opened his mouth to gasp but checked himself ... 'What is it -- have I changed?' 'Y-yes...you have.'" Ivan has only to compare his face in the mirror with a recent photograph to know how ominous his illness is: "It's not a question of a caecum or a kidney, but of life and...death."
- K. Ivan's downhill course closely parallels the "stages" described in 1969 by Elisabeth Kubler-Ross in her book *On Death and Dying*. But Ivan, by now, is no abstraction: he is one of us, one of our patients or family. We hurt with him. We are relieved when his agony is over. Once in Tolstoy's grasp and seized by this novel, the medical student is well on the way to a deeper understanding of what it is like to be dying. Literature will help lead a young doctor, if the physician permits, to the proper sensitivity; it will help to find the proper words for the proper moment; even to place the doctor, vicariously, in the patient's hospital bed.
- L. Literature can provide for students of medicine something of what psychotherapy can provide for its patients: catharsis, personal insights, and support.
- M. The senior year of medical school is a time in which students can look both backward and forward over their careers. What happens in our study group is this: We *begin* by talking about a novel or poem, but we often come around to discussing *our own lives*. We don't *intend* this; it just happens. Literature thus becomes a vehicle for much-needed reflection.

- N. Critics will say that such extracurricular reading ought to have been done in college. I understand that point of view. But I submit that a student's reaction to a novel read *before* medical training is often very different from his reaction to the same novel read *after* such training. And literature is not "extracurricular" -- it speaks directly to what many physicians actually do in clinical practice. Literature is hard data, not soft.
- O. There is also the benefit of ethical reflection. In the dark irony of Jorge Luis Borges' story "The Immortals," written, bear in mind, well before the advent of the artificial heart, a man consults a gerontologist, Dr. Raul Narbono, for a general checkup.
- P. The smarmy Dr. Narbono speaks: "The death of the body is the result, always, of failure of some organ or other, call it the kidney, lungs, heart, or what you like." Narbono has the easy answer to this problem -- each organ can be replaced: "The body can be vulcanized and from time to time recaulked, and so the mind keeps going. Surgery brings immortality to mankind." In return, the "candidate transfers his property to us, and the Narbono Company, Inc. guarantees your upkeep...to the end of time." The patient, recoiling from this technologic Faustian contract, is last seen in his hotel room, wearing a disguise.
- Q. Borges shrewdly presaged our era, in which the replacement of defective hearts, kidneys, and other organs is, indeed, becoming commonplace. But is the story not also a cautionary tale, warning the physician against both the arrogance and uncritical espousal of technology? Narbono deals in spare body parts without regard for quality of life.
- R. I regret myself that I did not read *The Plague*, by Albert Camus, until I was 40. Camus had the genius to couch his searching philosophical questions in palatable fiction. The book's *sforzando** opening is stunningly direct: "When leaving his surgery on the morning of April 16, Dr. Bernard Rieux felt something soft under his foot. It was a dead rat...." Camus then chronicles the devastation of an Algerian town by bubonic plague. As is often the case, the metaphorical scope of the work extends well beyond its literal text: the "Plague" today could as well be AIDS. Indeed, for everyone who reads it, there is, in the Algerian town of this great novel, the very isolation, the lack of communication, the terror, the experience and the feel of death that may well accompany all serious illnesses.
- S. A student has just left my office, having dropped off a poem for me to look at. It was written for him by one of his patients, a nine-year-old girl hospitalized for treatment of a recurrent malignancy (her prognosis is good). Her poem, about frogs and crickets and spring and its beginnings, reminds me not to overlook one other obvious attribute of literature: The writing of it can be therapeutic in and of itself. Her little gift, complete with lipsticked kiss at the top of the page, is emblematic of the healing word.
- T. We sit in a circle of light, witnesses. In his poem "The House Was Quiet and the World Was Calm," Wallace Stevens asserts, "The reader became the book." Something like that has happened around this circle. We have listened hard for the voices of Tolstoy, Kafka, and others, in moments as intimate and expectant as a séance. But the real spirits we keep hoping to reach are our own.

* forceful or powerful

Reprinted by permission of the *New York Times* (Rights & Royalties Dept.), from "Listening to the Patient", by John Stone, *New York Times Magazine*, March 13, 1988.

*Questions on “Listening to the Patient”
by John Stone*

20 marks

(4 marks)

Quality of Writing

Of the twenty marks for this section, four marks are awarded for organization, clarity, and writing in Standard Canadian English. The Personal Response is weighted more heavily than the answers to the first four questions.

(2 marks)

1. In your own words, state the author's thesis.

(4 marks)

2. Identify TWO of the following methods of development from the passage, and explain how the author uses each to advance his argument:

- (a) analogy
- (b) example
- (c) contrast
- (d) cause and effect

(1 mark)

3. (a) State the tone of the passage.

(1 mark)

(b) With specific reference to the passage, explain how the author's use of diction reveals this tone.

(2 marks)

4. Identify from the passage ONE of the following stylistic devices, and explain the contribution of the device to the impact of the passage:

- (a) metaphor or simile
- (b) sentence structure
- (c) symbol

(6 marks)

5. Personal Response:

Select ONE of the following excerpts from the passage. State the author's position in the excerpt; compare it with your own position; clarify your position with examples from your own experience or observation; and indicate your own reflection or judgment.

EITHER:

(a) from Paragraph E:

"These seniors had already spent three rigorous years learning scientific medicine. What did they need literature for?"

OR:

(b) from Paragraph S:

"Her poem...reminds me not to overlook one other obvious attribute of literature: the writing of it can be therapeutic in and of itself."

NOTE: A Personal Response that is excessively short (fewer than 100 words) can only obtain a mark of 2 out of 4 for quality of writing.

SECTION B: ESSAY ANSWER

Instructions (READ THESE CAREFULLY):

- (i) *Select ONE of the following essay prompts. Number your selection clearly.*
- (ii) *You are advised to spend 90 minutes on this section of the examination.*

Plan your essay carefully. Allow time for planning and outlining, writing, proofreading, and polishing.

Your essay will be evaluated according to the English 4U Rubric for a Formal Essay.
- (iii) *Your essay must deal with a literary work that you have studied in this course.*
- (iv) *You should avoid writing an essay answer that supports its thesis merely by means of a simple plot summary.*
- (v) *You are reminded that if an essay contains fewer than 500 words, it is considered to be “excessively short” and cannot be evaluated higher than “Insufficient” for Communication.*

.....

25 marks

1. Motif – a recurring pattern in the use of images, symbols, events, or ideas – reveals theme. Show that this statement is true with reference to a work studied in this course.
2. Show that a central theme is developed through the conflict that arises from the differing values of two or more characters in a work studied in this course.
3. Evaluate the extent to which a central character’s external conflict contributes to his/her inner conflict in a work studied in this course.
4. Analyze how a secondary character enhances the reader’s understanding of theme in a work studied in this course.

Section 2: Glossary of Terms



These terms are used frequently on examinations, and they are central to our learning about literature. Often students' difficulties in understanding these central notions will inhibit their ability to respond to prompts and questions on the exam. This section includes some of the terms that require further explanation.

Alliteration

Alliteration is the repetition of consonants or vowels of words placed close to each other.

Examples that are clichés: “sweet smell of **s**uccess,” “**b**igger and **b**etter,” “**j**ump for **j**oy;” and from Wordsworth: And sings a solitary song / That **w**histles in the **w**ind.

Consonant alliteration (or consonance) is the matching or repetition of consonants. A famous example is to be found in these two lines by Alfred, Lord Tennyson:

The **m**oan of doves in **i**mmemorial **e**lms, / And **m**urmuring of innumerable bees.

In *Beowulf*, alliteration is often employed as a support to rhyme. For example:

Now **B**eowulf **b**ode in the **b**urg of the Scyldings **L**eader **b**eloved, and **l**ong he ruled In **f**ame with all **f**olk since his **f**ather had gone . . .

Assonant alliteration (or assonance) is the repetition of vowel sounds. For example:

“the teens cheered gleefully,” “how now brown cow.”

Allusion

An allusion is a brief, indirect reference to a person, place, object or event, assumed to be known to the reader. The writer does not explain the background information, but assumes the knowledge on the part of the reader. (See also “Reference to Popular Culture.”)

A common example of this would be a reference to Watergate to suggest politically corrupt behaviour, or a reference to Chernobyl to suggest a significant nuclear accident. Christopher Marlow's Dr. Faustus said, “Is this the face that launched a thousand ships?” alluding to Helen of Troy.

“The guy is a real Shakespeare” is an allusion because it is indirect, presumes the reader knows who Shakespeare is, and implies an abstract thought, namely, that ‘the guy is a real poet.’ But just referring to an author by name, e.g., “Thomas Aquinas wrote an average of forty pages a day for thirty years,” while it presumes we know who Aquinas was, is a direct reference; as such, it is not an allusion.

The effectiveness of the allusion depends on the knowledge shared by both the reader and writer. *A Handbook to Literature* by C. H. Holman, an excellent reference book for students, gives the following explanation of the use of allusion:

When Melville names a ship the “Pequod” in *Moby Dick*, the reader, knowing the Pequod tribe to be extinct, will suspect the vessel to be fated for extinction.

Thus, the reader's previous knowledge of the Pequod tribe is necessary for his understanding of the significance of the ship's name.

Analogy

An analogy is a comparison such that the reader will infer that two objects or events that are alike in one respect, will be alike in another respect.

As an equation, it would look like this: “*a* is to *b* as *c* is to *d*.”

What that means in simple English is that the relationship between “a” and “b” is similar somehow to the relationship between “c” and “d.”

These are more specific examples:

hat is to *head* as *roof* is to *house*

students are to a *teacher* as *planets* are to *sun*

window is to *the street* as *television* is to *the world*

An analogy may be a series of metaphors that, for example, compare playing a football game to fighting a war.

Anecdote

An anecdote is a brief, simple narration of a real-life incident.

The saying attributed to Winston Churchill, rejecting the rule against ending a sentence with a preposition, is among the most frequently quoted anecdotes ever. An editor had rearranged one of Churchill’s sentences to avoid ending it in a preposition, and the Prime Minister, very proud of his writing style, scribbled this note in reply: “This is the sort of English up with which I will not put.”

An anecdote can be personal as well, and not necessarily universally known.

Atmosphere

An author creates an atmosphere that helps the reader to enter the emotional world of a scene or a work as a whole. Your expectations or attitudes toward the work may be formed by an author’s skillful creation of atmosphere.

Ask yourself: How did the author create this feeling in me?

Sample thesis on atmosphere:

Shakespeare uses vivid imagery, an intriguing setting, and effective diction to create a tense and forbidding atmosphere in the opening scene of *Macbeth*.

Some words you might use to describe atmosphere: *brooding, playful, mysterious, tense, frightening, peaceful.*

Colloquialism

Colloquialism is the use of informal, conversational, language.

In our day-to-day conversations we might for example use as a synonym for “good” various terms such as “cool,” “right on,” or “sweet.” Examples of colloquialisms unique to Canadians are: “pogey,” “poutine,” “looney,” and “toque;” they have a day to day currency but are not in any way formal.

Comedy

Comedy is a generic term used to describe works that do not conform to the pattern of tragedy. Individual comic episodes in the work may be funny, but the work as a whole need not be humorous from beginning to end.

Concession

Concession occurs when in argumentative discourse the author concedes that the opposition is right on a specific point or in one aspect.

The author, having got that issue out of the way, then may attack on another front. For example, "Yes, Joshua, your essay *is* nicely written, that I'll concede. The problem is that it is off topic and that it is derivative of one written by Professor Joe Khoury."

Contrast and Comparison

Contrast and comparison are used to help clarify points.

Contrast shows how two things differ and comes in many forms. Contrast may be structural if the writer begins presenting one argument and ends with the opposite view. Contrast may be a simple pairing of opposites, e.g., "He is interesting, not dull." There may be a running contrast throughout the essay of, say, characters who are evil and those who aren't.

Comparisons highlight both differences and similarities. For example, to describe a camel to someone who had never seen one, one might begin by comparing the similarities to and differences from a horse.

Destiny

Destiny refers to the predetermined course of events of an individual or a society.

Destiny can be conceived as the irresistible power or agency that determines the future and subsequent course of events. It is a concept based on the belief that there is a natural order to the universe. (Often a character's destiny has been prophesized, and this information is known by the audience and so leads to "dramatic irony.")

To simplify this term and differentiate it from "fate," think of Destiny as the path that the character will take and Fate as the result of this path.

Diction

Diction refers to the specific words chosen for their connotation, their implications, and their power to reveal attitude or tone.

Writers try to place the right word in the right place to convey the meaning or the tone of their work. A student explaining how the "use of diction supports the author's view" should select a word that is "loaded." For example, if a person rejected for construction work is described as "scrawny," this conveys the view that the person is unsuitably thin and appears too weak for the work; if the same person applies for a modelling job and is described as "slender," this conveys the view that the applicant is attractively slim and graceful, suitable for the catwalk. Thus precise diction, or word choice, supports the author's viewpoint in each case.

A perceptive student will find words or phrases that are effectively used by the author to convey the tone or thesis of the essay at hand. If a phrase is selected, a perceptive student will exclude unnecessary words that are not part of the unified phrase.

What is meant by “a phrase”? A phrase in the context of this question refers to several words that belong together, e.g., Glebe Collegiate Institute. Note that “a phrase has neither a subject nor a predicate” (*Mastering Effective English*, 4th ed.); thus, a student should not quote a sentence, or a clause. However, a phrase may act as a noun or an adjective or an adverb: e.g., “the come hither look,” “a risky reconnaissance mission,” “with parched lips and throats,” “deeper and deeper into the heart of darkness.” The words in a phrase are to be taken together for one effect. For example, if a smaller, older home in Westboro is described as “cosy and quaint,” this phrase supports the view that the house has charming aspects; if the same house is described as “cramped and shabby,” this phrase supports the view that the house has unattractive aspects, that the house would not be suitable as an embassy. Either phrase would support a view. Once again, diction, in the form of a phrase, can support an author's viewpoint.

By way of a specific example consider the following distinction. Suppose that a student were to answer a question on diction by quoting this sentence: “Hurricane Fergus battered the Bahamas, tearing up trees, ripping down buildings under construction, and threatening to grow more powerful.” If the student then states that these words are very descriptive, or that these words express support for the view that hurricanes are powerful, the answer would be considered unacceptable. No credit should be given because the example chosen is a sentence, not a phrase, and neither the sentence nor the explanation addresses the question of specific diction. On the other hand, an answer would get full credit were a student to quote the specific word “battered” or the phrase “tearing up trees” or “ripping down buildings under construction” and to state that the choice of that word or phrase vividly personifies the wind as a dangerous and destructive force.

Superb instances of diction and tone can be found in most poetry. Read this excerpt from the poem “Because I Could Not Stop For Death” by Emily Dickinson:

Because I could not stop for Death
He kindly stopped for me.
The carriage held but just ourselves
And immortality.

We slowly drove - He knew no haste -
And I had put away
My labor and my leisure too,
For His civility.

Compare it to these lines from “Death Be Not Proud” by John Donne:

Death be not proud, though some have called thee
Mighty and dreadful, for, thou art not so,...

Thou art slave to Fate, Chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy, or charms can make us sleep as well,
And better then thy stroke; why swell'st thou then;
One short sleep past, wee wake eternally,
And death shall be no more; death, thou shalt die.

Both Dickinson and Donne obviously choose to have death as their subject, but each has a decidedly different attitude toward their subject, or tone, in their poem. These attitudes are revealed by their careful word choice or diction. Note that Dickinson employs words like “kindly” and “civility” to convey her tone of respect and reverence. Donne, on the other hand, uses phrases like “slave to Fate” and “with...sickness dwell” to convey his disgust and contempt.

Euphemism

Euphemism is a word or phrase that has an acceptable connotation and that in an indirect way expresses what may be upsetting or unpleasant.

In classical Greek, *phemi* is “to say” and *eu* is a prefix meaning “well” or “good;” therefore, “euphemism” translates as “to say in a good way.” For example, you’ll often hear people say “He’s passed on,” or “He’s gone to a better place,” as opposed to the blunt “He died.” People create new, sanitized, ways to discuss bodily functions, death, disability, sex, and social conditions.

Fate

Because chance was not an option to the ancient Greeks, the Gods exerted ultimate control over a character. Fate was the ultimate end to that character’s story.

Fate is sometimes personified. To simplify this term and differentiate it from “destiny,” think of Destiny as the path that the character will take and Fate as the result of this path.

Generalization

Generalizations are assumptions based on a small sample of evidence.

To generalize means to state an opinion based on inference from limited or uninformed observation. Often this results in categorizing individuals in broad, general groupings based on particular evidence. For instance, *animal* is a generalization of *bird* because every bird is an animal, and there are animals that are not birds (dogs, for instance).

Another example:

Harris, who is from Ottawa, decides to attend university in British Columbia. He has never been to B.C. before. The day after he arrives, he is walking back from an orientation session and sees two albino squirrels chasing each other around a tree. In his next letter home, he tells his family that B.C. squirrels are white.

Hyperbole

Hyperbole or exaggeration is an extravagant overstatement, not intended to be taken literally.

“Any kid caught stealing from the mall deserves to have a sign hung around him” may be hyperbolic if the writer does not intend the reader to take that literally. Obvious hyperbole may be literally impossible: “You could hear her irritating voice a mile away.”

Hyperbolic statements are often humorous:

“I died laughing.”

“I’ve heard that a million times.”
“He had a zit the size of a Blackberry!”
“That’s the worst idea I’ve ever heard.”
“I’m so hungry I could eat a horse.”

Imagery

Imagery may include specific images, sets of images, or any developed word picture. Specific quotations that include simile or metaphor are most desirable, especially when a pattern or repetition is evident. A broad definition of imagery may include any connotative, figurative, descriptive language that develops a mental image. Questions about imagery, theme, and the essay are answered below:

- *How does imagery enhance theme?*

A student might refer to light and dark imagery in *Heart of Darkness* with an explanation and examples showing that darkness represents ignorance and self-centredness, whereas light represents enlightenment and concern for others. Such an answer would be weak if support was merely to claim that light and darkness imagery emphasizes the theme that blindness (ignorance) and selfishness is a problem for most of humanity.

- *What is a recurring pattern of imagery that develops theme?*

A repeated use of similar comparisons becomes a pattern. As well, repeated use of related images, e.g., knife and blood, becomes a pattern. Sets of images merge to create an overall effect, and each helps to suggest an attitude towards a theme. For example, in *Heart of Darkness* the theme – that inner corruption and spiritual death are evident in the colonial enterprise – is suggested in the novel by references to rot in fetid tombs: “the whited sepulchre,” “the sepulchral city (Brussels),” the “overheated catacomb (Congo),” and “[greed] like the whiff off a corpse,” as well as the rot along the river with banks of mud and decaying vegetation everywhere.

Likewise, in *King Lear* the repeated images of disease, nakedness, blindness, madness, storms, and humans acting like animals, all help to suggest the theme that when the natural order is disrupted, chaos will come; or the theme related to the Great Chain of Being, that when unnatural acts by children and fathers occur, nature will not rest until order is restored.

Further, in *Hamlet* the references to garbage and weeds suggest a theme that “something is rotten in the state,” that “things rank and gross [like the murderous king and incestuous queen] possess it,” and that order must be restored: “o cursed spite that I was born to set it right.”

- *What if the student were to use a smattering of unconnected images, each with a separate theme, in their essay?*

This may result in a shallow response if the essay lacks unity or if the examples and themes are not the more important ones central to the work. A student who uses individual images but misses central sets of images may be floundering.

However, the use of several sets of images could be the basis for a fine three-part response. For example, three important sets of images in *Heart of Darkness* would be those of light and darkness, corruption in tombs, and hollow men. A paragraph on each with an appropriate theme could receive full marks.

- *What if the student does not include an explanation to show that imagery amplifies theme?*

If this component of the prompt is not addressed, the response would be deemed insufficient for sections of Thinking, Communication, and Application. The superior answer will show that the vivid word pictures help the reader recognize and respond to the theme at the emotional and/or intellectual level. The relevance of images to theme should be established. For example, the brick maker in *Heart of Darkness* is described as a “papier-maché Mephistopheles with nothing inside but a little loose dirt, maybe.” Such images in the novel create mental pictures of hollowness that help the reader appreciate the theme that the colonial exploitation is carried out by men with no compassion, no conscience, no hearts, nor even stomachs.

- *Can parallel events or individual events be used as imagery?*

This would require considerable application but can be effective. Imagery in the broad sense includes “any word picture.” Accordingly, a vivid event such as the shooting of Candy’s dog in *Of Mice and Men* that parallels the killing of Lennie supports the theme that mercy-killing is preferable to allowing a loved one to suffer. Likewise, in *Heart of Darkness* the description of events Marlow notes on his arrival at the Outer Station, such as his encounters with natives in the death grove and in a chain gang, or the futile blasting of rock on a mountain that was not in the way, picturesquely emphasize themes related to the abuse, waste, and folly of colonialism.

- *Can representative characters be used as imagery?*

This also requires explanation but can be effective. One must be careful to avoid simply writing a character sketch. However, if the character is shown to be a representative figure used by the author to create an image to support theme, then full marks may be awarded. For example, in *Heart Of Darkness*, the bookkeeper in the Outer Station is vividly depicted to illustrate the theme that people are often indifferent to the plight of others: the bookkeeper is tidy as a “dressmaker’s dummy” with his oiled hair, pure white shirts and polished boots; but he is indifferent to the death grove that is fifty feet from his door and finds the moans of the dying white man in his shack an irritating distraction to his bookkeeping. He is an image of the refined individual in the hollow dark shell of himself.

- *Can symbolism be used as imagery?*

This also may require some finesse but can be effective. In the broad sense, imagery is the use of word pictures. In “The Rocking-Horse Winner,” undoubtedly the description of the boy riding the rocking horse frenetically to make money for his spendthrift mother creates a vivid word picture; and the scene is symbolic, suggesting a theme that the common man works frenetically at his go-nowhere job to get money for insatiable capitalist businesses or governments.

Imagery in its broadest interpretation is the use of words to create mental images. Metaphors, similes, and personification may create these images, but the images may also be created by vivid description of appropriate settings, representative characters, and symbolic events.

Inference / Implication

An author implies; a reader infers.

Ross Finley in "See Dick and Jane Browse" implies that technology is contributing to the erosion of a book-centred culture. The reader may infer that Finley would think that technology is, therefore, responsible for a decline in literacy.

Irony

An implied discrepancy between what is presented or said and what is meant.

Methods of Development

Simply stated, these are the techniques an author employs to convince or persuade the reader. Consider these approaches or techniques, frequently found on 4U exams, which the author uses to develop the argument:

examples (and explanation)	descriptive details	comparison
cause and effect	generalization	inductive/deductive reasoning
reference to authority	contrast	statistics
analogy	anecdote	concession
allusion	narration	pattern of question and answer

Mood

Mood is the predominant emotional response evoked in the reader as a direct result of the established atmosphere.

Ask yourself: How does this work make me feel?

Sample thesis statement on mood:

Shakespeare uses suspense and comic relief to create contrasting moods after the murder of King Duncan.

Some words you might use to describe mood: *solemn, ominous, threatening, terrifying, joyful*.

Narrator

Be sure that you understand the relationship between the narrator and the author. The author writes the story, speaking through the narrator who tells the story.

For example, in Conrad's *Heart of Darkness*, is the narrator of the “frame story” also the author? Is the main character Marlow a representative of the author?

Parallel Structure

The term parallel structure, or parallelism, refers to the use of the same form for words, phrases, or clauses that have equal value and function. The similarity of structure is both pleasing in craft and forceful in meaning.

The similarity of structure may convey equality of ideas, or emphasize contrast, or set up climactic order, or create aesthetic form and balance and rhythm, or pile up evidence, or create a memorable beginning or end to a work—or all of these. Parallel structure is one of the most powerful of devices. It is particularly effective for emphasis. The following are examples:

- "Ask not what your country can do for you – ask what you can do for your country."
- In this restaurant I find the decor dreary, the service slothful, the food inedible.
- Great literature is only possible when people are ripened by experience, stirred by curiosity, and alive to wonder.

And these from *A Tale of Two Cities*:

- “It is a far, far better thing that I do, than I have ever done; it is a far, far better rest I go to than I have ever known.”
- “It was the best of times, it was the worst of times, ... it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way –”

Persona

A persona is, figuratively speaking, a mask worn by an author.

The term is derived from the masks worn by the actors in classic Greek theatre; in that instance, “personae” were literally masks. Usually it refers to a first-person narrator introduced by the author in order to relate the events of the story. The persona is not the author, however, and a reader must keep in mind the biases and character of the persona and the way in which his or her perceptions will affect the events of the story.

Personification

Personification is a type of metaphor that gives human, or living, qualities to non-living objects or ideas.

For example, “the tawny desert crouches behind the dunes waiting for the unwary,” “the wind affectionately ruffled his hair and caressed his cheek,” “a smiling moon,” or “a jovial sun,” all suggest human traits and aspects.

In “Mirror” by Sylvia Plath, the mirror – the “I” in the first line – is given the ability to speak, to see and even to swallow, as well being endowed with subjective human attributes such as truthfulness:

I am silver and exact.
I have no preconceptions
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
I am not cruel, only truthful...

Point of View

Point of view is the outlook from which events in a novel or short story are narrated. For example, the point of view may be first person, third person omniscient, or third person limited.

(Note the difference between “Point of view” and “Author’s viewpoint.” Author's viewpoint refers to the author's opinion or philosophic stance on an issue. What does the author believe?)

Reference to Authority

Reference to authority is the quoting of a text or person who is an authority or “expert” on the topic. The authority is an expert by education or by experience. The quotation tends to make the writer's position more believable.

For example: “A successful sprinter or high jumper thinks only about his immediate race or jump; he does not think about what other competitors are doing,” said I.M. Swift, Physical Education professor and Olympic team psychologist.

Reference to Popular Culture

A reference to popular culture is a reference, whether direct or indirect (as an allusion) to current fads, well-known television shows, songs, music videos, movies, jargon, and activities.

For example, there are a number of pop culture references in this sentence: “I got flamed in the chats for saying that K-Fed is trailer trash.”

Rhetoric

Rhetoric is often described as the art or technique of persuasion, the devices that the author uses to persuade.

Rhetorical Devices

These are methods or techniques that an author uses to persuade his reader or to help his reader to enter the world of the literary work. In the broadest sense, rhetorical devices are any techniques that an author uses to:

- inform the reader (factual content, proof, evidence);
- persuade the reader (logic, arrangement of words and ideas);
- guide the reader's emotional response (figures of speech, tone, voice, mood, atmosphere).

In a narrower sense, rhetorical devices are figures of speech. The usual order or effect of words may be changed to make a sentence more persuasive.

Rhetorical Question

A rhetorical question is a question that is intended to emphasize a point and persuade or engage the reader rather than to provoke an answer (although the writer may even pose and answer the question for effect) :

Will it be so again
That the brave, the gifted are lost from view,
And empty, scheming men
Are left in peace, their lunatic age to renew?
Will it be so again?

Sentence Structure

The composition of a sentence has a significant impact on how a reader is affected by the sentence.

Short sentences effectively present strong feelings, create dramatic effects, or emphasize a point. They are often placed for emphasis at the beginning or end of paragraphs, or after a few long sentences. For example, *Moby Dick* begins, “Call me Ishmael.”

Long sentences effectively develop suspense, show contrast, develop a proof, provide detailed description, create mood, express a complicated concept fully and with suitable qualifications and examples. Hamlet's famous soliloquy is a fine example:

For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pang of despis'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? (*Hamlet* III, i, 70-77)

Rhetorical questions (as in the example from *Hamlet* above) and exclamations or commands add variety and life to a passage. "Whence comes such another?" (*Julius Caesar*) is livelier than "No one can replace him." "Have you ever been caught in a squall? How distant the shoreline seems!" Both involve the reader personally, thereby adding intimacy and a personal connection.

Periodic sentences, until one reaches the end, cannot be fully understood. This structure holds the reader in suspense until the last word and then impresses the point. In doing so it may vary the normal word order. It is a useful device for emphasis. Example: "High above in the August sky in the early summer evenings shine the three bright stars of the Summer Triangle." (This is also an inverted sentence: the subject-verb order is reversed.)

Balanced sentences are aesthetically pleasing and often memorable and emphatic. Example: "Young men dream dreams; old men see visions."

Parallel structures are pleasing in form and forceful in emphasis. Parallel structures may be used to suggest equality, emphasize contrast, offer climactic order, or suggest rhythm. Example: "Never in the field of human conflict was so much owed by so many to so few."

Finally, for your enjoyment, Alice Munro's sentence structures: a rhetorical question, a short fragment, a long sentence with description, comparison, repetition, and parallel structure:

Did Myra ever say goodbye? Not likely. She sat in her high bed, her delicate brown neck rising out of a hospital gown too big for her, her brown face immune to treachery, her offering perhaps already forgotten, prepared to be set apart for legendary uses, as she was even in the back porch at school.

Structure of a literary work

Consider how a work is constructed:

- its generic structure: "A Shakespearian tragedy typically includes an exposition, rising action including crisis and complication, a climax or turning-point, falling action, and a resolution."
- various components within an individual work such as repetition, contrast, parallelism: "In *Wuthering Heights*, three generations of two families are reflected in the structural divisions of the novel."

Style

"Style" describes how an author writes and crafts the work. In discussing an author's style, the reader should consider the following:

Choice of words or diction. In the area of diction, you could comment on:

- vocabulary: the accurate and effective selection of words
- level of usage: formal, informal, colloquial, slang

Arrangement of words or sentence structure. You could consider:

- types of sentences (loose, periodic, balanced, climactic)
- sentence variety and length
- rhetorical devices such as parallel structure or repetition

Use of figurative language or literary devices.

Adoption of language to appeal to the audience. You could consider:

- the author's assumptions about the kind of audience he is addressing (the scientific community, young people, a television audience) will be revealed by the author's diction and level of usage
- the way in which the author establishes a relationship with his audience through the use of tone, persona, and voice

Manipulation of time. You may wish to consider the author's use of flashbacks or other alterations of chronological development.

Method of presenting material to the audience. Consider whether the author explains the relationship between each point, or presents information or images and leaves the reader to deduce a relationship.

Style of the period in which the author wrote: e.g., Early Renaissance style)

Major influences on the author: e.g., Biblical style, metaphysical style

Genre in which the author has chosen to write: tragedy, comedy, fantasy, romance, satire. Has the author decided to write a novel, a play, a lyric poem, an expository essay? Is the style the writer has chosen appropriate to that particular genre? Has the writer fulfilled the reader's expectations with regard to the appropriateness of the style, or has he chosen to experiment?

Tone

The term “tone” refers to the writer's attitude towards his subject and towards his audience. Tone of writing is like tone of voice when speaking of a subject or to others. How an author thinks determines how he feels; how he feels may be reflected in the words he uses, that is, his diction. Tone is conveyed effectively if the author finds the right word or expression to convey how he feels about the subject or the situation.

Students should not be too general in their description of tone. To say an author's tone is “positive” or “negative” is to be too vague, too unspecific. Even to say that an author's tone is “serious” is too general; one can be serious in many ways. For example, one may seem serious because one is *angry, accusatory, sad, solemn, worried, disgusted, thoughtful, indignant, appreciative, formal, intimate, outspoken, reflective, condescending, didactic, argumentative, disgruntled, sentimental, or derogatory*. Likewise, tone should not be described as “not serious”; if it is not serious, is it *whimsical, bemused, cheerful, ironic, satiric, flippant, jocular, non-committal, or indifferent*?

Finally, an author's tone should not be expressed in jargon such as “in-your-face” (*assertive*), “hard core” (*intense, committed*), “nerdy”, “cool”, or “sweet”. Use appropriate, formal diction.

Here are some suitable expressions for tone. Some are negative; some are positive. Depending on circumstances or thoughts, an author may sound *sincere* or *sarcastic*, *admiring* or *disgusted*, *impressed* or *appalled*, *happy* or *depressed*, *angry* or *cheerful*, *thoughtful* or *flippant*, *straightforward* or *obsequious*, *solemn* or *jocular*, *aggressive* or *resigned*, *bitter* or *hopeful*, *pessimistic* or *optimistic*, *appreciative* or *dismissive*, *arrogant* or *humble*, *dignified* or *rude*, *hopeful* or *cynical*. These may be expressed as nouns rather than adjectives: the tone may be said to be one of *admiration*, *bitterness*, *reverence*, *cynicism*, *awe*, or *wonderment*.

Tragedy

Tragedy is a term used to distinguish a work in which the main character suffers disaster. If a question requires that you establish some criteria in examining tragedy, consider discussing:

- terms used in describing classical tragedy: hamartia, catharsis, hubris;
- terms used in describing Shakespearian tragedy: tragic flaw, tragic inevitability, cathartic effect, tragic consequences (of course, these terms are not limited to Shakespearian tragedy);
- terms used in describing modern tragedy: isolation, alienation, the anti-hero, use of the absurd, loss of self.

Voice

The term "voice" refers to the personality and attributes of the author that we can detect through his/her work.

The tone and mood of a piece of writing can often give us important clues about the real character of its author. Voice also refers to the way in which the author helps the audience to enter the imaginative world of the work through the establishment of mood and atmosphere, and through the use of description or a device such as dialect.

Most authors will, in addition, show unique characteristics of style.

Does the author pile up words and phrases as Conrad does?

The vision seemed to enter the house with me – the stretcher, the phantom bearers, the wild crowd of obedient worshippers, the gloom of the forests, the glitter of the reach between the murky bends, the beat of the drum regular and muffled like the beating of a heart, the heart of a conquering darkness.

Does the author make frequent use of parallelism as Steinbeck does in this passage from *The Grapes of Wrath*?

There is a crime here that goes beyond denunciation. There is a sorrow here that weeping cannot symbolize. There is a failure here that topples all our success.

Does the author use choppy sentences as Margaret Laurence does to suggest an old lady talking to herself?

Stupid old woman, Hagar, baggage, hulk, chambered nautilus are you? Shut up.

2.1 List of Literary Terms

The following list of literary terms is included to help you in reviewing for the English 4U Examination. These items are frequently used in analyzing works of literature and many have appeared in 4U Board-wide Exams and have been referenced throughout this Handbook. Your teacher may choose to have you define most of these or just a few but they are offered here as a reference list.

alliteration	connotation / denotation	onomatopoeia
allusion	dialogue	oxymoron
ambiguity	diction	paradox
analogy	episode/incident	parallel structure
anachronism	euphemism	paraphrase
anecdote	exaggeration	parody
antagonist / protagonist	exposition	pathetic fallacy
antithesis	(argumentation,	pathos
archetype	description, narration)	persona
argument	fate/destiny	precis
atmosphere	figurative language	prose
audience	generalization	quotation
balance	foreshadowing	reference to authority
bias	hero/tragic hero	reference to popular culture
catastrophe	hubris (overweening pride)	rhetoric
cause and effect	hyperbole	rhetorical devices
character	illustration	sarcasm
(major character,	imagery	satire
minor character,	inference/implication	setting
central character,	innuendo	simile
secondary character)	irony	style
character (personality)	jargon	structure of a work
characterization	juxtaposition	supporting evidence
(methods of presentation of	logical fallacy	symbol
a character: exposition,	malapropism	symbolism
presentation in action,	metaphor	syntax
representation from within)	mood	technique
colloquialism	motif	theme / central theme
concession	narrative/narrative voice	thesis
comedy	narrator	(implied thesis, stated thesis)
comparison	(associated terms:	tone
conflict / central conflict	types of narration; point of	tragedy, classical tragedy
consequences, tragic	view: first, second, third;	tragic consequences
consequences	author's opinion; author's	tragic flaw / hamartia
contrast	viewpoint)	(error in judgment)
crisis	objective / subjective	understatement

Section 3: The Sight Passage



The Sight Passage section of the exam will require you to read an essay, answer a series of questions that pertain to it, and then write a personal response. The Marking Guide to the Sample 4U Exam Sight Passage provides examples of the types of answers expected for questions on thesis, tone, diction, methods of development, and stylistic devices, as well as guidelines for the Personal Response. Exemplars of the Personal Response task follow.

3.1 Marking Guide: Sample 4U Exam Sight Passage

“Listening to the Patient” by John Stone, M. D.

- (i) *The following is a set of suggested answers. It is not a rigid or absolute marking guide. The marker must exercise judgment in determining the range of acceptable answers.*
- (ii) *Half-marks may be allocated for “close” answers.*
- (iii) *Up to four marks will be awarded for the quality of writing on the entire Sight Passage Section of the examination.*

1. In your own words, state the author's thesis. (2 marks)

- Medical students will be better doctors if they study literature. (1 mark)

A second mark is awarded for any one of the following supportive points: (1 mark)

- Exposure to literature will help doctors develop understanding of, and compassion for, the plights and sufferings of their patients. (B, C, G, K, L, R)
- Literature can help a doctor be wary of dependency on technology with little regard for feelings, including terror and shame, or for quality of life of a patient. (G & S)
- As literature deepens a doctor's understanding of what it is like to be sick or dying, the doctor develops a supportive doctor-patient relationship and a good bedside manner. (K)
- Doctors can learn from writers to make skilful use of their senses, since the powers of observation are important in medical diagnosis. (F)
- Literature can teach a doctor to listen for the real message as a patient relates the history of the medical problem. The real message may contain clues for the treatment needed. (H)

- Literature discussion tends to move to reflection on one’s past experiences and one’s own attitudes. This is needed for doctors. (M)
- Literature, written or read, can be therapeutic for the patients and for the doctor, both of whom face death and disease. (S)

Note: The thesis statement should go beyond the general point that “The resonances between the two fields, between literature and medicine, are powerful.” (E) As well, no mark should be awarded for just copying a quotation, such as, “Literature can provide for students of medicine something of what psychotherapy can provide for its patients: catharsis, personal insights, and support.” (L) Rather, the thesis must be expressed in the student’s own words and should state the thought-seed from which the essay grew, the author’s main point(s), in a concise statement.

2. Identify TWO of the following methods of development from the passage, and explain how the author uses each to advance his argument. (4 marks)

In order to obtain the four marks, the student must both provide a specific example (1 mark), preferably a quotation, of each of two of the methods of development; and the student should explain (1 mark) how the author uses each of those two examples to support an argument. No mark is to be given for merely giving the location: for example, that there is an example in the first sentence of the second paragraph.

The second mark is awarded for explaining how the example advances the argument. This explanation should logically explain why the example supports one of the author's arguments. It is insufficient to say merely that the example emphasizes the author's argument; the argument must be stated.

Although the sample answers that follow cite several examples, the student's answer requires only one.

a) analogy

An analogy is a comparison that implies that two things that are alike in some respects will be alike in another respect.

- “Gregor’s plight parallels that of many people who have been disfigured or disabled by disease; they often feel just as isolated and alienated as Gregor.” (C) The author makes an analogy between the fictional Gregor Samsa, who has been “changed into a giant beetle,” (A) and real-life medical patients. This analogy advances the argument that literature can give us insight into what patients might be feeling and experiencing.
- “As with Holmes, success rests with the powers of observation.” (F) While this is also an allusion, as a brief analogy the sentence implies that good medical diagnosis, like good detective work by Sherlock Holmes, requires observation, analysis, and very careful deduction based on clues. This supports the point that literature can teach physicians how to diagnose illnesses.
- “A medical history, after all, is a short story. In this sense, a person’s life can be thought of as a series of stories, coalescing over time to form the most idiosyncratic novel ever written.” (H) This analogy implies that a medical history has much in common with a novel, and the

listener/reader must be attentive to get the clues and understand the individual's development in that person's unique life story. This supports the point that experience with literature would help a doctor diagnose disease effectively, and appreciate a patient's suffering compassionately.

- “The patient, recoiling from this technologic *Faustian contract*, is last seen in his hotel room, wearing a disguise.” (P) While this is also an allusion, the “Faustian contract” implies that the contract the patient would have signed with Dr. Narbondo is like the contract Faust signed with the devil; both were temporary reprieves at a huge price. This supports the point that relying on technology alone is not enough; the patient's quality of life and feelings should also be considered by a doctor.

b) example

- To support the point that there are close parallels “between literature and medicine” (E) the author gives nine examples of “physician-writers.” (E) One or more will do as an example, e.g., “Arthur Conan Doyle, who created Sherlock Holmes while waiting for his practice [medical business] to develop.” (E)
- Three paragraphs (I – K) give the example from Tolstoy's novel of the accident and death of Ivan Ilyich. This example illustrates the point that a medical student reading such a story can come to understand what it is like to be dying, and thereby develop sensitivity to sick and dying patients.
- Three paragraphs (O – Q) give the example of the “smarmy Dr. Narbondo” who greedily hopes to get the property of patients in return for keeping them alive by replacing body parts. This example illustrates the point that literature can provide doctors with “ethical reflection,” (O) in this case warning doctors against the thoughtless and insensitive use of technology “without regard to quality of life.” (Q)
- Camus' story *The Plague* “chronicles the devastation of an Algerian town by bubonic plague.” (N) This example indicates that a doctor will be wiser for having been presented with experiences that accompany serious epidemics with many individuals ill and dying – “the very isolation, the lack of communication, the terror, the experience, and the feel of death.” (N)
- The example of a poem by a nine-year-old patient with serious malignancy, but with hope of being cured, is about new life: “about frogs and crickets and spring and its beginnings.” (S) The poem supports the point that literature, including writing, can be therapeutic for patients.

d) contrast

- There are two contrasts in the following section: “Critics will say that such extracurricular reading ought to have been done in college. [...] I submit that a student's reaction to a novel read *before* medical training is often very different from his reaction to the same novel read *after* such training.” (N) The first contrast is between critics and the author; the second contrast is between before and after medical training. The author used italics to emphasize the second contrast. Both contrasts develop the point that literature is helpful for medical students

at the end of their medical studies or during their career because “it speaks directly to what many physicians actually do in clinical practice.” (N)

- “Literature is *hard data, not soft.*” (N) The metaphor is a reference to concrete facts (hard data) as opposed to hunches, guesses, generalities (soft data). Concrete facts will be more persuasive than vague generalities. This adds to the passage by suggesting that literature is as factual and as useful as the sciences that doctors study.

e) cause and effect

Any one of the following cause and effect sequences (1 mark) illustrate or support the thesis, that literature helps doctors develop compassion for patients. (1 mark)

- In paragraph G, the cause is that technology threatens to encroach and “intrude on the intimacy of the doctor-patient relationship,” (G) and the effect is “a gentle revolution that began, in part, as a reaction to the intensity [...] of modern technology.” (G) The course taught by Dr. Stone, Literature and Medicine, is part of the effect, part of this “reaction.”
- In reading of *The Death of Ivan Ilyich* the cause is reading about and empathizing with Ivan who “is one of us. [...] We hurt with him. We are relieved when his agony is over.” (K) The effect is that once the medical student is “in Tolstoy’s grasp, the medical student is well on the way to a deeper understanding of what it is like to be dying.” Related effects are that such literature “will help lead a young doctor [...] to the proper sensitivity; ... will help [the young doctor] to find the proper words for the proper [bedside] moment; even to place the doctor, vicariously, in the patient’s hospital bed.” (K)
- In the literature discussion groups, the cause is that they “begin by talking about a novel or a poem,” but the effect is that soon they are “discussing our own lives” (M) and that the literature “becomes a vehicle for much-needed reflection.” (M)
- The cause is a story such as Borges’ “The Immortals” in which “body parts are replaced without regard for quality of life.” (Q) The effect is “the benefit of ethical reflection.” (O)
- The cause is a poem written by “a nine-year-old girl hospitalized for [...] a recurrent malignancy.” (S) The effect is that her poem reminds the author that “writing ... can be therapeutic in and of itself.” (S)

3. a) State the dominant tone of the passage. (1 mark)

Several terms are acceptable. The student must identify one valid, specific tone for one mark. A general term for the tone, such as positive or negative, is too vague. Likewise, since a dominant tone should be selected, tones such as personal, conversational, thoughtful, emphatic, or opinionated are not specific enough. The tone selected should be the attitude of the author evident as the thesis is expressed.

In this essay there are two sides to the coin of tone and either is acceptable.

- First, there is a strong tone of **optimism** about, or **appreciation** of, the improved doctor-patient relationship that may result from a doctor vicariously experiencing disease and dying through literature. The author has a tone of **respect** for literature which is helpful in keeping technology in context and improving a doctor-patient relationship. Behind this, there is a tone of **caring concern** and **compassion** for the patients who are disabled, disfigured, distraught or disregarded.
- On the other side of that coin, an **anxious** or **worried** undertone may be detected when the author fears that reliance upon technological advances in medicine may be excluding human contact between doctor and patient, and causing doctors to be less sensitive to patients' emotions and quality of life.

*Note: Not every tone is valid. The tone selected should be one of the above tones or a synonym for one of the above, such as a tone of **awe**, **respect**, or **enthusiasm** (for literature and its effects) or **cautionary** or **fearful** tone (due to technology and its effects). It would not be accurate to say the tone in this essay is bitter or cynical or furious; nor smug, boastful; nor whimsical; nor indifferent, etc.*

b) With specific reference to the passage, explain how the author's use of diction reveals this tone. (1 mark)

Diction refers to the selection of a specific word or phrase, chosen for its connotation, its implications, its power to reveal an attitude or tone. A student should not quote a whole sentence without identifying (underlining, or later quoting) the specific word or phrase that is the effective diction; nor should a student explain that the idea in a quoted sentence supports the argument. Such a response has not dealt with "diction"; full marks should not be given in this case. For one mark, the student must explain why the author's vocabulary creates that tone.

While a student may gain the mark for providing one good example well-explained, several examples may form a more persuasive and superior response.

The specific diction is in italics in the paragraphs that follow. The context is given to help the reader, but the context is not necessary in a student's answer.

A tone of **respect**, **appreciation** or **optimism** is evident in comments about literary works, and John Stone himself is pleased with the effect of literature himself and the study group. He is so, because he has great **compassion** for the sick. The following diction in italics support this:

- “We sit in *a circle of light, witnesses*.” (A and T) The phrase “circle of light” suggests awe and appreciation for the knowledge, insight, wisdom, and enlightenment which literature offers; there is a suggestion even of a halo, which suggests reverence. “Witnesses” also may have legal or religious undertones suggesting reverence or respect for the truth literature offers to medical students, and others. This tone is emphasized by using the phrase “a circle of light” to begin and end the essay.
- “I said yes *immediately*.” (D) The word “immediately” suggests enthusiasm.
- In the “resonances between the two fields, between literature and medicine, are *powerful*,” (E) the term “powerful” suggests a tone of respect.

- “Physicians and writers [. . .] both depend on *skillful use* of the senses. As with Holmes, success rests with the *powers of observation*.” (F) Terms such as “skillful” and “powers of observation” suggest respect for writers and doctors.
- “Tolstoy is a *superb* teacher.” (I) The word “superb” reflects enthusiasm and respect.
- The author is optimistic and enthusiastic about literature training doctors: “the medical ear must be *properly trained to hear stories* – a medical history, after all, is a short story. . . . A good doctor must learn to listen to *the real message* in these stories of his patients.
- While Ivan Ilyich’s dying parallels stages described in a medical text, in the novel Ivan “is *no abstraction*: he is *one of us*, one of our patients or family. We hurt with him. We are relieved when the agony is over. [Thus], the medical student is well on the way to a *deeper understanding* of what it is like to be dying. Literature will help lead a young doctor [. . .] to the *proper sensitivity*.” (K) This passage has tones of enthusiasm for literature and compassion for patients. The author explains that the stages of dying can be described abstractly in a textbook, but the experience in a novel is different: through literature Ivan becomes “one of our patients or family”; he is “no abstraction”; the medical student can gain “deeper understanding” and develop “proper sensitivity.”
- Other statements also show enthusiasm for the power of stories: “Literature can *provide* [. . .] *catharsis, personal insights, and support*.” (L) “[Literature] *speaks directly* to what many physicians actually do in clinical practice.” (N) “There is also the *benefit* of ethical *reflection*.” (O) “Camus had the *genius* to couch his *searching philosophical questions* in *palatable* fiction.” (R) “The writing [. . .] can be *therapeutic* in and of itself. Her little gift [...] is emblematic of *the healing word*.” (S) “We have listened hard for the voices of Tolstoy, Kafka, and others, in moments *as intimate and expectant* as a *séance*.” (T)
- The tone of compassion for the patient is in this sentence: “My conviction is that Gregor’s *plight* parallels that of many people who have been *disfigured or disabled by disease*; they often feel just as *isolated and alienated* as Gregor.” (C) Here are both compassion for the patient and enthusiasm for the helpfulness of literature in making young doctors compassionate.
- The author has a significant underlying tone of compassion for the dying, disabled or distraught. This tone of compassion or empathy for the sick is evident in such sections as “Indeed, for everyone who reads it, there is, in the Algerian town of this great novel, the very *isolation, the lack of communication, the terror, the experience and the feel of death* that may well *accompany all serious illnesses*.” (R) In fact, the thesis is that literature is valuable because it makes doctors more aware of the “isolation” and “terror” that patients, like Gregor, may feel, that disease has turned them into something disgusting.

Despite the compassionate or appreciative tone evident above, a student may detect a **cautionary** tone. Along with the tone of respect for literature and compassion for the patient, is a wary or fearful tone evident in the diction used for technology in medicine. This tone is evident in the following:

- “Our Literature and Medicine elective is part of a gentle revolution in medical education that began, in part, as a reaction to the *intensity, the inevitable encroachment* of modern

technology. Technology ... always *threatens* to *intrude* on the intimacy of the doctor-patient relationship. No one wants to dispense with technology, only *to distance it and keep it in context.*" (G) The author feels "a gentle revolution" was justified to deal with "the intensity," and "encroachment." As well, technology "threatens" and "intrude[s]," and there is a need for the way to "keep it in context" lest compassion for the patient be lost.

- In Tolstoy's *The Death of Ivan Ilyich*, the doctor -- "*imperious and remote, is preoccupied with diagnostic possibilities*" (I) The author, concerned about patients, cautions doctors to be wary of becoming "remote" and "preoccupied," treating the patient as a problem, not a person. Literature can help avoid this danger as it can "place the doctor, vicariously, in the patient's" situation and develop "proper sensitivity." (K)
- The essay, like Borges' "The Immortals," is "a *cautionary* tale, *warning* the physician against the *arrogance* and *uncritical* espousal of technology." (Q) The four italicized words carry a "warning" and "cautionary" tone about "uncritical" acceptance of technology. The author fears the unquestioning use of technology may be without concern for a patient's emotional needs and quality of life.

4. Identify from the passage ONE of the following stylistic devices, and explain the contribution of each device to the impact of the passage. (2 marks)

One mark is awarded for clearly identifying, preferably quoting, a valid example of the device. A second mark is awarded for explaining the contribution of the device to the impact of the essay.

Note that it is not enough merely to define the device, or merely to state that the example adds emphasis; the student must state a specific contribution to this essay, and preferably explain which argument or tone is heightened by this device. As well, the student is not answering the question if he or she just explains the meaning of a sentence.

Although the marking guide cites several examples below, the student's answer needs to cite and explain only one.

a) metaphor or simile

Metaphors and similes include the following comparisons in italics. The context is included to help the marker, but the student need not include the context. If the context is included, the metaphor should be identified by underlining or quoting the operative words later.

Note: In answering this question, the student should not repeat examples from the "analogy" question (2a) above.

The student should quote a metaphor or simile (**1 mark**), such as one of the following metaphors or similes, and explain the added value (**1 mark**), such as explaining how the metaphor supports the thesis. The following are **metaphors**:

- "The *resonances between the two fields*, between literature and medicine, are powerful" (E) is a metaphor. The metaphor suggests that the vibrations in one field cause the other field to

vibrate in sympathy, or on a similar wavelength. This supports the thesis that literature has much to teach doctors about being observant and about being compassionate.

- “Our Literature and Medicine elective is part of *a gentle revolution* in medical education [...] as a reaction to the intensity [. . .] of modern technology.” (G) The metaphor of revolution suggests a revolt, an opposition to excessive control. The fact that revolt against technology was needed supports the point that literature is a good medicine for the doctors to keep them aware of patients as people.
- “Once *in Tolstoy’s grasp and seized* by this novel, the medical student is well on the way to a deeper understanding of what it is like to be dying.” (K) The metaphor suggests that the story grabs us and holds us, that we cannot free ourselves. Thus, unlike a clinical textbook, this story leads medical students to experience dying vicariously, and hopefully to become sensitive to the plight of patients.
- “Literature thus becomes *a vehicle* for much-needed reflection.” (M) The metaphor “vehicle” suggests that literature can be a carrier, a method of transport, to carry us into thought and analysis of ourselves. This adds to the enthusiastic tone and the thesis by including this valuable aspect of literature.
- “Literature is *hard data, not soft*.” (N) The metaphor is a reference to concrete facts (hard data) as opposed to hunches, guesses, generalities (soft data). Concrete facts will be more persuasive than vague generalities. This adds to the passage by suggesting that literature is as factual and useful as the sciences that doctors study.
- The author quotes from a story: “The body can be *vulcanized* and from time to time *recaulked*, and so the mind keeps going. Surgery brings immortality to mankind.” (P) The metaphors are not the author’s, but they do suggest that technology may just plug holes and patch on bits to keep the body together. The image is not pretty and adds to the point that quality of life must be considered along with the use of technology.
- “Camus had the genius to *couch* his searching philosophical questions in *palatable* fiction.” (R) The impact on the passage is that both metaphors support the author’s opinion that tucked into the tasty literary bites are searching thoughts.
- “Her little gift, complete with lipsticked kiss at the top of the page, is *emblematic* of the healing word.” (S) “Emblematic” may be taken as either a simile or a metaphor. Either way, the impact added is that the content of her poem about new beginnings and the added logo of lips are an emblem – a badge, a symbol – of how words can be healing.

Similes, direct comparisons, are present:

- “For one thing, *like complicated patients*, the story resists easy explanations and invites vigorous discussion. Its subtleties, its ambiguities, are *not unlike those of our patients*.” (B) This adds to the impact of the essay by supporting the argument that literature is helpful in developing diagnostic skills needed by doctors.
- “We have listened hard for the voices of Tolstoy, Kafka, and others, in moments as intimate and expectant *as a séance*.” (T) The simile “as a séance” suggests that they are trying to reach spirits of the dead who have something to say. This supports the point that voices of dead authors do have something to tell physicians.

b) sentence structure

The student must deal with sentence structure, including the impact of the sentence construction on the passage. Short sentences or fragments dramatically and emphatically draw attention to a point being made; long sentences develop proofs, contrasts, descriptions; periodic sentences create suspense or surprise; questions involve the reader personally and often introduce an answer; balanced sentences are pleasing and memorable; parallel structure is pleasing in rhythm and forceful in emphasis.

The author, John Stone, favours the colon, the semi-colon, the short sentence, the long sentence, and the question with answer. Examples follow below. For the purpose of each, see the **Terms** section in the *Student Handbook*.

- “In a circle of light, we sit as witnesses: Gregor Samsa has been changed into a giant beetle.” (A) The use of the colon followed by the shocking statement about what they are “witnesses” to is a succinct, memorable, and intriguing beginning. The reader wants to read more. As well, it is very relevant to doctors who witness the often shocking, disfiguring, and disabling effect of disease.
- “But why are we reading the novella by Kafka in the first place?” (B) This *question* echoes the question many readers would have, and the essay as a whole is an answer to why medical students can profit from reading and discussing literature.
- “What did they need literature for?” (E) This *question* piques interest in the reader and emphasizes the following important point, that both doctors and writers observe and diagnose individuals and their unique problems.
- “I said yes immediately.” (D) This *short sentence* ends the paragraph. The forcefulness emphasizes the enthusiasm of John Stone, M.D., for literature.
- “And Tolstoy is a superb teacher.” (I) Again, a *short sentence* (also a *sentence fragment*) supports the view that literature can teach doctors about what it is like to be ill or dying. This short sentence is followed by twenty lines which illustrate that Tolstoy teaches well. These lines include *other short sentences*: “We hurt with him. We are relieved when his agony is over.” (K) These two reflect the sympathy and “deeper understanding” that a doctor-reader experiences “once in Tolstoy’s grasp and seized by this novel.” (K)
- There are other *short sentences* that effectively support the thesis: e.g., “We don’t intend this; it just happens.” (M) “Literature is hard data, not soft.” (N) “There is also the benefit of ethical reflection.” (O) “We sit in a circle of light, witnesses.” (T)
- “In point of fact, the resonances [. . .] Lewis Thomas” (E) This *long sentence* has 126 words in ten lines with one colon, six semi-colons, and fourteen commas, and includes the names of nine well-known doctor-writers. By presenting a mass of evidence, by stacking up nine doctors who were also poets, novelists, or playwrights, the length of the sentence persuades us there are “resonances between literature and medicine.” (E)
- Paragraph K ends with a *long sentence* constructed with three semi-colons and four commas. The lengthening of the point develops the idea and lingers on the important point that literature “will help lead a young doctor [. . .] to the proper sensitivity; it will help [the doctor] to find the proper words for the proper moment.” (K) In short, literature will develop compassion.
- Likewise, there are several *long sentences*, often with colons to introduce explanatory material (C, R and S), and another *question* (Q). Each sentence uses appropriate construction

to enhance the point being made; the student should specify the point and why the construction is appropriate.

- The author uses a *sentence fragment* at the end of the essay: “But the real spirits we keep hoping to reach are our own.” (T) After the long sentences preceding it, this sentence fragment, beginning with the attention-getting oppositional conjunction “but,” isolates what is truly important about literature: that it reaches our spirits.
- “the very isolation, the lack of communication, the terror, the experience and the feel of death” (R). The *parallel structure* in this sentence emphasizes the chilling experiences “that may well accompany all serious illnesses” (R) and contributes to the point that literature can help us to understand these emotional conditions that accompany physical illness.

c) symbol

- “In *a circle of light*, we sit as witnesses: Gregor Samsa has been changed into [...]” (A) and “We sit in *a circle of light*, witnesses. [...] The real spirits we keep hoping to reach are our own.” (T) The phrase “a circle of light” is true literally as the discussion group sits in a circle under a light, but the repetition at beginning and end suggests that symbolically, the *individuals in the discussion circle find enlightenment* as they observe literary events relevant to their medical profession. Or, the symbol may be interpreted that the circle is exposed to the light that shines through great literature.
- “In the opening sentence of Kafka’s *The Metamorphosis* Gregor awakens to find that he has been transformed into a ‘monstrous vermin.’” (B) The change of Gregor “into a giant beetle,” (A) such as a giant cockroach, may be read as symbolic. That author suggests “that there are at least three ways to view Gregor’s metamorphosis: Gregor *thought* he was changed into a beetle; his *family and friends* thought he was changed into a beetle; or he *was* changed into a beetle.” (C) Thus, the change into a beetle may symbolize any change that makes one feel repulsive, or makes others see one as repulsive, or does in fact make one repulsive, e.g., disfiguring scars, disabling arthritis, depression, stupidity, obesity, leprosy, paralysis, acne, etc. With such symbolism, the story is excellent for young doctors to discuss, and it supports the thesis that literature enables doctors to better understand and treat patients.
- A poem was written by “a nine-year-old girl hospitalized for treatment of a recurrent malignancy.” (S) The poem is “about frogs and crickets and *spring and its beginnings*.” (S) The relevance of “spring and its beginnings” after the grip of winter could be read as symbolic of a recovery from life-threatening illness, a new beginning.

5. Personal Response: (6 marks)

Up to two marks can be earned for stating the position taken by the author and comparing one’s own view with that of the author. The student must state his/her own position clearly; a simple statement of “I agree” or “I disagree” does not merit any mark.

Up to four marks can be earned for the student’s commentary, which includes examples from personal experience or observation and the use of these as the basis for judgments made or conclusions drawn. To receive full marks, a student must express a judgment based on evidence of his own. Note that one example that is well explained and that has a commentary showing insight could merit full marks.

Note: An answer in which the student shows that she or he has seriously misunderstood or misconstrued the author's position cannot receive an evaluation higher than 3 marks out of 6 on this part of the examination.

Each teacher should mark the personal response in a way that is consistent with his or her teaching and marking in class.

Stating and clarifying one's position and comparing this position with that taken by the author.	/2
Clarifying one's position using example(s) from one's own experience and observation.	
Conclusion(s) drawn and/or reflection(s) or judgment(s) made	/4
TOTAL:	/6

Quality of Writing:

Up to four marks are awarded for overall impression of organization, clarity, and writing in Standard Canadian English.

- In assessing the quality of writing, teachers should weight the personal response more heavily than the answers to the preceding questions.*
- A response that is **too short (less than 100 words) or off topic** cannot receive more than **two out of the four** marks for Quality of Writing.*

Quality of Writing Marking Guide

4 marks:	Superior organization, clarity, and use of language.
3 marks:	A few infelicities in organization, clarity, and/or use of language. These infelicities do not seriously interfere with meaning or impression.
2 marks:	Weaknesses evident in organization, clarity, and/or use of language.
1 - 0 marks:	Weaknesses in two or all three areas seriously interfere with communication.
	/4

3.2 The Personal Response

The personal response question is designed to enable the student to connect ideas and issues in the passage with ideas and issues arising from the student's own experience or observation. The personal response should be in the form of a paragraph or paragraphs. The student's opinion should be clarified with examples that the student reflects on insightfully and uses to support judgments. **A well-developed response should be about 200 words, and must be over 100 words.**

Common areas of weakness in the Personal Response:

- The response lacks substance, containing a vague example or examples without development.
- The response does not state and develop a clear position.
- The response states its position as simply “I agree / I disagree with the author.”
- The response is technically well-written but too brief; a response of less than 100 words can not receive higher than two out of four marks for Quality of Writing and **will not receive full marks for commentary.**
- The response does not show comprehension of the issue raised in the passage.
- The response does not show comprehension of the author’s position.
- The response does not show reflection or judgment.

Personal Response Exemplars

The following six exemplars are actual student responses taken from previous exams. Evaluations and teacher feedback are included; for clarification, refer to the notes about marking the Personal Response on pages 36-37.

The Personal Response Exemplars that follow are based on the following Sight Passages:

- Exemplars 1-4: “Prisoners of the Wired World” by Alan Lightman (January 2006 Examination)
- Exemplar 5: “See Dick and Jane Browse” by Ross Finley (June 1999 Examination)
- Exemplar 6: “The Goods on the Tube” by Mark Kingwell (January 1999 Examination)

Personal Response Exemplar #1

"E-mail, although very useful in some respects, is fundamentally impersonal and anonymous."

The author feels that E-mail is helpful but it is emotionless.

I feel the same way. When sending an email is usually because I am unable to get ahold of the person I am trying to contact and it's really important. I have received emails from friends which have left me angry or upset by what I interpreted as the tone. But when confronting the person what they meant and the email sounded was different. Emails don't show your facial expressions or the tone of your voice. Which often leads to mixed messages and poor communication. Also emails seem rushed it like the sender didn't have time to stop and call you to chat but wanted to get a few words in so they pop out a quick email. Email leave me feeling confused and annoyed because often don't understand what they mean.

(155 words)

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	1/2
Clarifying one's position using example(s) from one's own experience and observation. Conclusion(s) drawn and/or reflection(s) or judgment(s) made.	2/4
TOTAL:	3/6

Quality of Writing = 2/4

Strengths:

- offers examples

Weaknesses:

- weak organization/use of language
- not focused
- writer's opinion never stated (is compared half-heartedly to writer's)
- ends abruptly; no conclusion or judgment

Personal Response Exemplar #2

"E-mail, although very useful in some respects, is fundamentally impersonal and anonymous." The author believes that technology discourages us to use face to face contact. I agree with the author's statement. Email is impersonal and anonymous. Although cell phones also discourage face to face contact, they are at least more personal. In my experience of using email and instant messaging I have found that human emotion do not translate very well over the internet. Humour, sarcasm and general emotion just can't be conveyed through a computer screen. Also, through email, I can't tell if I have one's undivided attention when typing something. Face to face contact or even using a phone is more personal. It is easier to read someones tone and emotion on the phone or in person rather than through email.

Email has become a tool which I use when I'am bored or have nothing to do. I do not like using it as a tool for contact. Email just doesn't give me the same interaction as using a telephone or meeting someone in person. The use of email is increasing everyday with cell phones are even being equipped wiht email compatibility. At this rate contact between humans will keep becoming more and more impersonal.

(206 words)

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	1.5/2
Clarifying one's position using example(s) from one's own experience and observation. Conclusion(s) drawn and/or reflection(s) or judgment(s) made.	2.5/4
TOTAL:	4/6

Quality of Writing = 3/4

Strengths:

- clarifies position in a basic way
- makes some pertinent observations
- attempts to draw a conclusion

Weaknesses:

- does not fully address the anonymity factor of excerpt
- personal examples are general and simplistic
- a bit informal
- conclusion lacks insight and impact – judgment is simplistic

Personal Response Exemplar #3

Lightman believes that a person's inner self is kept in fix and alive by our continous reflections and solitude And they are so important that if we choose the abandon them, our inner self will die out like a plant with sunlight and soil. Therefore, he also believes that the two are equally important because a plant cannot survive if it only has one of them.

Based on personal experiences and convictions, I found tha both solitude and personal reflection are extremely important to one's inner self because they enables one to have time to think and wonder about who they are. However, our inner is also dependent on our interactions and it is most important than the two (solitude and personal reflections).

I think that a person can only understand so much about who they are from looking inward for two reasons. Firstly, society is composed of all kinds of people and people are similar to each in numerous regards so if we observe other people and interact with them we'll be able to see things that we don't normally recognize in ourselves. For example, when I turn 17, I did a lot of soul searching and self reflection because I thought that the deadlines and workload of school (Grade 12) was destroying my grip of my inner self. However, I didn't get very far based on solitude and personal reflection because I isolate myself from others and my views and logic were off track. So I began talking to my friends again. One person especially: Andrew. Andrew and I were alot similar because we were going through the same process and we sort of helped each other and eventually found out who we are and what we want from life by seeing and pointing out things that we both had in common but never saw it. Secondly, by talking with more experienced people who have gone through the same process, we can be more succesful in our personal reflections and suceed in finding out who we really are. For example, I am only 17. What do I know about life? Thus, I am constantly lost or going in the wrong direction and I felt miserable. So I decided to consult my english teacher. She offered me so much advice on helping me searching for meaning and corrected me back on course every time I got lost. Therefore, despite the fact that our personal reflections and solitude are important, social interaction strongly enables us to see who we are and what we whant out of life because we can see things in others in which we don't normally see. As well, people who have successfully passed this stage can act as a guide and help us through.

(458 words)

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	1.5/2
Clarifying one's position using example(s) from one's own experience and observation.	3.5/4
Conclusion(s) drawn and/or reflection(s) or judgment(s) made.	
TOTAL:	5/6

Quality of Writing = 2.5/4

Strengths:

- good grasp of the issues raised by the author
- good exploration of his/her own experiences
- deals with both solitude and reflection

Weaknesses:

- grammatical errors/missing words/diction interfere at times
- some confusion with the last line of the opening paragraph

Personal Response Exemplar #4

Alan Lightman believes that "e-mail, although very useful in some respects, is fundamentally impersonal and anonymous." I completely agree with his argument. E-mail has made my life much more convenient, but at the same time, it has also made my writing less personal.

From my experiences, e-mail is a great convenience for schoolwork. For example, I needed someone to edit my term paper last Monday that was due the following day in the morning. I managed to finish writing my paper half an hour before midnight, but by then it was past my curfew. It was too late for me to bike to my classmate's house and give her my project. Fortunately, I had the tool of e-mail at my disposal. Within mere minutes, I had logged onto my e-mail account and sent my project as a Word Perfect attachment over the Internet. Thus, electronic mail allows me to quickly deliver information to others without leaving the comfort of my house.

However, it is precisely the convenience associated with e-mail that causes it to seem impersonal. Sending letters to a loved one by e-mail has less impact than sending letters through traditional postal service. The convenience e-mail provides shows that one did not go to great lengths to send the letter. In addition, a person's handwriting cannot be shown with typed e-mail. Thus, e-mail is convenient but also impersonal and anonymous.

Since e-mail has both advantages and disadvantages, the user must utilize this tool in an appropriate manner. For example, in the case of schoolwork, it is wise to use e-mail because of its efficiency. However, for other tasks such as giving a letter to loved ones, e-mail is not as effective as traditional letters because it is impersonal.

(288 words)

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	2/2
Clarifying one's position using example(s) from one's own experience and observation.	4/4
Conclusion(s) drawn and/or reflection(s) or judgment(s) made.	
TOTAL:	6/6

Quality of Writing = 4/4

Strengths:

- good introduction; quotation incorporated effectively
- effectively supports both elements in the excerpt
- effective flow: beginning, middle, end
- clear position clarified with examples
- clear, appropriate diction
- good transitions

Weaknesses:

- tiny flaws: (e.g., "then" vs. "than")
- concluding sentences a bit repetitious

Personal Response Exemplar #5

In his article "See Dick and Jane Browse", Ross Finley suggests that "... it has nonetheless become widely accepted ... that a book-centred culture is rapidly disappearing." To an extent, I agree with Finley that the role of books in our society has shifted, and that their role is far less central to our culture's entertainment and communication than it once was. However, I do not feel that books will ever disappear entirely as an important educational or literary tool.

Personal experience has shown me that over time, few things remain constant. Likewise, books are fated to lose their appeal to the faster, interactive, and efficient internet. I can see this trend occurring in the lives of friends. One friend in particular who has never enjoyed English, finds e-mail and chat lines an incredible source of entertainment. Even my father, who used to read books at an alarming rate, has allowed much of his reading to become browsing time. After all, information is so much more convenient and accessible over the internet. While books seem to have stopped being our central source of entertainment and information, I do not believe they will cease to play a vital role in our culture. Just one look at Chapters super store will convince anyone that book culture is alive and well. Moreover, I have found that I am able to learn things about myself and others by reading books which I could not learn from watching television or browsing the internet. Books allow time for reflection and relaxation which technology is unable to provide.

On the whole, books will likely continue to play a diminished role in our society. Any era has new technologies which must be embraced in order to succeed. At the same time, any invention which has placed such an immense role in our culture's development as books is unlikely to be discarded or forgotten any time soon.

(316 words)

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	1.5/2
Clarifying one's position using example(s) from one's own experience and observation.	3.5/4
Conclusion(s) drawn and/or reflection(s) or judgment(s) made.	
TOTAL:	5/6

Quality of Writing = 3.5/4

Strengths:

- good introduction -- quotation incorporated effectively
- provides a summary of the author's position that establishes how the writer will respond to it
- develops a clear two-part position and effectively supports both parts with insight and examples
- clear, appropriate diction; generally good transitions; effective flow (beginning, middle, end)
- conclusion shows development of the idea rather than just repetition of the introductory position

Weaknesses:

- the assertion in the second-last sentence of the second paragraph would benefit from development and support
- missing comma in appositive construction: "One friend in particular[,]who has never enjoyed English, finds email . . ."
- Argument would benefit from better transition between the two halves of the argument: "[However,] while books seem to have stopped . . ."

Personal Response Exemplar #6

"Kids who don't watch TV are likely to find themselves alienated from their own culture."

Kingwell makes a very general blanket statement when he writes this sentence. He assumes that television is THE only modern way to impart culture to children; he assumes that television has become our culture, and that a child who chooses to pursue other interests than TV will have no familiarity with other children who, he assumes, ONLY watch television.

The author is taking a very extreme position when he makes this statement. From personal experience, I can tell you that while kids who don't watch TV may be left out once in a while, the conversations they are left out of are so shallow as to have no social or cultural meaning.

I grew up without television. Until I was twelve, we had a black and white, fuzzy, no cable, rabbit-eared set. When that box finally gave up the ghost, we were without a TV until my maternal grandparents arrived from Mississippi bearing, totally unexpectedly, a colour TV and VCR they produced from the trunk of their white Cadillac. My joy that day was unbounded. My parents were none too pleased. They strongly discouraged television, with two exceptions: the Olympics and Hockey Night in Canada.

Mr. Kingwell would most likely pity me and call me "out of touch" with my culture. However, in place of TV, like my other siblings, I read books and acquired an above-average vocabulary and writing skills.

Sadly, however, I was left out of certain conversations. I remember many instances when I was out of my depth; I had no reference point, and nothing to contribute. All of these conversations centred around two television shows: the Simpsons, and Beverly Hills 90210. True pillars of our cultural community.

So if Mr. Kingwell thinks that, because I did not watch the Simpsons or Beverly Hills, that I am alienated from my culture, then so be it. I am a cultural pariah, an outcast. Because I could only listen when other children repeated or discussed plot lines or jokes from these two deep dramas, I am culturally ignorant. Perhaps were Mr. Kingwell to stop watching Melrose Place and begin looking elsewhere for culture, he might find something surprising: that the printed word is not only more fulfilling than TV, but it will also remain the foundation of our culture long after television has gone the way of the dinosaur.

(405 words)

Personal Response Marking Guide

Stating and clarifying one's position and comparing this position with that taken by the author.	2/2
Clarifying one's position using example(s) from one's own experience and observation.	4/4
Conclusion(s) drawn and/or reflection(s) or judgment(s) made.	4/4
TOTAL:	6/6

Quality of Writing = 4/4

Strengths:

- good introduction – provides a summary of the author’s position that establishes how the writer will respond to it
- establishes a clear position in comparison with that of the author
- develops the position and shows insight with examples
- conclusion shows development of the idea rather than just repetition of the introductory position
- ideas flow clearly from paragraph to paragraph
- develops an engaging narrative that is a pleasure to read
- clear control of diction and sentence structure producing effective tone

Weaknesses:

- some tendency to overuse commas
- paragraphs could be considered “choppy,” but as the writer controls them well and changes paragraphs only when the thought is completely developed, the paragraph structure is not a weakness in this case
- sentence fragment at the end of the fifth paragraph could be considered an error, but appears to be used skillfully for specific rhetorical purpose

Section 4: The Essay



Assessing writing is directly related to the practice of writing. If you know clearly what you are supposed to write and how it is to be evaluated, you will know equally clearly how to plan, draft, edit and polish your own writing. This Essay section affords you the opportunity to assess the writing of others and to improve your own writing.

The Guide in the Classroom

The principles and practices described in this section are essential to the examination process, but the rubric and placemat should also be used in the classroom so that you become familiar with them. You should use them not only to assess the sample essay answers provided in this booklet (as individual or group marking exercises), but also to help you with your own writing.

This handbook will help you with each stage of the process. Throughout the course, using the rubric and the placemat in the Appendix section of the handbook will enhance your skills: you will develop the capacity to assess your own writing and the writing of your peers. At the same time, it will prepare you for the processes of drafting, revising and polishing during the examination.

Exemplars

When you are assessing the exemplar essays in this booklet, you may wish to work in groups. First, assess the essay using the rubric by yourself, then compare the assessment that you have given with those of the other members of your group. If the assessments differ, study and discuss the detailed descriptions for each category and try to reach a consensus on the overall assessment to be given to the essay.

Your Own Writing

You should use a similar procedure—working in groups or in pairs—as part of a peer assessment and revision process for essays you have been assigned in class. Remember, though, that while the essay rubric appears comprehensive, it does bear some explanation: the descriptors on the placemat for each category of the rubric are essential components to the understanding of the evaluation and writing process.

4.1 Categories and Levels of Achievement

Categories

The categories you see on the rubric and placemat are based on the achievement charts in the curriculum document for English 4U. Understanding these categories and what they demand of your writing is an important step toward improving performance.

Achievement

Achievement for each category is evaluated and assigned a level on the English 4U Rubric for a Formal Essay. The level assigned is based on descriptors in this guide and on the accompanying placemat.

Levels

A check mark placed on the rubric indicates the level of achievement for each expectation.

Level 4: A very high to outstanding level of achievement. Achievement reflects the provincial standard executed in an exemplary fashion.

Level 3: A high level of achievement. Achievement is at the provincial standard.

Level 2: A moderate level of achievement. Achievement is below, but approaching, the provincial standard.

Level 1: A passable level of achievement. Achievement is below the provincial standard.

Once all expectations in a category have been checked the level of achievement for that category is determined. The level is then converted to a corresponding number that is recorded for the category. If the essay is part of your course work, you will have the rubric returned to you and it will be part of your record. The evaluation information on the rubric is valuable feedback that should be used to enhance your future performance.

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		▪ demonstrates insufficient knowledge of the text and ideas, themes, concepts	▪ demonstrates limited knowledge of the text and ideas, themes, concepts	▪ demonstrates adequate knowledge of the text and ideas, themes, concepts	▪ demonstrates considerable understanding of the text and ideas, themes, concepts	▪ demonstrates thorough understanding of the text and ideas, themes, concepts	<u>5</u>
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		▪ thesis is inadequate and/or does not address the prompt ▪ provides inadequate, inaccurate, and/ or irrelevant supporting evidence ▪ insufficient explanation of ideas and/or mere plot summary	▪ formulates a limited thesis that refers to the prompt ▪ provides limited supporting evidence which is frequently vague or inappropriate ▪ provides limited explanation of ideas	▪ formulates a developing thesis that addresses the prompt ▪ provides some supporting evidence, but is occasionally vague or inappropriate ▪ provides explanation and shows some analysis of ideas	▪ formulates a reasonable thesis that meaningfully addresses the prompt ▪ integrates considerable and convincing supporting evidence ▪ shows considerable analysis and synthesis of ideas	▪ refines a thesis that addresses the prompt with insight ▪ integrates substantial and compelling supporting evidence ▪ shows thorough analysis and skillful synthesis of ideas	<u>20</u>
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		▪ lacks clear sense of direction <i>and/or has fewer than 500 words</i> ▪ demonstrates a lack of competence in the use of language and style <i>and/or has fewer than 500 words</i> ▪ numerous major and minor errors interfere seriously with expression of ideas <i>and/or has fewer than 500 words</i>	▪ frequent loss of focus and logical sequencing of ideas ▪ language and style are frequently ineffective and demonstrate limited sense of audience and purpose ▪ errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	▪ occasional lapse(s) in focus and/or logical sequencing of ideas ▪ language and style are occasionally ineffective, but demonstrate some sense of audience and purpose ▪ errors occasionally interfere with expression of ideas and/or weaken impact of the essay	▪ organization is clear, focused, and logical ▪ language and style are effective and demonstrate a considerable sense of audience and purpose ▪ errors do not significantly interfere with expression of ideas or weaken impact of the essay	▪ organizes information and ideas with a high degree of coherence and unity ▪ language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose ▪ few errors do not interfere with expression of ideas or weaken impact of the essay	<u>20</u>
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		▪ insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	▪ limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	▪ occasional lapse(s) in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	▪ consistent application of essay form and text to the prompt results in an effective essay	▪ a thorough command of the essay form, text, and prompt results in a masterful essay	<u>5</u>
Comments:							Total <u>50</u>

Knowledge & Understanding

Demonstrating knowledge of literary text with an understanding of ideas, themes, and concepts includes:

- clear comprehension of the literary elements of the novel or play (e.g., plot, setting, characters, mood, conflict, etc.)
- clear comprehension of theme, imagery, characterization, or other textual concepts and devices (e.g. motif, symbolism, structure, etc.)
- a command of the text evidenced by specific references and/or quotations

English 4U:

Descriptors for a Formal Essay

Thinking

Formulating and refining a thesis that addresses the prompt includes:

- a thesis which is valid for the text and the prompt
- a thesis based on insights and convictions
- a thesis which controls the essay
- a directional statement which presents the best areas of proof from the text

Integrating specific and convincing evidence from the text to support critical analysis includes:

- presenting accurate examples
- selecting persuasive and relevant quotations or specific evidence
- selecting the most appropriate evidence from the text

Explaining, analyzing, and synthesizing ideas, themes, and concepts includes:

- a convincing explanation of how evidence supports the thesis
- insightful analysis, interpretation, or judgment
- arguments and ideas that are cohesive

Communication

Organizing information and ideas with clarity and focus includes:

Vertical Dimension:

- focus on thesis is maintained from introduction through conclusion
- clear topic and concluding sentences focus arguments
- effective transitions indicate movement in thought from one paragraph to another
- ideas are presented in a logical sequence

Horizontal Dimension:

- ideas flow clearly and logically within a paragraph
- transitions, pronouns, and other devices are used effectively to signal relationships among ideas

Clarity and focus can be achieved through structure and patterns such as chronological order, cause and effect, comparison, analogy, induction, deduction, and climactic order.

Using language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) includes:

- diction which is mature and appropriate to establish and maintain the tone for a formal, scholarly, argumentative essay
- voice which suits the purpose and audience
- a variety of sentence structures to communicate complex ideas effectively and emphatically (e.g., subordination, transitions, parallelism, word order)
- literary and rhetorical devices used appropriately and effectively
- use of punctuation to achieve clarity, emphasis and rhythm

Using correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation is critical for clear and effective communication. The following errors can interfere with the expression of ideas and/or weaken the impact of the essay:

Major Errors: run-on sentences, comma splices, sentence fragments, faulty subject-verb agreement, faulty tense change, faulty parallelism, misplaced modifiers, dangling verbals, inaccurate pronoun references, incorrect use of common words

Minor Errors: errors in spelling, misuse of homonyms, missing or misplaced apostrophes, the “is when” error (a subordinate adverb clause used as a noun clause)

Application

Transferring and applying knowledge of literary essay form and text to the prompt includes:

- drawing on knowledge of the text to select an appropriate prompt (i.e., choosing a suitable prompt for the text and vice-versa)
- addressing **all** elements of the prompt in a balanced manner
- applying knowledge of the literary essay form, which includes:

An Introduction with:

- lead sentence(s)
- thesis statement
- directional statement
- reference to author and title of work

Body paragraphs, each presenting:

- clear topic and concluding sentences
- an argument with supporting evidence linked to thesis
- quotations which are accurate and properly formatted (when used)

A Conclusion that:

- is emphatic without being redundant or purely repetitive
- reinforces main points/arguments
- reinforces thesis
- provides closing statement(s)

4.2 Bloom’s Taxonomy and Categories of Questions

Benjamin Bloom, an educational psychologist, developed a method to categorize the types of questions that commonly occur in tests, essays and assignments given to students by their teachers. This has come to be called *Bloom’s Taxonomy* and provides a useful structure because it is a sequential and cumulative classification system of intellectual skills, arranged so that each level in the system includes some form of all levels that exist before it. Why should students be familiar with these? An appropriate answer to this is that ALL educational objectives are based on this system and all tests, assignments, projects and examination questions employ its terms and strategies.

Spending a little time to understand the sequential and cumulative nature of these levels will help you decode and respond to the essay prompts much better. For example, “assess the extent to which” elicits a very different essay than one that says “prove” or “demonstrate,” even if the rest of the prompt appears to be almost identical.

The Groups of Terms, as reflected in *Bloom’s Taxonomy*, are ranked from lower to higher-level thinking skills into three groups: Group One (*knowledge, comprehension, and application*), Group Two (*analysis and synthesis*), and Group Three (*evaluation*). Readers are cautioned that some terms that appear to use only the lower-order thinking skills of Comprehension and Application (for example “Describe”) may, in the context of the question, require higher order skills of Synthesis and Evaluation. A good example is the following prompt: “Describe the complex relationship between a character and his environment.”

➤ Group One

Questions in Group One require you to demonstrate *Knowledge, Comprehension* and *Application*. You will be asked to recall, select and present information in a sequence that is appropriate for the question.

Competence	Skills Demonstrated
Knowledge the easiest skill: the learning of facts and information	<ul style="list-style-type: none"> • observation and recall of information • knowledge of dates, events, places • knowledge of major ideas • mastery of subject matter
Comprehension understanding the information and the relationship between facts	<ul style="list-style-type: none"> • understanding information and grasping meaning • translating knowledge into new context • interpreting facts, comparing, contrasting • ordering, grouping, inferring causes • predicting consequences
Application using and applying learned information to new and concrete situations; problem-solving	<ul style="list-style-type: none"> • using information • using methods, concepts, theories in new situations • solving problems using required skills or knowledge • application of familiar information to a new situation • classifying and relating information • predict outcomes based on previously learned information

Terms Used in Creating Group One Questions

State: Present the main points on a topic without specific detail.

e.g., *“State three ways in which the author defends his viewpoint.”*

Cite, Quote: Choose a relevant passage and reproduce it precisely, using punctuation marks. Include only material that answers the question.

e.g., *“Cite three examples of the effective use of diction.”*

Cite and Explain: Choose a relevant passage, quote it precisely, and clarify the connection between the passage and the question.

e.g., *“Cite and explain one example of this author's biased viewpoint.”*

Paraphrase: Restate, using your own words.

e.g., *“Paraphrase the final sentence of the second paragraph.”*

Give an example of: State particular evidence.

e.g., *“Give three examples of bias from this essay.”*

Provide an Example: Choose a relevant passage and reproduce it by direct quotation or by paraphrasing.

e.g., *“Provide an example of a circular argument from the passage.”*

Illustrate: Clarify by the use of examples.

e.g., *“Illustrate the author's argument that ‘all other species are at the mercy of humankind.’”*

Describe: Present details or characteristics.

e.g., *“Describe this author's concept of an educated person.”*

Identify: Select by applying the relevant factors.

e.g., *“Identify two figures of speech used by the author.”*

Trace: Outline in logical sequence.

e.g., *“Trace the steps the author takes to convince us that an environmental disaster is about to occur.”*

Outline: Paraphrase, in order, the main points of; sketch in general terms.

e.g., *“Outline the author's position on lowering the voting age.”*

List, Enumerate: Outline, in sequence, a series of ideas.

e.g., *“List three reasons which the author gives for the decline of literacy.”*

Summarize: Briefly review the main points in order of appearance.

e.g., *“Summarize the author's evidence in the three opening paragraphs.”*

Distinguish: Differentiate between, tell about the difference between.

e.g., *“Distinguish between the literal and the symbolic meaning of the title of this passage.”*

➤ Group Two

In addition to those skills required for Group One type questions, Group Two type questions will ask you to *Analyze* the question and the evidence. You may also be asked to *Synthesize* information from various sources. Often you can answer this type of question effectively by forming a thesis based on the question and supporting it with relevant evidence.

Competence	Skills Demonstrated
Analysis examining specific parts of the information; identifying causal relationships; supporting generalizations	<ul style="list-style-type: none">• seeing patterns• organization of parts• recognition of hidden meanings• identification of components• ranking of information• exploration of hidden motives or forces• diagramming of information and its variables• inferring new information from the known
Synthesis doing something new and different with the information	<ul style="list-style-type: none">• using old ideas to create new ones• generalizing from given facts• relating knowledge from several areas• predicting, drawing conclusions

Terms Used in Creating Group Two Questions

State the Meaning: Explain, in your own words, the meaning of a term or concept in relation to the passage in which it appears.
e.g., “*State the meaning of the following words from context: ironical, taut.*”

Compare: State similarities and differences.
e.g., “*Compare the way in which two minor characters react to the hero's dilemma.*”

Contrast: State similarities and differences, but place emphasis primarily on differences.
e.g., “*Contrast the author's viewpoint in paragraph one with that quoted by his opponent in paragraph two.*”

Prove: Establish the truth of a statement by presenting compelling, well organized evidence.
e.g., “*Prove that the author is, himself, guilty of ‘atrocious logical fallacies.’*”

Explain: Make clear, interpret; tell how, why, when, what; show the process.
e.g., “*Explain how the writer develops his main character through the use of contrast.*”

Show That: Demonstrate, illustrate, present positive proof through the use of adequate supporting evidence.
e.g.,
▪ “*Show that the author believes that the majority of men are at the mercy of their emotions.*”
▪ “*Demonstrate that the author has a pessimistic view of human nature.*”
▪ “*Illustrate the contention that mortal men are fools through the use of three examples from a work studied this term.*”

Show How: Identify a process, method or technique and explain its effect.
e.g., “*Show how the author uses contrast to develop his central character.*”

Analyse: Give an analysis of, identify the component factors, and show how they relate to an important element in the whole work.
e.g., “*Analyse the factors which contribute to the main character's downfall.*”

➤ **Group Three**

In addition to those skills required for Groups One and Two, questions using terms from Group Three will ask you for an *Evaluative* response, requiring an analysis of complex relationships among various factors in works of literature. At this level of questioning, you may be asked to form and defend a thesis using appropriate and adequate evidence or to judge the value of information based on criteria that you have established.

Typically, the essay prompts on the Board-wide examination use terms from Group Three.

Competence	Skills Demonstrated
Evaluation judging the information; basing opinion on values, data assessment and reason	<ul style="list-style-type: none">• comparing and discriminating between ideas• assessing value of theories, presentations• making choices based on reasoned argument• verifying value of evidence• recognizing subjectivity• drawing independent conclusions

Terms Used in Creating Group Three Questions

Show the Significance Of: Demonstrate the importance of a factor and its relationship to the work as a whole.
e.g., “*Show the significance of one recurrent image in a work you have studied.*”

Show the Extent: Evaluate the importance of a factor, define the degree to which it is important, compare its relative importance to other factors, show how its importance has increased or decreased.
e.g., “*To what extent does an aspect of setting play an important role in a work you have studied?*”

Justify: Demonstrate that this statement is true, defend this statement; present arguments in favour of a position and support them with evidence.
e.g., “*Justify the author's view that Canadian literature is ‘undoubtedly sombre and negative.’*”

Refute: Present arguments against a position and support these arguments with evidence.
e.g., “*Refute the author's view that Canadian literature is ‘undoubtedly sombre and negative.’*”

- Evaluate:** Evaluate to what extent; give the good and bad points; appraise; give an opinion regarding the value of; explore the advantages and disadvantages of.
e.g., *“With respect to a work you have studied in this course, evaluate the validity of the theory that the protagonist of a tragedy is fatally flawed.”*
- Apply:** Analyse what the statement means, show how it is or is not relevant to the work you are discussing and offer evidence to support your position.
e.g., *“‘Your people, sir, is a great beast.’ Apply this view of society to a work you have studied this term.”*
- Interpret:** Make plain, give your thinking about the meaning of.
e.g., *“Interpret Layton's expression, ‘a constricted scientism.’”*
- Suggest:** To make evident, explain.
e.g., *“Suggest why The Catcher in the Rye retains its popularity in present-day society.”*
- Distinguish:** To perceive as being different or distinct; to discern.
e.g., *“Distinguish among the various factors which lead Willy Loman to his demise.”*
- Judge:** To form an opinion or estimation of after careful consideration.
e.g., *“Judge whether or not Thomas More was justified in causing his family to suffer for his principles.”*
- Propose:** To put forward for consideration; to suggest.
e.g., *“Propose an alternate course of action which Cordelia could have taken while still maintaining her sense of morality.”*
- Argue:** Put forth reasons for or against; to prove by reasoning.
e.g., *“Argue whether or not Hamlet is influenced by his mother's relationship with Claudius.”*
- Assess:** To determine the value, significance or extent of; to estimate.
e.g., *“Assess the importance of Hagar's reconciliation with the past in her achieving self-acceptance.”*
- Consider:** To examine; to form an opinion about.
e.g., *“Consider the relative importance of three factors in shaping the character of Biff.”*
- Criticize:** To judge the merits and faults of.
e.g., *“Criticize the position taken by Lear when he says, ‘I am a man more sinned against than sinning.’”*
- Debate:** To engage in argument by discussing opposing points; to dispute or argue.
e.g., *“Debate whether or not Hamlet is insane.”*

4.3 Sample Essay Prompts

Most essay prompts employ a combination of literary terms and concepts that require you to respond in three steps: analysis, synthesis and judgment.

Consider this essay prompt: *“Assess how the author uses various literary techniques to support a theme in a work studied in this course.”*

- Step 1: Analysis** Select a number of techniques (diction, type of narration, imagery, contrast, and so forth) that you have identified in the literary work you have chosen to write about and give evidence of the use of these techniques.
- Step 2: Synthesis** State the theme of the work you are discussing and discuss how the techniques selected support this theme.
- Step 3: Judgment** Assess the relative success of each technique in developing the theme of the work.

Past Essay Prompts

Prompts for the board-wide 4U English examination are designed to be applied to a variety of texts studied in the 4U course across the board. A choice of four such prompts is offered in each examination; you are to answer ONE of the four.

Sample prompts from past examinations are provided below. Pick a set of prompts from one of the examinations. Read each prompt carefully, study the wording, break it down into its natural parts, and select one that applies most readily to a text you have been studying.

Exam One

1. With reference to a work you have studied in this course, to what extent does isolation (physical, emotional or societal) cause a character to evaluate his or her moral beliefs or personal convictions?
2. To what extent is a character's acquired self -knowledge essential to the resolution of a work? Justify your answer with reference to a work you have studied in this course.
3. Adversity is the most important factor in shaping character and/or identity. Assess the validity of this statement with reference to a work that you have studied in this course.
4. In a work you have studied in this course, debate to what degree chaos is the result of a character's struggle to re-order his or her world.

Exam Two

5. Referring to a work studied in this course, show how the author's use of imagery and/or symbolism reveals significant aspects of a central character's personality.
6. With reference to a work studied in this course, to what extent is a character's courage or strength revealed through confrontation with a moral dilemma?
7. With reference to a work studied in this course, assess to what extent setting shapes or influences a central character.
8. Show that a character's inability to escape the difficulties of his/her past contributes to the development of a theme in a work studied in this course.

Exam Three

9. In a work studied in this course, to what extent does a character develop while attempting to balance his/her ideals with the reality of the world in which he/she lives?
10. Those qualities that make a character heroic (or admirable or exceptional) may also cause his or her suffering or destruction. To what extent is this statement true of a character in a work you have studied in this course?
11. With reference to a work studied in this course, to what extent is a central character enlightened or changed by his/her main quest?
12. Show how the author's use of imagery and/or symbolism reveals theme OR reinforces aspects of character in a work studied in this course.

Exam Four

13. To what extent does a character's obsession lead to his/her success or failure in a work studied in this course?
14. To what extent is a character responsible for his/her isolation from society in a work studied in this course?
15. Show that a conflict based on morals or values is used to develop a central theme in a work studied in this course.
16. With reference to a work studied in this course, show that the author develops a central theme through a character who is unable to change his/her course of action.

Exam Five

17. With reference to a work studied in this course, justify the claim that a central theme is developed when a central character finds it impossible to achieve his/her aspirations in the circumstances in which he/she lives.
18. Evaluate the role of family in a character's success or failure in a work studied in this course.
19. Assess how betrayal and/or treachery develop character AND theme in a work studied in this course.
20. With reference to a work studied in this course, analyse the contribution to the development of theme of THREE of the following literary techniques: imagery, symbolism, parallelism, irony, contrast, or point of view.

Exam Six

21. Assess how the changes in a character's personal convictions, OR a character's refusal to alter his/her personal convictions, contributes to the development of theme in a work studied in this course.
22. Analyse how the structure of a work studied in this course contributes to the development of a central theme.
23. To what extent do relationships contribute to the central character's ultimate understanding of himself/herself in a work studied in this course?
24. To what extent does a central character's struggle in a complex world reveal elements of human nature and/or the values of society in a work studied in this course?

Exam Seven

25. Seeing a character's life as a journey in search of truth or meaning may help us to understand a central theme of the work. Apply this statement to a work that you have studied in this course and assess the degree to which this search is successful.
26. With reference to a work studied in this course, analyse how the reluctance of a central character to accept reality may lead to tragic consequences.
27. Conflict arises when a character's beliefs or desires are incompatible with the reality he or she faces. Judge how successfully an author expresses a central theme through the character's response to such a conflict.
28. A character's downfall is the result of a combination of weakness and circumstance. Analyze the extent to which this statement is true with reference to a work studied in this course.

Exam Eight

29. The setting of a novel or play is the background by which readers come to know and understand the characters and the author's ideas. For a work studied in this course, analyse the extent to which setting affects a character's actions and reveals a theme.
30. Love is one of the most significant forces in human nature, and how a person responds to love can reveal a great deal about him or her. Analyse the extent to which ONE character's experience with love contributes to the development of character and theme in a work studied in this course.
31. Analyse how the journey, whether literal or figurative, is employed to shape and / or reveal the protagonist's character in a work studied in this course.
32. Through sharp contrast, a character foil enhances certain traits of a central character. Analyse how a secondary character operates as a foil and is employed to develop theme in a work studied in this course.

Exam Nine

33. With reference to a work you have studied in this course, analyse how a character's aspirations are thwarted by his or her imperfections.
34. Evaluate an author's use of humour to reinforce a central theme. Support your answer with detailed reference to a work you have studied in this course.
35. With reference to a work studied in this course, analyse how the structure of the work helps to convey its theme.
36. In a work you have studied in this course, to what extent does a secondary character (or secondary characters) amplify a major theme?

Exam Ten

37. In studying literature, we sometimes become aware of ironies which suggest complexities in the human situation. Analyse the validity of this statement as it applies to a work that you have studied in this course.
38. In a work you have studied in this course, analyse how a central theme is expressed through a character's success or failure in reconciling incompatible aspects of his or her life.
39. In literature, imagery is used to amplify theme. Evaluate the validity of this statement with respect to a work you have studied in this course.
40. To struggle against great odds is the essence of real courage. Assess the extent to which this definition of courage applies to a character (or characters) in a work you have studied in this course.

4.4 Writing Argumentative Discourse

The 4U English Examination is designed to enable you to demonstrate that expectations have been met regarding thinking, reading, and writing skills within the framework of argumentative essays. What then is argumentative discourse? It is careful thinking using knowledge of the topic to effectively support and communicate one's opinion; it is the writing of a formal academic essay in response to an assigned topic. But how do you prepare to write argumentative discourse? How do you begin?

Writing Activities

Writing is a process unique to each writer and to each writing situation. However, certain activities need to take place to produce a thoughtful, organized essay with relevant support. Such activities include the following:

Exploring Ideas:	reflecting on what you know, what you need to deal with, and how you might approach the topic;
Gathering Material:	remembering, formulating thoughts, choosing relevant data, imagining, reading, observing, discussing, taking notes;
Discovering Connections:	considering why ideas fit together, exploring possibilities of new ideas, pushing connections to the limit, elaborating, being creative;
Eliminating Barriers to Communication:	shaping the essay and form of each paragraph; refining diction, sentence structure, spelling and grammar.

Each of these activities may dominate a stage of the writing process: discovery, drafting, editing, and presenting. However, each may take place at any point in the process.

Organizational Guides

Outlines and charts are useful for organizing the framework of argumentative essays. Two such organizational guides are shown on the following pages. After you have brainstormed in some way, you can select the most effective ideas and examples and rough out an organizational chart. Then you are ready to write the first draft. On an examination there is no time for a rough draft; accordingly, an organizational chart roughed out in a few minutes can be a useful device for organizing the essay.

Essay Outline

Topic / Thesis / Directional Statement:

First supporting idea:

Examples:

Explanations (analysis):

Concluding sentence:

Second supporting idea:

Examples:

Explanations (analysis):

Concluding sentence:

Third supporting idea:

Examples:

Explanations (analysis):

Concluding sentence:

Conclusion:

Organizational Guide for Argumentative Writing

Many students find this organizational guide helpful in drafting formal essay answers. If you are a concrete, sequential learner who likes to see the relationship of ideas laid out in an orderly progression, this outline may appeal to you.

This guide is both a chart and an outline. It can help you to discover what is needed for a formal essay. The guide can be useful for any writing in which results of research or thought are to be presented analytically.

Paragraph one: Introduction

Lead sentence introduces topic:

The thesis statement indicates the position the essay will take on the topic:

The directional statement indicates the major points that will develop the thesis (e.g., there are three points in a typical five paragraph essay):

Paragraph two:

The topic sentence states the first major point of the directional statement:

Support (relevant examples):

Explanation (analysis):

Concluding sentence (judgment related to topic sentence):

Paragraph three:

Transitional device: _____

The topic sentence states the second major point of the directional statement:

Support (relevant examples):

Explanation (analysis):

Concluding sentence (judgment related to topic sentence):

Paragraph four:

Transitional device: _____

The topic sentence states the third major point of the directional statement:

Support (relevant examples):

Explanation (analysis):

Concluding sentence (judgment related to topic sentence):

Paragraph five: Conclusion

Remind reader of the thesis:

Summarize main points of the essay supported:

Final statement of insight or judgment:

4.5 Theme, Thesis, and Directional Statements

The connection between theme, thesis and directional statements is sometimes misunderstood. Often, responding well to a prompt or essay topic is determined largely by the clarity of your thinking around these key ideas and how carefully you express these ideas into well structured, insightful prose.

➤ Theme

Theme is the central, controlling or dominating idea in a literary work.

A work may contain other minor themes which the author explores, but the work is usually unified around a central theme. Many essay prompts require you to link an element of a work, such as imagery or characterization, to the author's expression of a theme. Theme is usually an abstract idea that the author wishes to explore. The author makes the idea concrete by putting before us characters and situations that illustrate the abstraction.

Writing Insightful Theme Statements

A theme statement should be a complete sentence about the main idea of a work. An insightful theme statement tells readers clearly and concisely what they may learn from a careful reading of the literature.

Faulty Theme Statement	Revised and Corrected Theme Statement
The theme of <u>Macbeth</u> is ambition.	The theme of <u>Macbeth</u> is that excessive ambition can bring about a person's downfall.

The faulty theme statement describes a topic, not a theme. In general, a theme cannot be explained well in one word. Ambition is simply an attribute of character. A better theme statement will explain what ambition has to do with the drama *Macbeth*. The revised theme statement is more insightful because it tells us what we might learn from the play. By witnessing Macbeth's demise, we can learn of the potential consequences of excessive ambition.

Faulty Theme Statement	Revised and Corrected Theme Statement
Conrad develops a theme of death when he shows us the dying members of the chain gang.	In <u>Heart of Darkness</u> , Joseph Conrad shows us that colonial exploitation has a devastating influence, not only on native people, but also on those who are the exploiters.

In the faulty theme statement, death is an event or a topic, not a theme. The revised theme statement is more powerful and it allows the writer to move naturally into a thesis statement for the essay. A following sentence, indicating the thesis of your essay, might read something like this: "This theme is developed through the repeated images of waste and folly."

Faulty Theme Statement	Revised and Corrected Theme Statement
In <i>King Lear</i> , Shakespeare shows us that everybody gets too old to make wise decisions.	With Lear's foolish test of love, his series of unwise decisions and the treachery of his daughters, Shakespeare helps us realize that rash and reckless actions can breed violence and destruction.

The faulty statement is a sweeping generalization. It far exceeds the bounds of the literature, and it lacks insight. The corrected theme statement is more specific to the literature, and it focuses our attention on Shakespeare's insight and ideas that we may come to appreciate.

Responding to Prompts About Theme:

Often, a prompt will direct you to write a theme statement and to demonstrate the manner in which this theme is developed in the literature. For example:

Prompt: In a work studied in this course, analyse how theme is developed through motif: a recurring pattern in the use of images, symbols, events, or ideas.

A prompt like this one would allow a reader to focus on aspects of the literature which are used to develop the theme and to enhance our understanding of its meaning. Sometimes students have difficulty in linking method to theme. Read the following passage from Shakespeare's "Sonnet LXXIII" and think about the way in which the author's vivid word picture helps us to understand and respond to his theme:

That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruined choirs, where late the sweet birds sang.

Because the poet expresses himself through a brilliant verbal portrait of a forest stripped by cold autumn winds, we are able to appreciate his theme: that old age inevitably brings with it loneliness and isolation at both an emotional and an intellectual level.

➤ Thesis

Thesis is the central idea or point you are trying to convince your reader to accept. It is the statement of the subject and purpose of your paper.

When responding to literature, your insights are the focus of your essay. To help your reader appreciate your insights, a well-worded thesis is essential. From your thesis, your readers should have a clear understanding of what you would have them understand or appreciate about the topic on which you are writing. Once the thesis is clearly developed for the reader, a directional statement will help them follow your argument.

➤ Directional Statement

This statement, which usually accompanies the thesis in the essay's introductory paragraph, indicates the main points to be developed in the body of the essay. Think of it as a roadmap of the points to be discussed in the paper.

A clear directional statement leaves the reader with no doubt about the direction the essay will take to develop the thesis. Read the thesis and the directional statements that follow. Can you see the direction this essay will take to develop its thesis?

Thesis Statement	Directional Statement
Throughout the play, it is evident that the central character acts because of his personality traits and thus determines the outcome of the conflict.	The young Prince Hamlet's high moral standards, sense of patriotism towards Denmark, and analytical mind all affect him in a way which precipitates his tragic downfall.

Below is an example of an effective thesis and directional statement:

T. S. Eliot's "The Love Song of J. Alfred Prufrock" portrays a man's inability to take decisive action even as he sees what is necessary. This passivity affects the speaker's perception of himself, his ability to give and receive love, and, his ability to make something meaningful of his life. Through the impotent, dream-haunted Prufrock, Eliot defines the human condition in the face of a modern world which is disconnected from all but the remnants of meaning.

The above paragraph answers the questions "What is this work about?" and "What is the meaning of this work?" It also serves as a very effective roadmap for what is to come in the essay: a discussion of passivity's effect on Prufrock and a conclusion regarding the modern condition.

Depending on the nature of the prompt, your thesis statement may be connected to your theme statement. For example, look at the prompt that follows and the thesis statement developed by a student in an exam situation:

Prompt: With respect to a literary work you have studied in this course, analyse how the author, through skillful characterization, develops a theme that enhances the reader's understanding of human nature.

Thesis Statement
The reader quickly recognizes the theme that fear and pride can isolate an individual from those around them by looking at Hagar's life as a child, a woman, and an old lady.

Such a thesis statement would give your reader a clear understanding of the central idea that your essay will attempt to illuminate. In fact, the thesis statement is very precise. It contains a theme statement, and it implies the direction of the argument in the essay.

4.6 Introductory, Concluding, and Body Paragraphs

A. Developing a Thesis

A good thesis:

- Provides the logical core of the essay
- Answers the essay question (the “prompt”)
- Makes a specific **argument**
- Is stated clearly in the introduction
- Is ONE main idea, expressed in one, or at most two, sentences

AVOID:

- “In this essay it will be proven / I will prove”
- putting your thesis statement in the form of a question (a question is a good way to introduce your topic, but your thesis should be an **answer**)

Addressing the Prompt

In developing a thesis, it is important to make sure that you read the prompt carefully and answer EVERYTHING in the prompt.

Most prompts are structured with **two or three elements**: a concept, a place to apply it, and, often, a qualifier. When approaching a prompt, underline (or number) each element of the prompt to make sure that you don’t miss them.

In this prompt, the key elements have been underlined:

Prompt: Both internal and external forces contribute to the development of a character. Assess the contribution of each of these forces to the development of ONE character from a work you have studied in this course.

In answering this question, you need to think about

- a) a character that develops
- b) the internal forces influencing that character to develop
- c) the external forces influencing that character to develop
- d) assessing what each of b) and c) do to develop that character – that will be the clincher of your thesis that makes it an ARGUMENT and not just a report on internal and external forces affecting a character

Or, to think about it in terms of elements:

Concept: → internal and external forces

Place to apply it: → to a character

Qualifier: → assess (evaluate and decide) how much of each is responsible for that character’s development.

Providing Insight

Notice the difference between a report-style, mechanical thesis that simply states facts, and a thesis that is actually developing an argument. An acceptable but uninteresting thesis makes it obvious that the writer is writing the essay because he or she has to, not because he/she has anything interesting to share, and merely collects facts to create a “thesis equation.” An insightful thesis argues a position, and therefore is interesting to read because it is not a “foregone conclusion.”

Mechanical Thesis	Insightful Thesis
Hamlet’s change in character is prompted by both external and internal forces.	This change in character relies both on external and internal forces, but while external forces simply prompt Hamlet, it is his internal forces which actually cause him to change.

Note: A caution about developing thesis statements: many students focus on one element of the prompt and then fall into difficulties trying to stuff the other elements in as an afterthought, or focus on each element separately and then try to force them together in a sort of literary mix-and-match. Try to think about ALL of the elements together, and about *what greater truth or observation* you’re led to when you think about them together - what do they *do* for each other to create meaning in the text? In other words, don’t get stuck on “writing an essay” - think about what you know and believe about the text you’re discussing, and let your thesis emerge from that. Remember, you are formulating an argument - in other words, a supported opinion - about something you’ve read, something that was written to be a source of enjoyment. Your supported opinion should communicate something interesting and insightful - try not to think of the thesis as merely an academic exercise or an equation waiting for you to plug in variables.

❖ Exercise for developing thesis statements:

1. Use the Past Essay Prompts on pages 55-58.
2. For each set of prompts, identify the elements of the prompt that need to be answered.
3. Choose the prompt that best suits your knowledge and understanding of a text you are currently studying or have studied.
4. Brainstorm ideas that relate to the prompt. If you can’t find ideas that relate to all of the elements together, try another prompt.
5. Formulate a thesis that incorporates all the elements.
6. Ask yourself: does this thesis seem true to the text? Is it compatible with what I know and think about the text?
7. Using the Organizational Guides on pages 60-62, brainstorm your points. If you cannot come up with at least three that work for your thesis, you should redevelop your thesis. Don’t be afraid to change your thesis to make it reflect your new thought processes as you consider points – just make sure that you check back to ensure that you’re still answering the prompt. Likewise, don’t be afraid to start over with a new thesis or a new prompt.

B. Introductory (Thesis) Paragraphs for Argumentative Essays

A very strong introductory paragraph should:

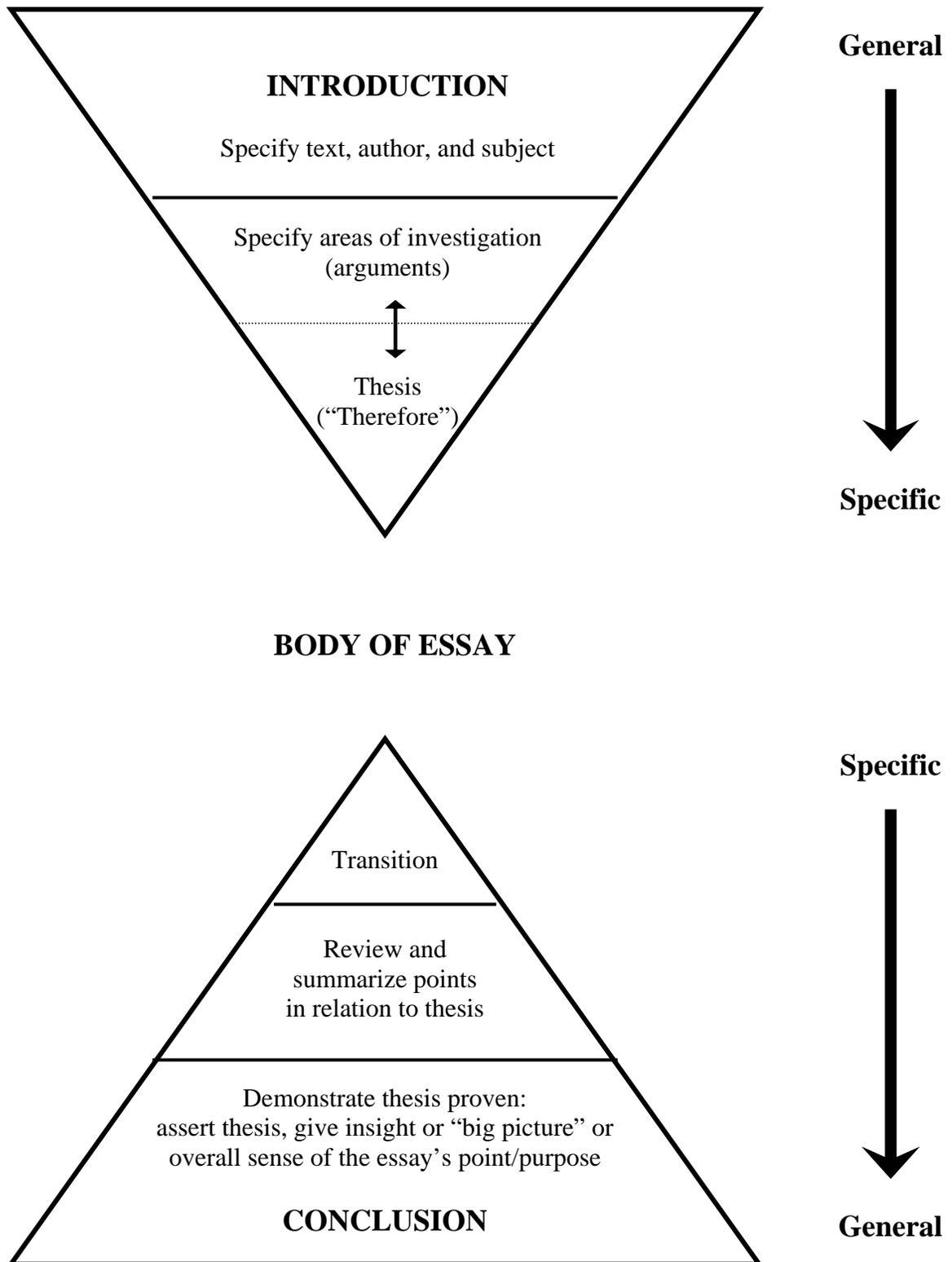
- deal with the significant elements of the question
- illustrate **insight** and an understanding of the text
- use **relevant information** to **lead** to a **specific thesis**
- fully and precisely state the thesis
- state or imply a plan of development (give a directional statement)
- begin and conclude **relevantly** – it should not begin with meaningless phrases, and it should end with a sense of the “big picture” of the argument, not with a single point
- **avoid** meaningless phrases, platitudes, and clichés (“Since the beginning of time,” “As everyone knows,” “Shakespeare is the greatest writer ever,” “Laurence wrote a wonderful book,” “Throughout history,” etc.)
- **avoid** hesitating or apologizing (“Perhaps,” “I’m no expert, but,” “In my humble opinion,” “I believe,” etc.)
- use language and sentence structure correctly and effectively
- show a mature and formal style

Introduction Strategies

- Think of the introduction as a coffee filter or an inverted triangle: begin with the broadest information, locating your reader in the text and subject under discussion, and then bring your reader through the material that will lead to a final distillation of your argument: the thesis.
- Alternately, think of your introduction as a map that provides your reader with a **context for** and a **guide into** your essay. Just as a map begins with a larger area and then focuses into a smaller area, use your introduction to give your reader a “location” (text and subject), and then lead your reader with you down your argument path to your thesis.
- Many students list the points in their directional statement, and then move into the first body paragraph without returning the reader to the “big picture” of the argument. **The final sentence of your introduction should conclude with a sense of your overall argument. In some cases, your directional statement may be short enough to be simply a continuation of the thesis, so your big picture will be obvious. In others, you may find it easier to let your directional statement lead into your thesis, and let your thesis be the overall concluding sentence and final statement of your introduction.**
- If you are stuck for “relevant” ways to begin your introduction, try one of the following strategies:
 - Ask yourself a question that your thesis will answer
 - Begin with an oppositional statement (“Although . . .”) – but be careful not to use an unsubstantiated generalization
 - Begin with a relevant fact, quotation, or observation
 - Don’t forget to specify the author and title of the text under discussion

Introduction and Conclusion Diagram

The diagram below is an example of how you might organize your introductory and concluding paragraphs.



Exemplars of Introductory (Thesis) Paragraphs

The following exemplars each illustrate an introductory (or thesis) paragraph in response to one prompt. These exemplars range from very strong to weak in substance. Each exemplar was written using *Hamlet* as its subject matter and is followed by brief comments made by evaluators indicating the strengths and weaknesses of the introductory paragraph.

Prompt: Both internal and external forces contribute to the development of a character. Assess the contribution of each of these forces to the development of ONE character from a work you have studied in this course.

VERY STRONG Introduction

In literature, both external and internal forces can contribute to a character's development. External forces are those influences which are beyond a character's control, while internal forces are those which come from within a character. In William Shakespeare's Hamlet, the hero does experience a development of character. At the beginning of the play, Hamlet is melancholic and emotional and seems desperate to control his destiny. As the play progresses, Hamlet becomes increasingly philosophical and rational, and by the end of the play, Hamlet seems to have completely accepted and surrendered to fate. This change in character relies on both external and internal forces, but while the external forces simply prompt Hamlet, it is his internal forces which actually cause him to change.

Strengths:

- defines external and internal forces
- states character development and how character develops (showing writer's insight) to his end -- desperate for control to eventual acceptance and surrender to fate
- final sentence demonstrates insight: the external forces are the initiator, but internal forces complete the change in Hamlet
- deals with all elements of question
- shows thorough understanding of text
- evidence of essay plan according to character's development throughout the play

Weakness:

- external and internal forces could be identified or alluded to (although these may be developed in the body of the essay)

STRONG Introduction

Critics of Hamlet argue that he does not act because he is weak or indecisive. It is a mixture of internal forces caused by external forces, however, which cause his delay in achieving revenge. This balance between internal and external shifts in the three sections -- motive, wait, and revenge--of Hamlet; it is internal and external forces, not a character flaw, which shape Hamlet's character and identity in his protracted but just revenge.

Strengths:

- forceful lead sentence indicates knowledge of the play from an academic context (critics)
- second sentence is not a simplistic position; the writer will look at both sides (of forces)
- shows understanding of the play: three sections with shift of balance
- reference to character flaw shows understanding of tragedy and a clarification of his or her position regarding the forces

Weaknesses:

- forces should be identified
- writer could make reference to the nature of Hamlet's character and identity (although these may be developed in the body of the essay)

AVERAGE Introduction

The character, Hamlet, is perhaps Shakespeare's most loved character, from his most known play. The development of his character is a process in which many people can find something to relate to. Both internal and external forces can contribute to the development of a character. In Hamlet's case the external forces are his father's murder, his mother's marriage and Ophelia's betrayal. The internal forces are his quest for self-knowledge, his need for revenge, and the importance he places on morality. Combined, these forces create the procrastination and excessive analyzing which eventually lead to Hamlet's downfall.

This paragraph is a good example of a solid delineation of the topic and directional statement being overshadowed by weak lead sentences.

Strengths:

- good delineation of external and internal forces
- identifies qualities of character that are developed
- deals with significant elements of the question
- shows understanding of text
- plan is evident

Weaknesses:

- lead sentence is platitudinous and possibly inaccurate or open to interpretation
- second sentence is not relevant – indicates lack of coherence

BELOW AVERAGE Introduction

In life both internal and external forces contribute to the way that peoples characters develop, but in the end their course of action is their own. In Hamlet this is not the case he is mainly affected by external forces. The external forces are society, and that Hamlet could not act he would only react. The internal forces for Hamlet are that he hated Claudius he was in love with his mother, and he had to beat people at their own game.

Strengths:

- attempts to identify forces
- attempts to clarify that Hamlet is driven by external forces more than internal forces; however, the thesis gets confused

Weaknesses:

- forces are not well delineated: "forces are society" and "he had to beat people at their own game"
- confusion of internal and external forces
- no mention of character development and therefore the writer has not dealt with this element of the question
- no directional statement
- no clear understanding of the play is apparent
- no insight into the nature of the question is evident
- several grammatical errors interfere with communication

WEAK Introduction

There are always forces of some sort acting on a person. These forces may come from within or from around a person, but both shape the personality of that person and make them better or worse. In Shakespeare's play Hamlet, Hamlet is shaped by both external and internal forces. These forces make him a very interesting character to observe as they develop his personality throughout the play.

Strength:

- the essay is on-topic, but in a non-specific way

Weaknesses:

- no insight evident
- no understanding of text is shown
- an attempt at a thesis statement is merely a restatement of the prompt -- it is stated as a topic
- no assessing being done as directed by the question
- does not identify the kinds of forces nor their relative impact on Hamlet nor the change(s) they bring about
- no directional statement nor implicit plan
- use of vague terms: "interesting character"
- pronoun reference ("them") in the second sentence is incorrect and confusing

C. Concluding Paragraphs

A good conclusion:

- provides closure
- reminds the reader of what he/she has learned (provides a snapshot of the essay)
- summarizes the arguments in relation to the thesis
- moves from the specifics of the argument to a more general statement (reverse “coffee filter”)
- provides insight
- stimulates the reader to think more about the argument
- avoids repeating the introduction
- avoids introducing new facts
- avoids meaningless philosophizing
- avoids obvious, awkward phrases such as “I have proven” or “This essay shows that”

STRONG Conclusion (from Exemplar Essay Eight)

In conclusion, Lawrence effectively uses a cleverly constructed structure in The Diviners in order to emphasize her theme of the necessity of looking at the past in order to find understanding of oneself. The reader may find evidence of this role of the structure by examining how it helps to convey the parallels between Pique and Morag, the effect of the past on Morag's life, and the need for understanding of the past in order to find insight into one's life. In The Diviners, the past and present are not fixed but flow around one another as Morag, like everyone else, reinvents her past and searches for understanding in her roots.

Strengths:

- moves from the specifics of the argument to a more general statement without sounding trite or overly general
- ends with a statement that provides insight – gives an overall point or “big picture” to *why* we have been examining these points and what we have learned from them
- does not merely repeat the introduction
- provides a clear summary, in order, of the points of the argument, and shows what we have learned from them (connects them clearly to the thesis)

Weaknesses

- theme is awkwardly stated, and the structure of the first sentence is awkward
- mechanical “in conclusion” transition
- “like everyone else” lapses into a potentially trite, irrelevant generalization

AVERAGE Conclusion (from Exemplar Essay Eleven)

In conclusion, Hamlet experiences a complete development in character from being melancholic, emotional and inactive, to philosophical and rational, to accepting of fate and active. This development of Hamlet's character was at times influenced or provoked by external forces, but was essentially a change from within.

Strengths:

- summarizes the argument and states the thesis clearly

Weaknesses:

- seems “rushed” – provides a short, perfunctory summary of the main idea of the argument, but does not show any movement or development from the introduction, or any indication of the points that led to drawing this conclusion
- mechanical “in conclusion” transition

WEAK Conclusion (from Exemplar Essay One)

For every tragedy, there are always two or three main forces which cause everything to fall into place as they do. Whether they effect only the central character and his actions or directly effect or cause the tragic finale, these forces are always present. In the play Macbeth, the witches, Lady Macbeth and Macbeth's excessive pride, all play an important role in both Macbeth's ongoing struggle and the occuring events in this play.

Strength:

- reiterates the three main argument points in order

Weaknesses:

- begins with a vague, unsubstantiated overgeneralization (“every,” “always”)
- does not address the prompt to develop a specific and insightful thesis – uses vague notions of “always present,” “ongoing struggle,” and “occurring events,” but does not relate these vague terms either to anything specific from the play or to the prompt’s position that a “central character is victimized by his/her own flaws as well as by external forces”
- spelling and punctuation errors interfere with comprehension

❖ Exercise for introductions and conclusions:

By yourself or with a group, choose a range of exemplar essays. For each essay, look at the introduction and the conclusion. Using these guidelines above, assess the strengths and weaknesses of each of the introductions and conclusions you have chosen.

D. Body Paragraphs and Transitions

Developing Body Paragraphs

Consult the Organizational Guides on pages 60-62 for help with body paragraphs. In general, a body paragraph in an academic essay should consist of four parts:

1. **A transition from the previous paragraph** (usually included in the topic sentence, often as an introductory phrase).
2. **A topic sentence that not only introduces the point under discussion, but *situates* it in the “big picture” of the argument.** In other words, the topic sentence should connect clearly to the thesis.
 - Do not use plot details as topic sentences – your points will become plot summary rather than an argument, and your reader will have no idea what your **point** is in giving that plot detail
 - For example, you would not begin, “Jay Gatsby is the first character I will discuss” or “Jay Gatsby is a millionaire,” but “Jay Gatsby, as a millionaire whose lavish parties attract hundreds of strangers who care nothing about him, introduces Nick to the idea that money, although it may lead to popularity, does not necessarily lead to real friendship.”
3. **An illustration of your point. Make your reader “SEE” your point.** Support each assertion clearly by making sure that anything you say has three parts:
 - i. **statement**
 - ii. **example:** concrete support from the text. Give specific, verifiable details, not speculations or generalizations – i.e., what characters do and say, not what they might be thinking
 - iii. **explanation:** *explain* how that example proves your point, or what it has to do with your thesis. Don’t leave the reader to figure out why you are giving this information.
 - Think of it as a “whodunit” mystery or a *CSI* episode: it’s not enough to say that you know there is foul play in a death because there is a recently-smoked cigarette in the ashtray -- what’s your logic? (In other words, so what?) You have to explain that because the victim didn’t smoke, the cigarette must belong to a guest, and since the victim died four hours ago and the cigarette is still warm, someone must have stood and watched the victim die.
 - Every time you give an example, think, “What does this example *show*?” You can even use that phrase in your essay: “The fact that Daisy cries over Gatsby’s beautiful, expensive shirts shows that she does not regret losing him until she realizes that she could have been even more wealthy if she had married him instead of Tom. Therefore, her love is not genuine; she is merely temporarily attracted to Gatsby’s wealth.” Look how complete that argument is, compared to “Daisy is attracted to Gatsby’s wealth. For example, she cries over his beautiful shirts.”

4. **A concluding sentence that sums up your point in relation to your thesis.** Make sure that you make your specific point clear – don't expect your reader to see the connection unless you articulate it for him or her.
- For example, Exemplar Essay Three does have a clear thesis and good material to back up the thesis, but the overall argument becomes vague at the end of each paragraph (especially the first body paragraph). The author needs to clearly state how that material discussed in the paragraph proves the thesis. By contrast, in Exemplar Essay Seven each body paragraph ends with a sentence that clearly sums up the purpose of the paragraph in relation to the thesis.
 - Don't simply repeat your topic sentence – it will sound as if the material you discussed in the rest of the paragraph is superfluous. If the idea has not developed from the beginning to the end of the paragraph, why read the middle?

Using Transitions Well

Transitions are necessary to maintain your logic clearly both **horizontally** (from sentence to sentence within your paragraphs) and **vertically** (from point to point within your argument.)

1. Horizontal Organization

Notice the difference between the two following excerpts:

Unclear:

Gatsby takes the blame for Daisy's carelessness. Daisy has run over and killed a woman. Gatsby lets everyone think it was he who was driving. He is further destroying himself by attempting to achieve his impossible goal of winning Daisy. He is killed because he took the blame.

In the above excerpt, the overall point is unclear from sentence to sentence. The sentences show little variety – the paragraph is just a series of short, simple sentences – and there are few transitions to indicate what each sentence has to do with other.

Clear:

Gatsby's reaction to Daisy's carelessness shows the extent to which he is willing to sacrifice himself for her. **When** Daisy runs over and kills Myrtle, Gatsby lets everyone think that it was he who was driving. **Because** Gatsby takes the blame, Wilson assumes that he was Myrtle's lover, **and as a result** of his blind protection of Daisy, Gatsby dies.

In the above correction, the overall point is much clearer. Sentence structure (subordinate clauses “when . . .” and “because . . .”) and transitions (in bold) are used to show the connection between the ideas.

2. Vertical Organization

Use transitions at the beginning of each paragraph to signal which way your ideas are going. Will the new point be:

- an addition to the previous thought (*also, as well, furthermore, moreover*)?
- an opposite point (*however, in contrast*)?
- a chronological move in the plot of the story (*next, meanwhile*)?
- a conclusion (*therefore*)?

In Exemplar Essay Two, you will notice that the author does not use transitions between paragraphs; the logic comes to a screeching halt at the end of each paragraph, and the reader is forced to start the next paragraph without knowing what its logical relation to the previous paragraph will be.

Avoid misleading or mechanical transitions:

In Exemplar Essay Eight, the author does use transitions, but those transitions are at best mechanical and at worst misleading. **“Firstly, secondly, finally” indicates a *chronology***: the first, second, and final things to happen. When those transitions are used not to indicate chronology, but to indicate first, second, and third points, the reader may be confused – your transitions are indicating chronology, but you may be using plot elements in a logical grouping rather than a chronological sequence (e.g. all the instances of blood imagery followed by all the instances of animal imagery, rather than in the order that each instance appears in the play). Even if your reader is not confused, he or she is likely to be bored; instead of drawing the reader into the argument, mechanical transitions highlight that you are writing a school essay with three points that you will now enumerate, not for their interest or for their connection with each other, but because that’s what you came up with and that’s where you dumped them in the essay. Mechanical transitions make your essay seem like an equation of $a+b+c=x$, rather than an interesting discussion of a text.

Exemplar Essay Three, by contrast (did you notice that transition?), uses logical transitions to lead the reader from one point to the next: “Early on in the play” (showing the initial stage of the development of the motif); “The sight image **also** appears (moving the previous discussion to another context and showing that the motif continues); and “Unlike Lear and his children” (showing the movement from the previous two points and establishing difference in the third point).

4.7 Common Areas of Weakness in Essay Writing

One of the most serious weaknesses in essay writing on the board-wide exam or in essays that use an assigned prompt is that the student mishandles the prompt. Refer to page 89 in the Marking Guide for the Essay Section of the Sample 4U Exam for details.

Knowledge and Understanding

- misunderstanding of events in the text
- inaccurate references or quotations from the text
- failure to distinguish between topic and theme, e.g., theme is stated as a word or phrase such as “the American Dream” instead of in a statement such as “the pursuit of the American Dream is often socially destructive” (**also a weakness in Thinking**)
- misunderstanding of literary terms such as motif, imagery, symbolism, etc.
- presenting mere plot summary (**a weakness in all four categories**)

Thinking

- thesis does not deal with one or more parts of the prompt
- support is too general or vague; statements are general assertions without clarification; lacks specific examples
- support is not convincing; evidence is poorly chosen
- support is not tied to the thesis to explain the argument, and the reader must therefore infer the argument
- analysis does not show insight into the work
- arguments and ideas are not cohesive

Communication

- lack of focus on the thesis
- lack of or weak transitional devices
- arguments not presented in a logical or effective order
- immature, inappropriate, or informal diction
- lack of variety in sentence structure
- numerous major grammatical errors that interfere seriously with expression of ideas

Application

- prompt is misinterpreted or misunderstood
- prompt is not appropriate to the text chosen
- prompt is not addressed in a balanced manner
- introduction lacks a lead sentence
- thesis is unclear or absent
- lack of stated or implied directional statement in introduction
- body paragraphs lack topic sentences and concluding sentences
- conclusion is simplistic, repetitive, and lacks closing statement

4.8 Targeting Improvement by Category

If you have carefully studied the rubric and placemat, and if you have gone over the section on introductions, conclusions, and body paragraphs, you now understand what the expectations are for the literary essay. After you have examined the common weaknesses in essay writing by category, reading the following and doing some or all of the exercises suggested should help you examine more closely specific expectations and guide you in improving your writing in each of the four categories evaluated on the essay rubric.

Improving Knowledge and Understanding

■ **Demonstrating knowledge of literary text with an understanding of ideas, themes, and concepts includes:**

- clear comprehension of the literary elements of the novel or play (e.g., plot, setting, characters, mood, conflict, etc.)
- clear comprehension of theme, imagery, characterization, or other textual concepts and devices (e.g. motif, symbolism, structure, etc.)
- a command of the text evidenced by specific references and/or quotations

Knowledge includes knowing and understanding the important aspects of the text, aspects that go far beyond the facts of the plot. These aspects include the significant imagery or symbols used by the author. Superior essays show comprehension of theme as well as character development.

Thorough knowledge is evident in the amount and quality of the textual evidence provided. (Note that the Thinking category is related to how well this textual evidence is integrated to support critical analysis.) In better essays, students select a limited number of specific examples from the text to support each major point; thus, the student shows command, or a working knowledge, of the text. In poor essays, a simple retelling of the plot makes it difficult for the reader to isolate specific supporting points.

Example: What follows is a body paragraph that presents thorough knowledge and understanding of the text, of motif, and of the theme.

Prompt: In a work that you have studied in this course, analyse how theme is developed through motif (a recurring pattern in the use of images, symbols, events, or ideas).

Text: *King Lear*

Early on in the play, Lear's lack of insight is seen when he fails to understand that Cordelia's refusal to profess her love is an act of honesty not hatred. In this situation Lear chooses blindness in spite of Kent's defense of Cordelia. In response to Kent's plea Lear cries, "Out of my sight!" The argument which ensues between Kent and Lear is rich in symbolism and imagery. Kent asks to remain so he can provide Lear with the vision (or insight) he so desperately needs. Lear swears by Apollo -- the god of light -- that Kent is banished. In effect Lear's lack of insight has caused him to banish the very people who can help him see clearly. It is ironic that he swears by

the god of light when he enters the darkest time of his life. True to his theme, Shakespeare lets Lear suffer immeasurably. His daughters mistreat him and he even begins to lose his sanity. Strangely, while suffering in his madness, the vision image resurfaces to show Lear's newfound wisdom. He tells Gloucester "one can see how this world goes with no eyes." Lear has come to understand the wrong he did Cordelia, but his insight comes too late to spare him the grief of Cordelia's and his own death. The image appears again as Lear discovers the tragic consequences of his blindness and asks for a looking glass to place in front of Cordelia's face. He who once failed to see her honesty now can only see her still body.

In this paragraph, the student shows clear knowledge of specific details of the play (including accurate quotations), as well as understanding how the motif of physical sight, eyes, and light emphasizes the theme that a lack of insight or insight gained too late leads to suffering.

❖ Exercise for Improving Knowledge and Understanding

Assess the body paragraphs of one or more of the exemplar essays in this handbook. Look for the use of specific details, even quotations, which reveal knowledge of the text. Assess the essay for understanding of concepts from the text on such issues as themes, imagery, motifs, symbols, or character development.

Improving Thinking

■ Formulating and refining a thesis that addresses the prompt includes:

- a thesis which is valid for the text and the prompt
- a thesis based on insights and convictions
- a thesis which controls the essay
- a directional statement which presents the best areas of proof from the text

■ Integrating specific and convincing evidence from the text to support critical analysis includes:

- presenting accurate examples
- selecting persuasive and relevant quotations or specific evidence
- selecting the most appropriate evidence from the text

■ Explaining, analyzing, and synthesizing ideas, themes, and concepts includes:

- a convincing explanation of how evidence supports the thesis
- insightful analysis, interpretation, or judgment
- arguments and ideas that are cohesive

While the Knowledge and Understanding category looks at what you know, Thinking looks at how you use what you know. Students may know what happened in the text, but they must also respond to the prompt by creating an insightful thesis and by using insightful analysis with clear explanation of persuasive and relevant evidence from the text. In a poor essay the student presents a thesis and directional statement and then often lapses into plot summary throughout the body of the essay. In a better essay, the student ensures that the thesis controls the essay, as he or she structures the argument using not just any example, but the most appropriate evidence in a convincing explanation of how that evidence supports the thesis.

Suggestions for improving Thinking skills:

1. Formulation of the thesis and its development:

- draft a thesis that takes into account all the important elements of the prompt
- draft a thesis that is valid for the text (is there enough evidence in the text to support your thesis?)
- draft a thesis based on your own insights and convictions (have you simply restated the prompt or have you added something new?)
- state the thesis as a clear, complete sentence; avoid clichés such as “what goes around comes around”
- draft a directional statement that indicates the topics to be addressed, topics that will best support your thesis
- draft a conclusion that shows a final, thoughtful judgment

2. Integration of convincing evidence:

- select accurate examples
- select the most appropriate evidence that best supports the thesis
- use quotations when possible, especially as examples of imagery or to support motivation of a character

3. Explanation, analysis, and synthesis of ideas, themes, and concepts:

- explain how the examples selected relate to and support the thesis
- connect evidence to the specific topics of support or to the thesis
- present your argument so that ideas hold together and lead to an insight or judgment

Example: The following example is a body paragraph that presents clear analysis of accurate, specific, appropriate evidence from the text. The thesis controls the paragraph ensuring that the reader can focus on the student's argument. The student uses insight and makes a judgment about the character's personality.

Prompt: Referring to a work studied in this course, show how the author's use of imagery and/or symbolism reveals significant aspects of a central character's personality.

Text: *The Great Gatsby*

Gatsby's schedule on the fly-leaf of an old Hopalong Cassidy novel is a symbol of his admirable drive and determination. Originally, the protagonist is born as a poor farm boy of North Dakota. However, Gatsby envisions a better future for himself. During his childhood, James writes a schedule containing a list of general resolves, such as "study needed inventions", practice poise, and save money. This shows that Gatsby is ambitious and strives to improve himself. Not merely desiring to improve his situation, James Gatz even wants a whole new personality, and invents the persona of Jay Gatsby "from his own Platonic conception of himself." It is this drive and determination that allows Gatsby to eventually become a self-made millionaire of West Egg. Therefore, Gatsby's schedule clearly shows that he is an ambitious man who constantly strives for self-improvement.

❖ Exercise for Improving Thinking

Assess the opening paragraph of one or more of the exemplar essays in this handbook looking for valid and insightful formulation of thesis and directional statements. Assess the essay's body paragraphs for analysis and judgments that are supported by appropriately selected details, even quotations, from the text. Assess the essay for explanation of concepts from the text, as well as from the prompt, on such issues as themes, imagery, motifs, symbols, and character development.

Improving Communication

■ Organizing information and ideas with clarity and focus includes:

Vertical Dimension:

- focus on thesis is maintained from introduction through conclusion
- clear topic and concluding sentences focus arguments
- effective transitions indicate movement in thought from one paragraph to another
- ideas are presented in a logical sequence

Horizontal Dimension:

- ideas flow clearly and logically within a paragraph
- transitions, pronouns, and other devices are used effectively to signal relationships among ideas

Clarity and focus can be achieved through structure and patterns such as chronological order, cause and effect, comparison, analogy, induction, deduction, and climactic order.

■ Using language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) includes:

- diction which is mature and appropriate to establish and maintain the tone for a formal, scholarly, argumentative essay
- voice which suits the purpose and audience
- a variety of sentence structures to communicate complex ideas effectively and emphatically (e.g., subordination, transitions, parallelism, word order)
- literary and rhetorical devices used appropriately and effectively
- use of punctuation to achieve clarity, emphasis and rhythm

■ Using correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation is critical for clear and effective communication. The following errors can interfere with the expression of ideas and/or weaken the impact of the essay:

Major Errors: run-on sentences, sentence fragments, faulty subject-verb agreement, verb tense shift, faulty parallelism, misplaced modifiers, dangling verbals, inaccurate pronoun references, incorrect use of common words

Minor Errors: errors in spelling, misuse of homonyms, missing or misplaced apostrophes

Note: See pages 85-86 for more information on major errors.

Effective Communication

The following example illustrates effective communication. This sample, taken from an examination answer, uses a variety of sentence structures that read smoothly, diction that is correct and appropriately mature, and transitional devices that help the reader to focus clearly on the subject. The author of this excerpt also shows an awareness of literary and rhetorical devices.

In the world of Hamlet, life and its sanctity are held in high regard. Life's essence is likened many times to music, an art form often associated with beauty. Hamlet, the prince of Denmark wishes to enact vengeance on Claudius, his uncle, who murdered and usurped the throne and wife of the prince's father. In Act two, after the play, two former friends of Hamlet, now agents of Claudius, named Rosencrantz and Guildenstern, clumsily attempt to prod Hamlet's thoughts and feelings. He chastises them for attempting to play him and his soul like an instrument they do not know how to play, comparing his essence to an instrument. A few scenes later, Hamlet speaks to his mother, Gertrude, about the immorality of her re-marriage to Claudius. In order to assure her of his sanity, as he has assumed an antic disposition of late, Hamlet remarks "my heart as yours doth temperately keep time." Keeping time is a phrase used in music technique, which Hamlet uses to refer to his pulse, his lifestream. Hamlet refers to emotions and pulse, two fundamental and universal traits of human life, in musical terms. With this imagery Shakespeare expresses that life, like music, is beautiful.

Poor Communication

Communication is poor when the writing is marred by careless sentence structure, poor word choice, and colloquialism. Likewise, diction that is immature or incorrect can be confusing or distracting, resulting in a weakening of the argument. Finally, if there are several errors in grammar, usage, spelling, and punctuation, the message may be completely obscured.

Note the following examples of poor communication.

- He ran head on into his real goal—Daisy.
- Gatsby must revolve in her circle of high society
- The saneness that spews out of Lear's mouth may touch a soft spot on the reader and thus we are enlightened
- King Lear has decided he wants to retire. His outlook on life is to live it up with his friends.

The following are examples in which communication is so poor that the reader has difficulty in grasping the meaning.

- This also keeping constant with is other of being self-sufficient and independent to survive.
- And so, in conclusion, it is in this insidious way in which the environment in which a man is placed affects him.
- This environment affects his character by making bad decisions which in turn affects his relationship with the people affected by the decision.

❖ Exercise for Improving Communication

Read drafts of your own essays out loud within a group. Identify parts of your essay that are stylistically weak. Make suggestions to improve sentence structure, diction, and language structures. Can you go further? Can you add literary devices, elevated diction, and more varied sentence structures in order to create an essay that has flair?

Sentence Errors

What follow are ten serious errors to recognize and avoid. Examples of incorrect and correct usage are provided.

1. Run-on Sentence (Fused Sentence): Joining together two or more sentences without any punctuation.

Incorrect: *Gatsby stands alone this gives the reader the impression that Gatsby doesn't belong and that he feels uncomfortable with people.*

Correct: *Gatsby stands alone. This separation gives the reader the impression that Gatsby doesn't belong and that he feels uncomfortable with people.*

2. Run-on sentence (Comma Splice): Joining together of two or more sentences with a comma.

Incorrect: *Now it is Cordelia's turn. She professes to love him as a daughter should, were she to marry, she would love him as much as she loved her husband.*

Correct: *Now it is Cordelia's turn. She professes to love him as a daughter should. Were she to marry, she would love him as much as she loved her husband.*

3. Sentence Fragment: Failure to complete the sentence.

Incorrect: *His most crucial mistake being his lack of understanding of his daughter's declarations of love.*

Correct: *His most crucial mistake is his lack of understanding of his daughter's declarations of love.*

4. Faulty Subject-Verb Agreement: Subject and verb do not agree in number

Incorrect: *The harsh treatment he receives from both daughters tell him that he has not judged them accurately.*

Correct: *The harsh treatment he receives from both daughters tells him that he has not judged them accurately.*

5. Inaccurate Pronoun Reference: Pronoun not suitable for the noun to which it refers.

Incorrect: *The trading company believes they are spreading civilization to the savage natives.*

Correct: *The trading company believes it is spreading civilization to the savage natives.*

6. Shift in Verb Tense:

Incorrect: Hagar **comes** to realize that it is her pride which **has** isolated her. In the hospital, she finally **told** her son Marvin that she **loved** him.

Correct: Hagar **comes** to realize that it is her pride which **has** isolated her. In the hospital, she finally **tells** her son Marvin that she **loves** him.

*Note: It is best to use **present tense** to describe action in a literary work. (This tense is sometimes referred to as the “literary present.”)

7. Faulty Parallelism: Failure to use parallel structure correctly

Incorrect: Sir Thomas More holds many strong beliefs and values such as **his belief** in God, **his refusal** to lie, and **he refuses** to bend his ideals for the convenience of others.

Correct: Sir Thomas More holds many strong beliefs and values such as **his belief** in God, **his refusal** to lie, and **his refusal** to bend his ideals for the convenience of others.

8. Dangling Verbals: Participles, gerunds, and infinitives without a noun to modify.

Incorrect: After **seeing** the skulls Kurtz has placed on the fence, **it** is apparent to Marlow that Kurtz’s barbaric nature has emerged.

Correct: After *seeing* the skulls Kurtz has placed on the fence, Marlow realizes that Kurtz’s barbaric nature has emerged.

9. Misplaced Modifiers: Adjectival or adverbial words or phrases misleadingly placed.

Incorrect: More believes that he must do what his conscience dictates **strongly**.

Correct: More **strongly** believes that he must do what his conscience dictates.

10. The “is when” Error: A subordinate adverb clause used as a noun clause.

Incorrect: A second example of Hamlet’s lack of resolve **is when** he decides not to kill Claudius while he is at prayer.

Correct: A second example of Hamlet’s lack of resolve **is that** he decides not to kill Claudius while he is at prayer.

Improving Application

The first two elements in this category have to do with the prompt: How do you transfer your knowledge of the literary text to this new context (i.e., the examination and its selection of essay prompts)? The third element has to do with the literary essay form: How do you apply your existing knowledge of the form of the literary essay to this new context (i.e., the essay prompt that you have chosen)?

Transferring and applying knowledge of literary essay form and text to the prompt includes:

■ **Drawing on knowledge of the text to select an appropriate prompt (i.e., choosing a suitable prompt for the text and vice-versa)**

This is where you must make the right choice by selecting a prompt that best suits the literary text about which you wish to write your essay. While the essay prompts on the ENG 4U exam are designed to be used for many different texts, this does not mean that every prompt can be readily applied to every text; nor does it mean that every argument is necessarily valid.

Sample Prompt: Analyse the extent to which a central character's experience with love contributes to the development of character AND theme in a work studied in this course.

You might easily respond to this prompt by writing about *The Great Gatsby*, *King Lear*, or *Wuthering Heights*, for example. You might run into some difficulty, however, if you were to write about *Hamlet* or *Heart of Darkness*, as love is not a great focus of either of these texts.

Drafting an outline will help you determine if your chosen text works for the prompt and vice-versa. Is there enough textual evidence to build a substantial and convincing argument? If not, you should consider another prompt and/or another text on which to write.

■ **Addressing all elements of the prompt in a balanced manner**

For the sample prompt above, you must discuss

- (1) the central character's experience with love;
- (2) how that experience contributes to character development; and
- (3) how that experience contributes to theme.

You cannot spend the bulk of the essay talking about character development, and then only a sentence or two discussing theme; this would be an unbalanced approach to the prompt. Refer to page 66 for further guidelines on addressing all parts of the prompt.

■ **Applying knowledge of the literary essay form, which includes:**

An Introduction with:

- lead sentence(s)
- thesis statement
- directional statement
- reference to author and title of work

Body paragraphs, each presenting:

- clear topic and concluding sentences
- an argument with supporting evidence linked to thesis
- quotations which are accurate and properly formatted (when used)

A Conclusion that:

- is emphatic without being redundant or purely repetitive
- reinforces main points/arguments
- reinforces thesis
- provides closing statement(s)

❖ **Exercise for Improving Application**

Refer back to the prompts from past examinations on pages 55-58. On your own or with a partner:

1. Read through the various prompts and decide which of your texts applies most readily to each prompt.
2. Pick a set of prompts from one of the examinations. Draft an essay outline for each of the four prompts, using a text that you have deemed suitable. Do you have enough textual evidence to develop your arguments into an essay? Have you addressed each element of the prompt in a balanced manner?

4.9 Marking Guide: Sample 4U Exam Essay Section

Clarifications on Using the Rubric and Marking Guide

Frequently, **expectations have not been written out in full each time they are referred to in this Marking Guide**. For example, the expectation under the **Knowledge and Understanding** category that reads “demonstrates knowledge of the literary text with an understanding of ideas, themes, and concepts” is referred to as “understands ideas from the text (**K1**);” and the three expectations of **Thinking** are referred to, in order, as **T1, T2, T3**, with a word or two to indicate the main issue, for example, “integrates specific and compelling evidence (**T2**).” For further explication of each expectation, markers should refer to both the rubric and the “placemat.”

Common problems students may have in answering essay questions or teachers may have in marking, and recommended ways teachers should handle these problems when marking:

1. The student fails to deal with one of the elements of the question.

Such an answer fails to deal with the question in a valid way and cannot be awarded higher than **Insufficient** for the following **three expectations**:

- **T1** “refines a thesis that addresses the prompt,” because the prompt is not fully or meaningfully addressed;
- **C1** “organizes ideas with clarity and focus,” because the student is off topic (or only partially on topic);
- **A1** “applies knowledge of form and text to the prompt,” because the student may have misunderstood or misinterpreted the prompt and/or has not used the text appropriately to address all elements of the prompt in a balanced manner.

2. The student responds to the prompt by simply using a plot summary.

A plot summary cannot be awarded higher than **Insufficient** for the following **five expectations**:

- **K1** “understands ideas from the text,” because the student does not demonstrate an understanding of the other literary elements, concepts and devices;
- **T2** “integrates specific and compelling evidence,” because the argument should be supported by relevant, appropriate, and persuasive textual evidence;
- **T3** “analyses ideas,” because the evidence is not sufficiently analysed, interpreted, or explained so as to support the thesis;
- **C1** “organizes ideas with clarity and focus,” because the student has not organized ideas into a focused argument;
- **A1** “applies knowledge of form and text to the prompt,” because the text has not been used sufficiently or appropriately to address the prompt, and thus the essay is ineffective.

3. The student states the theme not using a complete statement, but using merely one word or a phrase (e.g., “The theme is revenge”).

If the theme is not clarified in the essay as an abstract concept or insight that the work explores, then the answer cannot be awarded higher than **Insufficient** for the following **four expectations**:

- **K1** “understands ideas from the text,” because the student does not demonstrate a clear understanding of the theme(s) of the text;
- **T1** “refines thesis that addresses the prompt,” because the prompt is not fully or meaningfully addressed if the theme is not made clear;
- **T3** “analyses ideas,” because the theme is not sufficiently analysed, interpreted, or explained;
- **A1** applies knowledge of form and text to the prompt,” because the text has not been used sufficiently or appropriately to address the “theme” element of the prompt.

Please note:

The **difference between K1 and T2** is that **K1** assesses thorough knowledge and understanding of the text, whereas **T2** assesses the accuracy, relevance, and appropriateness of the evidence selected from the text in a persuasive argument.

Likewise, the **difference between K1 and A1** is that **K1** assesses thorough knowledge and understanding of ideas, themes, and concepts in the text, whereas **A1** assesses the success with which that textual knowledge and understanding is applied to the prompt.

Recommendations by prompt

Prompt # 1

Motif—a recurring pattern in the use of images, symbols, events, or ideas— reveals theme. Show that this statement is true with reference to a work studied in this course.

Elements of the prompt and expectations for answers:

The student's answer should:

- identify theme;
- identify and illustrate a motif;
- show that motif develops theme.

Problems students may have in answering this question or teachers may have in marking answers to it:	Recommended ways teachers should handle these problems when marking:
1. The student fails to deal with one of the elements of the question.	1. Such an answer fails to deal with the question in a valid way and cannot be awarded higher than insufficient for these three expectations: refines a thesis that addresses the prompt (T1), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1).

2. The student deals with more than one theme or motif.	2. Full credit may be given if the student deals with at least one theme and motif thoroughly.
3. The student deals with more than one work.	3. While the intent of the question is that the student deal with one work in some depth, full credit may be given if the student addresses the prompt thoroughly using references to more than one work.
4. What qualifies as motif?	4. Motif is a recurring pattern in the use of images, symbols, events, or ideas. For example, blindness in <i>King Lear</i> , sickness and disease in <i>Hamlet</i> , light and dark in <i>Heart of Darkness</i> , colours in <i>The Great Gatsby</i> .
5. The student states the theme, not using a complete statement of opinion, but using merely one word or a phrase, e.g., “The theme is revenge.”	5. If the theme is not clarified in the essay as an abstract concept or insight that the work explores, then the answer cannot receive higher than insufficient for these four expectations: understands ideas from the text (K1), refines a thesis that addresses the prompt (T1), analyses ideas (T3), and applies knowledge of form and text to the prompt (A1).
6. The student responds to the prompt by simply using a plot summary.	6. A plot summary cannot be awarded higher than insufficient for these five expectations: understands ideas from the text (K1), integrates specific and compelling evidence (T2), analyses ideas (T3), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1). Higher-level thinking is required.
7. What is expected for “show that this statement is true”?	7. The student should present positive proof through the use of adequate supporting evidence and explanation of the relationships. In this case, one needs evidence and analysis of the relationship between theme development and motif.

Prompt # 2

Show that a central theme is developed through the conflict that arises from the differing values of two or more characters in a work studied in this course.

Elements of the Prompt and expectations for answers:

The student's answer should:

- identify a central theme;
- identify two or more characters;
- identify the differing values of these two or more characters;
- illustrate the conflict;
- explain the contribution to the development of theme made by that conflict.

Problems students may have in answering this question or teachers may have in marking answers to it:	Recommended ways teachers should handle these problems when marking:
1. The student fails to deal with one of the elements of the question.	1. Such an answer fails to deal with the question in a valid way and cannot be awarded higher than insufficient for these three expectations: refines a thesis that addresses the prompt (T1), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1).
2. The student deals with more than one theme.	2. Full credit may be given if the student deals with at least one theme thoroughly and insightfully.
3. The student deals with more than one work.	3. While the intent of the question is that the student deal with one work in some depth, full credit may be given if the student addresses the prompt thoroughly using references to more than one work.
4. The student states the theme, not using a complete statement of opinion, but using merely one word or a phrase, e.g., “The theme is revenge.”	4. If the theme is not clarified in the essay as an abstract concept or insight that the work explores, then the answer cannot receive higher than insufficient for these four expectations: understands ideas from the text (K1), refines a thesis that addresses the prompt (T1), analyses ideas (T3), and applies knowledge of form and text to the prompt (A1).
5. The student responds to the prompt by simply using a plot summary.	5. A plot summary cannot be awarded higher than insufficient for these five expectations: understands ideas from the text (K1), integrates specific and compelling evidence (T2), analyses ideas (T3), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1). Higher-level thinking is required.
6. Rather than dealing with a conflict between two or more characters, a student deals with internal conflicts within characters, arguing that the internal struggle(s) suggests a theme.	6. This is to misread the question. Such an answer fails to deal with the question in a valid way and cannot be awarded higher than insufficient for these three expectations: refines a thesis that addresses the prompt (T1), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1).

7. What may be considered as “values”?	7. In “differing values,” values may be positive or negative. Shallow values include valuing wealth, power, status, beauty, fine wine, etc. Positive values include valuing justice, equality, charity, security, freedom, health, education. Hamlet values justice and his eternal soul’s afterlife, but Claudius values wearing the crown and bedding the queen. Daisy and Tom value luxury and freedom, whereas Nick is more carried away by Gatsby’s romantic devotion to and protection of Daisy.
8. What is expected for “show that...contributes”?	8. To “show that” does not require a statement of the extent of the contribution. The quality of the essay lies in persuasively demonstrating, with evidence, that a theme is developed as readers of the work observe that the conflict arises due to “differing values.”

Prompt #3

Evaluate the extent to which a central character’s external conflict contributes to his/her inner conflict in a work studied in this course.

Elements of the prompt and expectations for answers:

The student's answer should:

- identify a central character;
- illustrate the external conflict by giving examples or explanations;
- identify and explain the inner conflict by giving references to words or actions that reveal inner conflict;
- evaluate the extent to which the external conflict contributes to the inner conflict.

Problems students may have in answering this question or teachers may have in marking answers to it:	Recommended ways teachers should handle these problems when marking:
1. The student fails to deal with one of the elements of the question.	1. Such an answer fails to deal with the question in a valid way and cannot be awarded higher than insufficient for these three expectations: refines a thesis that addresses the prompt (T1), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1).

<p>2. The student refers to more than one central character.</p>	<p>2. Full credit may be given if the student deals with more than one character, provided at least one character is treated thoroughly. Referring to two or more characters may enhance the response.</p>
<p>3. The student deals with more than one work.</p>	<p>3. While the intent of the question is that the student deal with one work in some depth, full credit may be given if the student addresses the prompt thoroughly using references to more than one work.</p>
<p>4. The student chooses a secondary character.</p>	<p>4. Because the prompt asks a student to deal with “a central” character rather than “the central” character, full marks may be awarded if the essay is done well. However, if a student chooses a minor character, he has not dealt with the prompt in a valid way. For example, Claudius or Laertes would be acceptable choices because, although they are not the protagonist, they are central to the play; Osric, on the other hand, would not be an acceptable choice.</p>
<p>5. The student uses a plot summary to demonstrate the conflict, but the student does not show how inner conflict and external conflict are related.</p>	<p>5. A plot summary cannot be awarded higher than insufficient for these five expectations: understands ideas from the text (K1), integrates specific and compelling evidence (T2), analyses ideas (T3), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1). Higher level thinking is required.</p>
<p>6. What is “external conflict”?</p>	<p>6. “External conflict” refers to difficulties with other people or events. For example, Willy Loman is fired and his sons are “bums;” Lear’s two rewarded daughters reject him.</p>
<p>7. What is “inner conflict”?</p>	<p>7. “Inner conflict” refers to emotional or analytical struggles a character has due to his values, his role in society, or the company he finds himself with. For example, Willy Loman cannot emotionally ignore his failure as a breadwinner, failure as a faithful husband, and his failure to bring up decent sons.</p>

8. What is meant by “evaluate the extent”?	8. “Evaluate the extent” means that the student finds and states that to a great extent, or little extent, or no extent the statement applies to the work. The student does not have to explicitly state the extent to which; this idea may be implied. The student then justifies that choice by providing analysis supported with textual evidence. The student should give pros and/or cons, argue from explained evidence, and come to an appraisal of the degree to which the external conflict causes the inner conflict. The quality of the essay is not in merely stating the extent but in effectively arguing that outer conflict does, to the stated/implied extent, result in the inner conflict.
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Prompt # 4

Analyze how a secondary character enhances the reader’s understanding of theme in a work studied in this course.

Elements of the prompt and expectations for answers:

The student's answer should:

- identify the secondary character;
- identify the theme;
- explain how the reader’s understanding of theme is enhanced by the secondary character.

Problems students may have in answering this question or teachers may have in marking answers to it:	Recommended ways teachers should handle these problems when marking:
1. The student fails to deal with one of the elements of the question.	1. Such an answer fails to deal with the question in a valid way and cannot be awarded higher than insufficient for these three expectations: refines a thesis that addresses the prompt (T1), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1).
2. The student deals with more than one theme.	2. Full credit may be given if the student deals with at least one theme thoroughly and insightfully.

<p>3. The student deals with more than one work.</p>	<p>3. While the intent of the question is that the student deal with one work in some depth, full credit may be given if the student addresses the prompt thoroughly using references to more than one work.</p>
<p>4. The student states the theme, not using a complete statement of opinion, but using merely one word or a phrase, e.g., “The theme is revenge.”</p>	<p>4. If the theme is not clarified in the essay as an abstract concept or insight that the work explores, then the answer cannot receive higher than insufficient for these four expectations: understands ideas from the text (K1), refines a thesis that addresses the prompt (T1), analyses ideas (T3), and applies knowledge of form and text to the prompt (A1).</p>
<p>5. The student responds to the prompt by simply using a plot summary.</p>	<p>5. A plot summary cannot be awarded higher than insufficient for these five expectations: understands ideas from the text (K1), integrates specific and compelling evidence (T2), analyses ideas (T3), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1). Higher-level thinking is required.</p>
<p>6. The student chooses the central character.</p>	<p>6. The prompt clearly states “secondary character,” and so the student must choose a character other than the protagonist. For example, Claudius is acceptable; Hamlet is not. If a student chooses the central character, the answer cannot be awarded higher than insufficient for these three expectations: refines a thesis that addresses the prompt (T1), organizes ideas with clarity and focus (C1), and applies knowledge of form and text to the prompt (A1).</p>
<p>7. The student chooses more than one secondary character.</p>	<p>7. Full credit may be given if the student deals with more than one character, provided the support and analysis is thorough and insightful.</p>
<p>8. What is meant by “analyze how”?</p>	<p>8. “Analyze how” does not require a statement of the extent to which the reader’s understanding of theme is enhanced; this idea may be implied. The quality of the essay lies in arguing, with evidence, that a theme is developed through the use of secondary characters.</p>
<p>9. What is meant by “enhance the reader’s understanding of theme”?</p>	<p>9. The student should show how an author uses secondary characters as tools to reinforce or intensify the theme for the reader or audience.</p>

4.10 Exemplar Essays

The following fifteen exemplar essays are provided to support student development. The essays have been scored and the evaluation is included at the end of all the exemplars. Along with the actual mark received, you will also find evaluators' comments made by teachers of ENG 4U.

Exemplar Essay One

Text: *Macbeth*

Prompt: In a tragedy, the central character is victimized by his/her own flaws as well as by external forces. Support this statement with specific reference to the main character in one novel or play that you have studied in this course.

In the play Macbeth, the tragic events that occur are triggered by the ongoing struggles that Macbeth is forced to endure. Not only do the witches and their predictions play an important role in this, so does the persistent personality of Macbeth's wife. Another key factor in Macbeth's ongoing struggle, and perhaps the most important, is his pride. These three forces allow the events of this play to end with this famous tragic finale.

As it is seen in the first lines of this play, the three witches were trouble from the start. It was their famous predictions that first brought on Macbeth's troubles. They made Macbeth believe that not only would he become king, but that he was invincible. This was of course how he perceived them to be. Right up until Macbeth's death, he refers to these predictions as his guidelines. An example of this is when all of the other predictions have come true, some unlike he had hoped, he was still convinced that he could not be killed because there was no man who was not of woman born. Even when faced with death, he felt he was invincible, right up until Macduff revealed his secret. Without these predictions, Macbeth would have remained living his peaceful, honourable life, with his friends and family and a king whom everyone adored.

Although these predictions play an important role in Macbeth's actions, the one who really pushed him and who was the master mind behind Duncan's murder, was Macbeth's wife. Lady Macbeth knew all the right buttons to push; insulting both his manhood and his pride. Lady Macbeth ultimately left him with no choice creating a fool proof plan, making it easy for Macbeth to go through with it. It would have been much easier for Macbeth to turn down killing the king

and taking over, if the constant persistence of his wife were not present. Without her, Macbeth's choices would have been much different.

Out of these three factors, Macbeth's pride is what truly influenced him the most. The ancient Greek term hubris meaning the belief that one is above the fates and/or can control their own destiny perfectly describes the case for Macbeth. His pride had taken over. This may not have been apparent from the start, however as his succession as king grew on, Macbeth allowed his pride to become more and more influential. Macbeth could have said no all along, for every person has a mind of their own, and every mind has a conscience. In these various situations, Macbeth chose to ignore his conscience and allow his pride to take over. Within the course of the events of this play, Macbeth's one true flaw became blatantly clear. His excessive pride or hubris was one of the most important key factors to Macbeth's struggles, later resulting in these tragic events.

For every tragedy, there are always two or three main forces which cause everything to fall into place as they do. Whether they effect only the central character and his actions or directly effect or cause the tragic finale, these forces are always present. In the play Macbeth, the witches, Lady Macbeth and Macbeth's excessive pride, all play an important role in both Macbeth's ongoing struggle and the occurring events in this play.

(548 words)

Exemplar Essay Two

Text: *King Lear*

Prompt: The role of a secondary character is primarily to develop theme. Assess the validity of this statement for a secondary character in a work you have studied in this course.

Shakespeare's works use many secondary characters to bring out an important message or point to the reader. In the play, King Lear, Edmund, a secondary character helps bring out the theme that the selfish pursuit of power without proper regard for consequences will end up in the destruction of oneself and others. By using Edmund, it shows how he has destroyed the life of Goneril and Regan, his family and himself.

Edmund wishes to gain power through the use of Goneril and Regan. Edmund gains strength, confidence and power by the fact that he knows both sisters are in love with him. Edmund knowing both sisters are in love with him, declares his love to both of them without remorse. Edmund is aware of the fact that the sisters are fighting over him, and that they hate each other because of it. By Edmund being aware of the fighting he shows his disregard to the fact that he is destroying their relationship. Through Edmund's power for love, he ends up making one sister poison the other, and the suicide of the other because they couldn't stand not having Edmund. Moreover, another example of disregard is by knowingly having no intention to choose between them, he makes the sisters forget about their duty to the kingdom. Edmund tries to receive power by knowing he has won the affection of two wealthy women. He has no proper regard to how his treatment may affect the sisters and their ultimate destruction.

Edmund shows his need for power through the use of the character Edgar and Gloucester. Edmund believes he will gain power, by eliminating Edgar so he can be higher in the monarchy. Edmund shows his disregard for Edgar, by writing a letter to Gloucester saying Edgar is plotting to kill him. By writing this letter it shows that he does not care about his action and how it banishes Edgar, as long as he will reward from it. Edmund also tells Gloucester all these things about Edgar, without thinking it ends up with Edgar being banished and disguised. Edmund does not think about how these lies will affect his father. Edmund takes advantage of his father's gullibility to show his power; he does so by pretending that Edgar has stabbed him in the arm. Edmund tries to obtain his goal of being powerful, by abusing the relationships of Edgar and

Gloucester which ends in the destruction of Gloucester and the banishment of Edgar.

By trying to gain power, Edmund destroys his life as a result of his disregard for consequences.

Edmund tries to show how much power he has by sending Cordelia and Lear to prison. He does not think this decision through and later regrets it after the death of Cordelia. By making this horrible decision it also destroys Gloucester and his broken heart. At this point Edmund is aware that his disregard of Cordelia has made him feel guilty and a little remorse. This is shown when he tried to stop their deaths but it was too late. Edmund tries to win the war and the kingdom by fighting his brother Edgar. Edmund's attempt to gain power ends in his death by Edgar. Edmund's selfish pursuit of the kingdom ends up in his death and ultimate destruction.

Edmund is a very important secondary character in the tragic play King Lear.

Edmund's selfish pursuit of power in the end ends up with his destruction and others. Through the use of the negative experiences that happen to Goneril and Regan, his family and of course himself, it shows how his disregard ends in tragedy and destruction.

(693 words)

Exemplar Essay Three

Text: *King Lear*

Prompt: In a work that you have studied in this course, analyse how theme is developed through motif (a recurring pattern in the use of images, symbols, events, or ideas).

In any Shakespearean work of literature, recurring patterns of imagery are woven throughout the piece which serve to illustrate a central theme. Shakespeare's King Lear provides a beautiful example of a motif which subtly emphasizes and develops the theme that a lack of insight, or insight gained too late, causes suffering to the individual and those around them. Through images of physical sight, eyes, and light, this theme is sustained throughout the work. Seen particularly in the lives of Lear, his children, and Gloucester is the devastation a lack of insight can cause.

Early on in the play, Lear's lack of insight is seen when he fails to understand that Cordelia's refusal to profess her love is an act of honesty not hatred. In this situation Lear chooses blindness in spite of Kent's defense of Cordelia. In response to Kent's plea Lear cries, "Out of my sight!" The argument which ensues between Kent and Lear is rich in symbolism and imagery. Kent asks to remain so he can provide Lear with the vision (or insight) he so desperately needs. Lear swears by Apollo -- the god of light -- that Kent is banished. In effect Lear's lack of insight has caused him to banish the very people who can help him see clearly. It is ironic that he swears by the god of light when he enters the darkest time of his life. True to his theme, Shakespeare lets Lear suffer immeasurably. His daughters mistreat him and he even begins to lose his sanity. Strangely, while suffering in his madness, the vision image resurfaces to show Lear's newfound wisdom. He tells Gloucester "one can see how this world goes with no eyes." Lear has come to understand the wrong he did Cordelia, but his insight comes too late to spare him the grief of Cordelia's and his own death. The image appears again as Lear discovers the tragic consequences of his blindness and asks for a looking glass to place in front of Cordelia's face. He who once failed to see her honesty now can only see her still body.

The sight image also appears in the lives of those who harm Lear. However, in the case of Goneril and Regan their sight begins clearly and is gradually distracted. After Cordelia's banishment, Goneril and Regan can clearly see that Lear's rash behaviour is a threat to their power. This insight is noticed by Albany who says to Goneril, "how far your eyes may pierce I cannot tell."

However, Albany too is afflicted with some degree of blindness and is unable to stop Goneril and Regan's plot against their father. Goneril and Regan's downfall becomes inevitable when they shift their vision from protecting the kingdom to winning Edmund's love. Their focus on Edmund becomes a greater force than their focus on power. Ultimately they will suffer and be destroyed because of their distracted vision.

Unlike Lear and his children, the blindness of Gloucester is both physical and symbolic of his lack of insight. Once again, the sight image is used to express and develop the theme. Like Lear, Gloucester's insight comes too late to save him from suffering. Gloucester's mental blindness is seen early on when he fails to see Edmund's cunning nature behind his plot to frame Edgar. Gloucester's blindness is highlighted when he says, "Let's see, let's see" with reference to the letter Edmund conceals. The truth is, Gloucester will see nothing because he fails to look below the surface. He totally ignores the natures of his sons. Gloucester's gain of insight is also demonstrated and emphasized through the use of the sight image. It is no accident that Cornwall and Regan choose to punish Gloucester by plucking out his eyes. It is just punishment that a man who lacks spiritual sight should lose his physical eyes as well. Ironically, it is because of his physical blinding that Gloucester comes to see people clearly. When he cries, "Edmund, enkindle all the fires of nature" to avenge the deed, he is told that Edgar was the loyal son. Gloucester's physical blindness causes him not only to see into the nature of others, but to see his own nature and folly as well. He pronounces judgement on himself when he says, "I stumbled when I saw" meaning that he lacked insight while he could physically see. Gloucester suffers as a result of late vision. Not only does he become physically blind, but he suffers alienation from his loyal son and endures the emotional stress of the affair. In the end his symbolic blindness causes Gloucester's death.

Through its repetition in the lives of Lear and his children, and Gloucester, the image of sight gains profound meaning. It reveals how catastrophic a character's failure to understand others and themselves may be. The recurring image emphasizes that understanding is often gained too late to spare the individual from suffering.

(963 words)

Exemplar Essay Four

Text: *The Great Gatsby*

Prompt: To what extent does suffering lead to insight for a character (or characters) in a work you have studied in this course?

Fitzgerald uses a unique and effective style to narrate The Great Gatsby. The story is told from the perspective of Nick Carraway. Nick serves as an active participant in the story as well as an outside observer. By physical observation and inner reflections of Gatsby's suffering, Nick gains insight of people's values and moral integrity.

"He found that he had committed himself to the following of a grail" (pg. 149) Gatsby is a character who is incapable of severing the past events of his life with the present. This character trait allows Nick to sympathize Gatsby for his pseudo interpretation of event, yet envy him for his romantic idealism. Unlike the East Eggers, Gatsby's strong motivation to relive the past, gives him a sense of true vitality. Nick senses this quality and will eventually learn to appreciate it.

Gatsby's main aspiration was to regain the affection of his past love, Daisy. Daisy's reactions and motives are rather ambiguous, which only fortifies Gatsby's delusions. "She loves me." Nick's presence during the events where Gatsby is confronted with the truth of his situation only amplifies his feeling of sympathy. This becomes evident when Nick speaks to Gatsby outside the Buchannan home late that night. Gatsby's eternal flickering aspiration to win Daisy's affection are what ultimately lead to his downfall. However, this romantic aspect of his character is what makes him appealing. By observing the actions of the East Eggers Nick later perceives that Gatsby was truly a victim. Being associated with people of such lower moral standards and lack of honesty can only lead one down the path of self-destruction. Nick realizes in the end that Gatsby, as compared to the East eggers is "worth the whole damn bunch of them."

Daisy is ultimately responsible for the death of Myrtle Wilson. Gatsby's strong devotion to Daisy causes him to assume responsibility for the accident. Daisy forfeits any given opportunity to present the truth behind the incident. Daisy's selfish actions and disregard for assuming responsibility for her actions are what lead to Gatsby's death. The death of Gatsby causes Nick to re-evaluate his relationships with the east-egggers. Nick was aware of Daisy's dishonesty and

began to lose respect for the entire bunch of them. When not one of the East Eggers attend Gatsby's funeral, Nick truly perceives their shallowness.

After re-evaluating his relations in East & West Egg, Nick decides to return back west. Through observing the suffering of Gatsby, Nick was able to establish that people of established wealth in east egg, were truly shallow and selfish creatures. Gatsby showed Nick that genuinity is one of the most important and appealing qualities of being human.

(552 words)

Exemplar Essay Five

Text: *The Great Gatsby*

Prompt: Referring to a work studied in this course, show how the author's use of imagery and/or symbolism reveals significant aspects of a central character's personality.

Symbolism was used through out the novel, *The Great Gatsby*. A main focus is the use of colour. Fitzgerald used three main colours: yellow, white, and green. These colours help develop the characters personalities and help us understand how these individuals in the novel are viewed by others.

Yellow in the novel is used to represent new money. This seperates East Egg from West Egg. East Egg is wealthier than West Egg, and is more ritzy. Gatsby although he is wealthy lives in West Egg, this seperates him from Daisy. The reader comes to learn in the novel that the way in which Gatsby came to get his money was through illegal means, his money is not "new money" and is why he lives in West Egg. Yellow, although it is important is not the most prodominant colour in the novel.

White in the novel is one of the first colours the reader sees. It is first introduced when Nick goes to visit Daisy and Tom Buchanan. When Nick enters the room in which Daisy and Jordan Baker are sitting, he notices that they are wearing white. The white in this scene is to represent innocents and purity. This is the readers first glimpse of Daisy. As time passes in the novel, the reader becomes aware that Daisy is not innocent or pure, but in fact this is how she is portrayed by Jay Gatsby. He views Daisy as innocent and pure, and does not see Daisy for who she really is. She is not someone that can be considered innocent, she cheats on Nick and gives Gatsby a false hope. Daisy leads Gatsby on to believe that she loves him and is wiling to leave Nick for him. At the end of the novel, Daisy doesn't leave Nick. White in this novel is also the colour of Gatsby's car. Here it represents wealth. A white car in those days would be rare and only owned by individuals with a lot of money. Gatsby has a white car to show Daisy that he is wealthy, now and to almost prove his love to her. White is shown numerous times throughout the novel.

The colour that is mentioned most and is easiest to find in this novel is green. Green represents wealth, power, and envy. The first time green in mentioned is at the end of the first chapter when Nick returns home from Daisy and Tom's and sees Gatsby starring across the lake at a green

light that looked to be at the end of somebodys dock. Later in the novel, it is learned that that green light Gatsby is starring at night after night is at the end of Daisy's dock. Green in this instance represents envy. Gatsby wanted, wants, and everything he worked so hard to get. Everything Gatsby wanted was money and power, he now has that. Daisy was the reason why he worked so hard to achieve wealth (money) and power, she wouldn't marry him because he did not obtain those things, that is why she married Tom. He was wealthy and so was his family. Gatsby still wanted Daisy since he still loved her. She was the reason why he worked hard and the reason he held parties at his house all the time. To prove to her that he was now worthy of her. These were the reasons why Gatsby envied Tom and was a major aspect of Gatsby's personality. Gatsby's house was also green this represented the power that he now had and his wealth. This is also shown when Gatsby threw large expensive parties. Green was an important colour and seen extensively in the novel. It represented Gatsby's envy of Tom and everything he had, Gatsby's wealth he earned, and Gatsby's power he had.

Symbolism was seen all throughout the novel. One of the main ways Fitzgerald used symbolism was through the use of colours. Yellow, white, and green are the three main colours shown, and used to develop Jay Gatsby and Daisy Buchanan's personality in the novel. They are used to show wealth, power, innocence, and envy. It made it easier for the reader to understand or view the character.

(698 words)

Exemplar Essay Six

Text: *The Great Gatsby*

Prompt: Referring to a work studied in this course, show how the author's use of imagery and/or symbolism reveals significant aspects of a central character's personality.

The Great Gatsby, written by F. Scott Fitzgerald, is a novel about the American dream and dealing with the past. Symbolism is a tool used to look deeper into a character's personality. In the Great Gatsby, the use of colours is used as symbolism to reveal significant aspects of Jay Gatsby's personality. The colours blue, green, white, gold and gray help convey Gatsby's personality in a deeper sense to the reader.

Blue is a colour which was used to describe Gatsby's garden. Gatsby regularly sits in his garden. The colour blue is used to describe Gatsby's mood. Blue represents sadness and depression in Gatsby's life. These emotions ultimately are stirred up by Gatsby's failure to get Daisy back in his life. This use of the colour blue is efficiently used to convey Gatsby's emotion to the reader. While blue represents sadness and depression, green represents hope for Gatsby. Gatsby always sees a green light coming from Daisy's house. Green represents hope in Gatsby's life to one day win over Daisy. The green light worked as motivation for Gatsby. As long as the green light burned strong, Gatsby's hope and motivation to get Daisy to fall in love with him went forward. This shows that Gatsby was a very determined individual. The use of colours symbolizes Gatsby's inner personality.

While green was used to show hope, it was also used to show envy. A common saying is "green with envy." Green also symbolized envy that Gatsby felt for Tom. This envy was present because Tom was married to Daisy. Gatsby also wanted to marry Daisy but he was poor at the time and Daisy could not wait for him. The green light that Gatsby saw as he stood outside his house was also a constant reminder that Tom had Daisy and Gatsby did not. In consequence, Green also symbolized the jealousy which was burning in Gatsby's heart. The colour white also helped the reader look deeper into the personality of Jay Gatsby. The aspect of Gatsby's personality which was revealed by the colour white is that he is nostalgic and ultimately still living in the past. Daisy is dressed in white when Gatsby meets with her. White symbolized innocence in Daisy which Gatsby still saw in her. This is the same way he saw her when they first fell in love. This

illustrates that Gatsby is still living in the past. Daisy has changed and has been consumed into a world of materialism. The use of colours such as green and white allow the reader to take a deeper look into Gatsby's personality. Green showed envy while the use of white on Daisy show Gatsby has not moved on with his life.

Two colours which also offer insight into Gatsby's personality are gold and gray. When Gatsby has a party, his house is luminous of the colour gold. Gold represents materialism. Gold actually represents something Gatsby is not which is materialistic. While everyone enjoys Gatsby's party, Gatsby himself sits outside. This shows that Gatsby is different from everyone else and has not been consumed into a world of materialism. The colour gold is ultimately used to set Gatsby's personality apart from other people in the play. When Gatsby has a party, his house is gold but when there is no party going on, his house is gray. Gray represents dull and boring. This indicates what Gatsby's life is like regularly. However, when Daisy walks in to Gatsby's house, the house changes colour. His house becomes luminous because Daisy opens his windows. This is used to reveal how Gatsby is much more happy when Daisy is around him in comparison to when he is alone. Ultimately, the colours gold and gray help bring insight and reveal aspects of Gatsby's personality.

The Great Gatsby is a novel full of symbolism. This symbolism helps to reveal significant aspects of Jay Gatsby's personality. The colours blue, green, white, gold and gray revealed these significant aspects. Symbolism, using colours, was used in the novel to take a deeper look at Gatsby and to convey his emotions in another way. Symbolism allowed the novel to be much more powerful and emotion filled and was a unique tool to illustrate one's emotions.

(704 words)

Exemplar Essay Seven

Text: *The Great Gatsby*

Prompt: Referring to a work studied in this course, show how the author's use of imagery and/or symbolism reveals significant aspects of a central character's personality.

F.S. Fitzgerald's literary masterpiece The Great Gatsby is a love story about one man's undying hope to capture his lost love amid the corruption of the 1920s. In this novel, the author skillfully uses symbolism to reveal significant aspects of central character Jay Gatsby's personality. Gatsby's schedule reveals is ambitious character, which enables him to achieve immense wealth and purchase a mansion on West Egg. His mansion is also a symbol. It reveals that although Gatsby may achieve enormous wealth through determination and hard work, he is never completely satisfied because he cannot gain acceptance in the Buchanan's world. However, it is the colour green that most effectively captures Gatsby's personality. It symbolizes Gatsby's hope and sets him above the shallow, hollow people of his society.

Gatsby's schedule on the fly-leaf of an old Hopalong Cassidy novel is a symbol of his admirable drive and determination. Originally, the protagonist is born as a poor farm boy of North Dakota. However, Gatsby envisions a better future for himself. During his childhood, James writes a schedule containing a list of general resolves, such as "study needed inventions", practice poise, and save money. This shows that Gatsby is ambitious and strives to improve himself. Not merely desiring to improve his situation, James Gatz even wants a whole new personality, and invents the persona of Jay Gatsby "from his own Platonic conception of himself." It is this drive and determination that allows Gatsby to eventually become a self-made millionaire of West Egg. Therefore, Gatsby's schedule clearly shows that he is an ambitious man who constantly strives for self-improvement.

Despite his enormous wealth, Gatsby will always be an imposter, like his mansion. Nick Carraway describes his neighbour's home as "a colossal affair by any standards," resembling an "imitation from Hotel de Ville in Normandy." This quotation shows that even though Gatsby is incredibly rich with his abundance of "new money" he will always be an imposter try to imitate the elite East Eggers. Gatsby's money can purchase many material possession, but it does not have the power to buy him acceptance into the "rather distinguished secret society" to which the Buchanans belong. Financial success may be achieved quickly by shady "gonnegctions" with notorious gangster Meyer

Wolfshiem, but class is something that takes generations to groom. An example of Gatsby's lack of culture occurs when Jordan tells Tom that Gatsby is an Oxford man. Tom refutes this claim with a contemptuous snort: "Like hell he is! He wears a pink suit." This quotation shows that Gatsby is even unrefined in his choice of clothing. With money, Gatsby appears gaudy and meretricious at best—never elegant and sophisticated like the aristocratic Tom Buchanan. Thus Gatsby's mansion on the "less fashionable" West Egg symbolizes that he is wealthy but still common.

However, it is the symbol green that illustrates the most crucial aspect of Gatsby's personality—his "extraordinary gift for hope." A bay of class distinctions always separates Gatsby from his "golden girl" Daisy, but he still stretches his arms out towards the green light burning at the end of Daisy's dock. This green light represents the American dream, a dream in which a man can achieve anything if he wants it desperately enough. In Gatsby's case, the green light beckons him to "beat on against the current," striving desperately for his lost love Daisy. The close proximity of this beacon of light also suggests that Gatsby's dream seems so close that "he could hardly fail to grasp it." Unfortunately, Gatsby fails to realize that his relationship with Daisy is already over and lost in the past; he has an overpowering belief in renewal. Another symbol that represents Gatsby's "capacity for wonder" and his "romantic readiness" is the green land of North America that once flowered for the eyes of Dutch sailors. Gatsby has faith in "this fresh, green breast of the new world" where opportunities are boundless and a second chance is possible. In these ways, the colour green represents the hope onto which Gatsby tenaciously clings when striving to recapture Daisy's love.

Fitzgerald's The Great Gatsby utilizes several symbols to reveal main aspects of Gatsby's multifaceted personality. His childhood schedule on a tethered book clearly shows the discipline and drive that Gatsby possesses. More significantly, the symbol of Gatsby's mansion reveals his lack of taste. However, the symbol that best represents Gatsby is the colour green, which portrays his innate idealism and extraordinary hope.

(738 words)

Exemplar Essay Eight

Text: *The Diviners*

Prompt: Explain how the structure of a work reinforces one of its central themes.

The structure of a novel can be a powerful device to help convey to the reader the author's main theme. In the novel, The Diviners, Margaret Lawrence has effectively constructed a structure which reinforces the theme of the link between the past and the present which forces one to examine the past in order to understand oneself in the present. The effect of the structure may be seen in how it helps convey the parallels between Pique and Morag, the effect of the past on Morag's life, and the need to look at the past in order to find understanding.

First of all, the structure of the novel aids in demonstrating the parallels between Pique and Morag and their common need to know their past in order to find understanding. The book switches between past and present and allows us to see Pique at one age, and then see Morag at the same age right after that. The structural device of the Snapshots show the similarities between Pique and Morag at a young age. The tales are a form of oral history for both Pique and Morag and the structure of the book allows the reader to see how both of them have been affected by their lack of roots while growing up. Both Morag and Pique are wanderers while young and both are trying to understand themselves by delving into the past both psychologically and physically, by their journeys. There are many similarities between Pique and Morag that have been caused by their common roots and their need to examine their past. In conclusion, by juxtaposing Morag and Pique at similar ages, the structure of the novel allows the reader to see the parallels between them and to see how both have a need to examine their roots in order to find understanding.

Secondly, the structure of The Diviners reinforces the effect the past has had on Morag and her need to look to the past to understand the present. The novel begins in the present, presenting us with the grown up Morag, looks back into her past, and then ends in the present again, allowing the reader to see what has brought her to where she is today. In addition, each chapter begins in the present and then goes back into one area of the past, further emphasizing the effect of the past on Morag. The Memory Bank Movies is the major structural device which allows the reader to see Morag's past as she reflects on it. Margaret Lawrence is not content to

present us with Morag Gunn, 47, courageous solitary diviner through words, but reaches back into the past and shows the reader the events that formed Morag's character. The structure of the novel allows the reader to follow Morag as she grows up in poverty in Manawaka, goes through a messy breakup with Brooke, and struggles to raise Pique on her own. By looking back at the past through the structure and the Memory Bank Movies the reader gains an appreciation of Morag's roots, the events which developed her character, and her need to look at the past to find understanding. Therefore, the structure of the novel is extremely important because it allows the reader to look back at Morag's past and see the effect of the past on her and to understand how important her roots are to her.

Finally, the structure of the novel helps Margaret Lawrence convey the need to find understanding by looking at the past. The structure of the novel is the vehicle by which the reader sees Morag's reflections on the past. In effect, the structure of the novel makes the story a psychological journey into Morag's past whereby she attempts to understand her life. As well, the structural device of physical journeys into the past is used. Pique travels to Manawaka and Galloping Mountain and Morag journeys to Scotland, the land of her ancestors. Both of them gain a greater understanding of their past and Morag learns that, for her, the myths are the reality of her roots. The novel examines the past just as Morag does to search for her roots and returns to the present to learn that Morag, by looking at her roots, has been able to come to an acceptance and understanding of her life. The structure of the novel, just like the symbolic river, "flows both ways" and allows the reader and Morag to "look back into the future and ahead into the past" in order to find understanding. In conclusion, the changing time sequence of the structure is instrumental in showing the reader how, like Morag, one must look to the past in order to find understanding of today.

In conclusion, Lawrence effectively uses a cleverly constructed structure in The Diviners in order to emphasize her theme of the necessity of looking at the past in order to find understanding of oneself. The reader may find evidence of this role of the structure by examining how it helps to convey the parallels between Pique and Morag, the effect of the past on Morag's life, and the need for understanding of the past in order to find insight into one's life. In The Diviners, the past and present are not fixed but flow around one another as Morag, like everyone else, reinvents her past and searches for understanding in her roots.

(903 words)

Exemplar Essay Nine

Text: *Heart of Darkness*

Prompt: To what extent do circumstances or external forces compel a character to confront his moral beliefs? Answer this question with respect to a work that you have studied in this course.

The extent to which external forces compel a character to confront his moral beliefs is clearly illustrated in the novel Heart of Darkness. Marlow, a very moralistic man, is sent from Europe to the African Congo to apprehend and return an ivory trader named Kurtz. It is during this journey that Marlow confronts the evil of darkness and remains true to his beliefs in the harmfulness of colonization, the value of restraint, and the necessity of personal insight. Through the trading company, the natives and Kurtz, and the jungle itself, Marlow confronts his beliefs and defies the evil of darkness.

Marlow is challenged with a confrontation of his beliefs as soon as he becomes involved with the trading company. His aunt tells him that he is the bearer of civilization and knowledge to a less fortunate culture. Marlow is disturbed by his Aunt's remarks but does not openly dwell upon them. Further on in the play, Marlow becomes enlightened to the 'real' actions and intent of the trading company, and it is with this knowledge that he truly confronts one of his moral beliefs. The trading company uses the English belief of Colonizations that they are spreading knowledge and civilization to the less fortunate natives of Africa. In Marlow's eyes, however, they are robbing the natives of their culture and their way of life. Marlow believes that the trading company is harming the natives rather than helping them.

The value of restraint and work is a very strong moral belief that Marlow possesses. While Marlow and his men are on the steamer voyaging along the Congo River, Marlow realizes that the crew members he has are all natives. He and his few white companions are terribly outnumbered by the blacks. Yet, despite the fact that the natives are on the verge of starvation, they do not attack the white men. Marlow feels a sense of pride for the natives as he realizes they possess much restraint, a quality highly regarded by Marlow.

In contrast to the natives, Kurtz's lack of restraint causes Marlow to confront this belief as well. When Marlow finally reaches the vast density of the jungle, he finds Kurtz to be a man

different from the one he had expected. Kurtz has deteriorated from the civilized man he once was and is now a "hollow man." Kurtz's lack of restraint is evident to Marlow by the display of skulls he has set up on a fence. Kurtz has chosen to be vain by displaying the skulls, rather than show restraint by getting rid of them.

The ultimate confrontation for Marlow occurs in the deep, dark jungle itself. Marlow enters the jungle one night in search for Kurtz, who had disappeared. He journeys through the dense vegetation, listening to the eery sounds that surround him. During this time, Marlow continually thinks of his beliefs and how he has been confronted by them. Marlow hears the lulling beat of a distant drum and equates it with the beating of his own heart. As well, he encounters a large fire at a native's camp - this, he believes, must be the closest point to Hell that anyone can reach. Marlow finally finds Kurtz and is taunted by his invitations to remain in the jungle and become a part of it, just as he has. All these external forces pull Marlow toward the dark, evil side and force him to make a choice. Through much internal deliberation, Marlow victoriously remains true to his moral beliefs and does not become a victim of the jungle and thus of the darkness. It is also through this trying experience that Marlow realizes that people must have personal insight before they can confront the dark or evil side to their character. Once they have this personal awareness, they can fight against evil and conquer it. For without the knowledge that the evil exists, according to Marlow, how can they fight it? Thus, through his climatical confrontation with the jungle, Marlow stands by all his personal moral beliefs.

In Heart of Darkness, Marlow has proven to be a very morally strong individual. Not only did he face and conquer the external forces of the company, the natives and Kurtz, but also the extreme, luring forces of the African jungle. His personal moral beliefs in colonization, the value of restraint and personal insight were challenged by external forces but certainly not overcome by them.

(756 words)

Exemplar Essay Ten

Text: *Death of A Salesman*

Prompt: In a work that you have studied in this course, analyse how theme is developed through motif (a recurring pattern in the use of images, symbols, events, or ideas).

Most people find that a recurrence of theme in a play or novel can be developed through motif. In the play Death of a Salesman, the main theme of the American Dream is developed through a character's motifs. There are three main areas where in the play where theme is developed through motif, they are the constant stealing of Riff, the image of the new stockings and the pattern of the Lowman's car.

One of the most prevalent problems in the play is Biff's constant stealing. These events occurred many times through the play and they eventually led heart ache and pain. As a child Biff stole a football, from school. Willy, his father never thought anything of it. He just said "he has to practice doesn't he." All Willy wanted was for his son to follow the American dream of becoming a famous athlete so he could earn lots of money. Biff wanted to please his father and through his support he felt that he could accomplish anything. As Biff grew older he found himself still aspiring to establish the American Dream. Although it was not for himself anymore it was now for his father. While Biff was in an office talking to someone he suddenly found himself running down the stairs with a pen in his hand. He had once again stolen something but this time he found out why. All of his life his father instilled values upon him and he was unable to cope with the pressure of them. Through these events the American dream is recurring because of the constant pressure to fit in and be like the norm.

Another example that deals with the American Dream and how it effects your motifs is the image of the new stockings. Linda Lowman, Willy's wife has had the same pair of holey stockings for months and she is constantly repairing those holes. These holes symbolize that the persuance of the American Dream can create pain and misery. As Linda is seen darning her stockings Willy gets very aggravated because he feel that no wife of his should be doing this. He thinks he has all the money in the world to buy her new stockings. Although Linda never gets new stockings someone else does. The woman is a women Willy meets with in Boston. One day while Willy was with her in the hotel Biff decided to pay him a visit. He found them in the room and Willy tried to cover it up. The woman would not leave she kept yelling "what about my stockings" all she

wanted was her stocking. This was appalling to Biff because these stockings were for his mother. These stockings relate to the American Dream because with the pursuit of happiness comes heartache. The holes in the stockings show the holes in their lives and because of their constant pursuit of happiness life will never be what it could of been.

The last example that relates the American Dream and how it is developed through motif is the Lowman's car. The ownership of a car was considered a luxury during the Lowman's time. While the Lowman children were younger Willy promised to take them on a business trip with him but this never happened. Willy did not want his children to see that he was unsuccessful in accomplishing the American Dream. In the beginning for Willy his car was a way for him to get away but as he grew older it was a way for him to escape reality. The car was also a symbol of distraction for Willy. He would tell his family that he crashed the car again but they all knew it was done on purpose so he could end his misery. Willy was never successful in accomplishing the American dream and with the help of his car he could end it all.

In conclusion, the main development of the American Dream was established through a characters motifs. These motifs lead to the destruction of characters in the play. Through the constant stealing of Biff, the symbolism of the stockings and the pattern of the Lowman's car the reader could see the evidence of the theme of the American Dream creating motif.

(781 words)

Exemplar Essay Eleven

Text: *Hamlet*

Prompt: Both internal and external forces contribute to the development of a character. Assess the contribution of each of these forces to the development of one character from a work you have studied in this course.

In literature, both external and internal forces can contribute to a character's development. External forces are those influences which are beyond a character's control, while internal forces are those which come from within a character. In William Shakespeare's Hamlet, the hero does experience a development of character. At the beginning of the play, Hamlet is melancholic and emotional and seems desperate to control his destiny. As the play progresses, Hamlet becomes increasingly philosophical and rational, and by the end of the play, Hamlet seems to have completely accepted and surrendered to fate. This change in character relies on both external and internal forces, but while the external forces simply prompt Hamlet, it is his internal forces which actually cause him to change.

When the play opens, we see that Hamlet's melancholy has been brought about by his father's death, his mother's hasty marriage to Claudius, his uncle, and Claudius' rise to the throne. In his first soliloquy, we discover that Hamlet is suicidal, as he wishes that his "too sullied flesh would melt." Hamlet does not commit suicide though, because "the Everlasting has fixed his canon 'gainst self-slaughter." He then learns that his father was murdered by Claudius. Hamlet is determined to avenge his father's murder, but delays in doing so and demonstrates an attitude of procrastination. Prompted by the arrival of the players, Hamlet viciously chastizes himself being "pigeon livered" and "lacking gall." He is very emotional and angry at himself for not having even the passion of an actor in the matter of avenging his father's death.

In his next speech, however, Hamlet is no longer self-condemning and emotional, but rather quite philosophical. This change in Hamlet's character was not caused by any external force, and was, therefore, an internally influenced development. Hamlet ponders "whether 'tis nobler in the mind ..." to suffer through life, or to end all troubles by committing suicide. Though he is still preoccupied with suicide, he seems merely to be contemplating the idea of it, and not angrily wishing it. Hamlet also contemplates the uncertainty of afterlife, "for in that sleep of death, what

dreams may come when we have shuffled off this mortal coil...?" In the end, Hamlet seems to have decided that perhaps it is nobler to live life than to end it.

Later in the play, Hamlet witnesses Fortinbras asking for passage through Denmark in order to do battle in Poland for a small, worthless piece of land, "an eggshell." Hamlet is inspired by this external influence, and while he does compare Fortinbras' passionate action for such a small matter to his own inaction in seeking revenge on Claudius, he does not seem to blame himself as angrily as he did after being prompted by the actors. Hamlet is much more rational in assessing his inaction, and calmly concludes that it is due to his thinking too much, which is in great part cowardliness. Unlike before, Hamlet is able to unemotionally judge that greatness comes from battling for honour, that his purpose is honourable, and that henceforth his "thoughts will be bloody or be nothing worth." This attitude is in great contrast to his previous melancholic attitude, and, since both were caused by similar external displays of passion contrasting his own dispassion, this development in Hamlet was caused by internal forces.

By the end of the play, Hamlet has completely given up trying to control his destiny, and accepts fate. He has also ceased to procrastinate and is able to act. We learn that, while aboard a ship to England, Hamlet jumps onto an attacking pirate ship. This seems very out of character for Hamlet, who usually fears the consequences of action, but this change was not caused by any external force. Later back in Denmark, Hamlet reveals to his friend Horatio that "there's a divinity that shapes our ends, rough-hew them how we will." This surrender to fate marks a great change in Hamlet's character. Hamlet is then challenged to a duel against Laertes. Horatio warns him that this duel could be very dangerous, but Hamlet accepts the challenge nonetheless. He goes on to tell Horatio that if he is meant to die, he will and if not, he won't. "There is special providence in the fall of a sparrow," he says, acknowledging that each creature's destiny is "mapped out" already, so the only thing to do is "let be." By accepting the duel, Hamlet shows his complete surrender to fate, and though not directly caused by external forces, this marks a complete change in Hamlet's character.

In conclusion, Hamlet experiences a complete development in character from being melancholic, emotional and inactive, to philosophical and rational, to accepting of fate and active. This development of Hamlet's character was at times influenced or provoked by external forces, but was essentially a change from within. (987 words)

Exemplar Essay Twelve

Text: *Hamlet*

Prompt: Referring to a work studied in this course, show how the author's use of imagery and/or symbolism reveals significant aspects of a central character's personality.

In the playwright Hamlet done by William Shakespeare, there is a recurring image of a decaying garden. The decaying garden represents Hamlet's emotions, and the corruption in Denmark.

Hamlet became a very unhappy, melancholy man after his father's murder. The imagery of the decaying garden relates to Hamlet himself because once the garden begins to decay, it is difficult, if not impossible to restore itself to its original, vital, lively state. This applies to Hamlet because after his father's murder, Hamlet's moods become erratic, and it was impossible for him to turn back into the man he used to be. The decaying gardening (Imagery for Hamlet) although in advanced stages of decay could have been restored with a great deal of work. If Hamlet truly valued life he would have worked on making himself feel better and recovering from his father's death. Instead, he chose to be irrational and plot King Claudius' murder.

The imagery of the decaying garden also represented the corruption in Denmark. Although it could have been stopped and some one could have helped to "maintain the garden," no one chose to.

Everyone in the play took part in the corruption. Be it Claudius, Rosencrantz, Guildenstern, Laertes, and especially Hamlet. Everyone played a role, be it a minor one, or a major one.

Regardless, everyone could have done their part to maintain the decaying garden of Denmark, but they continued to allow it to decay until it could no longer be mended. By the end of the play, all the weeds had grown, all the flowers had died, and all the grass had rotted. There was one bud that remained to recreate a whole new garden.

(278 words)

Exemplar Essay Thirteen

Text: *A Man for All Seasons*

Prompt: With reference to a work studied in this course, to what extent is a character's courage or strength revealed through confrontation with a moral dilemma?

In the novel A man for all seasons, the main character showed courage when he was faced with a dilemma. The dilemma that he was faced with was that the King wanted a divorce from the Queen but he didn't think divorce is any right choice. The main character was confronted by the King, his wife, and all of the other king's men.

The king wanted a divorce but needed his support so the chances of the divorce happening would be in the Kings favor. The king went to his house to talk to him and convince him to change his mind. He showed strength and courage when he told the King he was sorry but he can't change his mind because he doesn't believe in divorce. This is a moral dilemma because even though he does not believe in divorce he doesn't want to upset or disobey the King. The King got very upset about this but he stood up for what he believed in. He did this out of hope that the King maybe might have changed his mind and stay married to her. The reason why the King wants a divorce is because he needs an heir to the throne but the Queen can't seem to give him a son. Well, she does have sons but always miscarries them. Therefore, he showed courage and strength by standing up to the King when it came to divorce.

When he was imprisoned for treason his wife didn't make things any better. The wife and the daughter would go visit him in the jail but the wife would try to convince him to change his mind and go with the King on divorcing the Queen. Even though doing this would release him, he stuck to what he believed on divorce and stayed in the jail with pretty much no support from his dear wife. The wife would always try to convince him to change his mind and come home to her and their daughter. Therefore, he showed courage and strength by not listening to his wife and staying in jail for what he believes in.

Another way he showed courage and strength way standing up to the Kings men. They tried to convince him to change his mind and even sent him to prison for treason against the King. They would have released him if he had changed his mind but he wouldn't. Eventually the Kings men just got worse and worse but he wouldn't give up for what he believed in. In the end the Kings men end

up killing him for treason. He could have lived if he went with the King and even though he is loyal to the King, he is more loyal to his religion and what he believes in. Therefore, he showed much courage and strength with his moral dilemma.

When he was confronted with the moral dilemma of following your King or religion and beliefs he showed a lot of courage and strength. Even though the King, his wife, and the Kings men tried to convince him otherwise, he wouldn't change his mind. Even though it eventually lead to his death, he fought a good battle. This leaves me with one question, if people are faced with life and death would they follow beliefs or just give in?

(553 words)

Exemplar Essay Fourteen

Text: *A Man for All Seasons*

Prompt: Analyze how a secondary character enhances the reader's understanding of theme in a work studied in this course.

In the play, *A Man for All Seasons*, the main character, Sir Thomas More, has a set of morals and views which cannot be faltered. While he is a man of incredible resolve, there are characters around him who have different ideas. The views of William Roper, Alice More, and the Duke of Norfolk all contrast those of More. Each of these characters, though in a different way from each, enhance the theme of the play, being the perseverance of faith, and the will of one individual.

William Roper, the husband of More's daughter, Margaret, is vastly different from More. At the beginning of the play, Roper states that he is a supporter of Luther, and the protestant reformation, which is taking place at the time the play is set. A bit later in the play, Roper changes his idea and states his newly re-found faith in the Catholic church. This change in ideas contrasts greatly the character of More. More is a man who would never sway in his faith for a second. He was and stayed a true Catholic until the day he died. By observing Roper's ambiguity, the reader can grasp a true sense of More's faith, and therefore further their understanding of the theme. The reader gets a sense of an individual susceptible to change and is able to compare this to the rock-like More, and grasp the concept of true faith.

While William Roper lends contrast to More's faith, More's wife, Alice, contrasts him through his pride and will. Alice cannot understand why More will not just give in to the king and swear an oath. More, of course, cannot do so because it would be giving in and denying what he believes in, let alone swearing to God what he doesn't believe. Furthermore, Alice urges More to take money from the church which is being offered to him. More, fearing it may be viewed as a bribe, does not take it. Finally, after More has been imprisoned, Alice again asks him to give in, even though by then she could tell he was to stick with his beliefs, even if he had to die for it. The contrast between Alice, who only wants a good life and for her husband to live, and More, demonstrates the will of More. Even when the woman he loves urges him to give in, he feels he must not let his faith falter.

Roper and Alice contrast More in different ways. The Duke of Norfolk, however, does this contrast in both respects. Norfolk, a good friend of More's, is a man for his country. He lives by

the rules and is faithful to his king. He practices religion, but does not give it much thought. This character profile alone, is a contrast to More in itself. Furthermore, Norfolk follows the king in his Lutheran belief, and urges More to abide to his kings wishes. When More refused, telling Norfolk to abandon him as a friend, Norfolk upkeeps his duty as a member of More's trial. This nature of Norfolk, following whichever direction the state seems to be flowing, is a direct contrast to More, who seems to be swimming against the current the entire play. The contrast of characters furthers the reader's understanding of the theme, giving a direct comparison to an individual whom has great faith and will in More, to one much more influenceable in Norfolk.

All in all, the contrast between characters and More are great and of vast difference. The contrast of Roper and More in faith, that of Alice and More in resolve, and Norfolk and More in both respects help the reader truly understand the type of man Sir Thomas More is. In turn, understanding More is the first step in understanding the theme of the play, being the perseverance of faith, and the power of will.

(646 words)

Exemplar Essay Fifteen

Text: *Fifth Business*

Prompt: Show that a character's inability to escape the difficulties of his/her past contributes to the development of a theme in a work studied in this course.

A character's inability to escape the difficulties of his/her past can contribute to the development of a theme. In the novel "Fifth Business" the main character Dunny is unable to escape his past childhood specifically when he felt at fault for injuring a woman with an iceball that he evaded from his friend Boy Staunton. Throughout the novel he has felt guilty for that one event in his life. Dunny's inability to escape his childhood past is able to develop a theme of rebirth. To be reborn is to look back at all the things he has done and decide to turn over a new leaf or to continue with the life he has now.

Throughout the novel this theme comes up many times some about Dunny and some by other later known characters. For Dunny the theme of rebirth greets him three times in his life. Many people might say that looking back and turning over his life seems pretty easy. Well it is but for Dunny when he looks back and see all the hardships he has been through he believes that it is not that easy to do. This thought is the reason for Dunny to go through more than one theme of rebirth.

Dunny's first theme of rebirth comes to him when he awakes from a six month coma during world war I. He believes that he has been given a second chance to live and decides to change his life around. But deep inside he still feels guilty for his childhood. Only when Dunny lets go of his guilt can truly move on to a better, happier life one that he has always wanted.

Dunny's next rebirth is when he is told to take a long vacation off from teaching because his behaviour is disturbing to the staff and his students. He plans a six week trip to visit the aztec pyramids in South America. He meets new friends in the process. After taking a rest from the life he has left behind he begins to contemplate is this the life he's after or can the corners and edges be rounded. At this point Dunny finally lets go of his past guilt and sorrow and leaves his past life behind while ventures into a new one. Dunny has finally found the life he has been searching for with no misery and no regrets from the life he had.

A character's inability to escape the difficulties of his/her past contributes to the development of a theme. In this case Dunny's inescapable past develops a theme over time. Time is a key element. Without time there would be no story. And if there is no story there would not be a novel to enjoy. Though Dunny was "Fifth business" or not the hero in the novel he did make a difference in his life.

(475 words)

4.11 Evaluation & Feedback: Exemplar Essays

Exemplar Essay One: *Macbeth*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>3.2</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>12.4</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>13.6</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>3.4</u> 5
Comments:							Total <u>32.6</u> 50

Overall: Level 2

Strengths

- student shows some knowledge of the play
- reasonable sense of direction for development, clear topic sentences
- conclusion is complete
- acceptable understanding of components of question
- horizontal organization (within a paragraph) is adequate; reasonable transitions
- purpose of essay is maintained
- student uses some appropriate language structures

Weaknesses

- support is alluded to without concrete examples and explanation
- thesis is not insightful; thesis is most directly articulated in the conclusion
- support is modest; total number of words indicates a lack of development
- student uses colloquialisms; diction is at times imprecise
- pronoun reference errors interfere with clarity
- tense shifts (needs to use consistent present tense)
- comma splice; “is when” error; confusion of affect/effect
- some poor sentence structure

Exemplar Essay Two: *King Lear*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>4.2</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>15</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>13.6</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>3.5</u> 5
Comments:							Total <u>36.3</u> 50

Overall: Level 3 -

Strengths

- Good knowledge of the essay form with lead sentences and strong vertical organization
- Clear statement of theme and a clear directional statement
- Ambitious thesis shows some insight
- Good examples for support; considerable knowledge of the text

Weaknesses

- Solid essay, but not sophisticated
- Sometimes link between examples and explanation is not clarified nor made emphatic
- Thesis reasonable, but the student lost sight of the topic that a secondary character is useful to exemplify theme; the student concentrated merely on Edmund's destructive nature
- Lead sentences are repetitive and do not clearly connect to the argument regarding "theme"
- Concluding sentences do not clearly address the notion of "theme"
- Lacking good transitions for horizontal coherence and organization of ideas
- Lacking variety of sentence structure for emphasis
- Communication is frequently awkward in expression, e.g. "higher in the monarch," "by using Edmund it shows"
- Difficulty in using parallel structure
- Comma errors, especially in appositive constructions ("Edmund knowing both sisters are in love with him, declares his love to both of them")
- Diction is sound but basic
- Conclusion simplistic – merely a restatement

Exemplar Essay Three: *King Lear*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>4.4</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>16.8</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>16.8</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>4.4</u> 5
Comments:							Total <u>42.4</u> 50

Overall: Level 4 -

Strengths

- Thorough knowledge of essay form
- Thorough knowledge of play and impressive knowledge of specific quotations regarding sight
- A very good theme selected and stated well
- A reasonable directional statement with subsequent topic sentences related to the stated theme
- Support is relevant and convincing
- Purpose is maintained throughout
- Sentence structure, grammar, and spelling are accurate

Weaknesses

- Analysis or logic wavers at times: e.g., how can blind Lear “now only see her still body”? The modifier error increases the confusion of this sentence – should be “see only,” (see nothing but the body), not “only see” (as in “only see, not hear”). Another illogical analysis is “It is no accident that Cornwall and Regan choose to punish Gloucester by plucking out his eyes. It is just punishment that a man who lacks spiritual sight should lose his physical eyes as well.”
- Goneril and Regan competing for Edmund’s love = unconvincing example of sight imagery
- Some awkward phrasing at times: “their distracted vision,” “his physical blinding,” “late vision”
- *Subtly* is misspelled
- Concluding sentences need to provide clearer connection with the thesis – they should more clearly summarize and articulate the argument
- Some minor problems with commas – should be used to set out subordinate clauses and introductory phrases

Exemplar Essay Four: *The Great Gatsby*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>3.5</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>12.4</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>13</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>3.2</u> 5
Comments:							Total <u>32.1</u> 50

Overall: Level 2

Strengths

- unusual approach (Gatsby's suffering leads to Nick's insight) has great potential but needs development (insight not given until last line of essay)
- shows some knowledge of the novel
- shows considerable knowledge of the essay form
- some analysis of concepts is provided
- a sense of purpose is evident but applying the text to the prompt is too general
- diction is occasionally elevated

Weaknesses

- lead sentences in the introduction do not relate to the prompt, especially "to what extent"
- directional statement is too vague, no insight specified
- topic sentences do not relate strongly to the prompt
- examples need analysis to connect them to Nick's insight
- not enough specific support
- weak topic sentences and lack of transitional devices within paragraphs create problems with coherence, and therefore, comprehension
- several errors in spelling and usage detract from flow

Exemplar Essay Five: *The Great Gatsby*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>2.5</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that reflects the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>8</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>11.6</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>2.7</u> 5
Comments:							Total <u>24.8</u> 50

Overall: Level 1-

Strengths:

- Some knowledge of the novel—clearly prepared on the colour motif
- Can construct an essay

Weaknesses:

- Thesis re-states the prompt: no insight
- No directional statement
- Characters' personalities are not discussed sufficiently
- First body paragraph has no supporting evidence
- Third body paragraph is vague (green represents money and envy universally—not specific to Gatsby)
- Frequently loses focus on the prompt
- Factual inaccuracies throughout (Gatsby's car is yellow, not white; confuses Nick and Tom; Gatsby's house is not green)
- Conclusion simply restates introduction

Exemplar Essay Six: *The Great Gatsby*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts ✓	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>3.4</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate ✓ • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt ✓ • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas ✓	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>12.4</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapses in focus and/or logical sequencing of ideas ✓ • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose ✓ • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay ✓	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>13.6</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapses in essay form and/or application of the text to the prompt results in an essay that is at times ineffective ✓	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>3.4</u> 5
Comments:							Total <u>32.8</u> 50

Overall: Level 2

Strengths:

- Some knowledge of the text
- Attempts to address both aspects of the prompt

Weaknesses:

- Examples are vague
- Not a clear enough connection between colours and Gatsby's personality
- Organization is awkward
- Some examples are inaccurate (e.g., Gatsby's house is not gray)

Exemplar Essay Seven: *The Great Gatsby*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>4.7</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>16.8</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (direction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>19</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>4.4</u> 5
Comments:							Total <u>44.9</u> 50

Overall: Level 4

Strengths:

- Prompt addressed clearly and directly in introduction
- Concrete directional statement
- Solid, well-structured essay
- Variety of “symbols” used as support
- Good conclusion

Weaknesses:

- better transitions needed between paragraphs
- some ideas could be further developed / explained (e.g., how does the “green light” represent the American dream?)

Exemplar Essay Eight: *The Diviners*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>4.2</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>15.6</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>16.8</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
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Comments:							Total <u>40.5</u> 50

Overall: Level 4 -

Strengths

- Demonstrates knowledge of essay form; considerable knowledge of play
- Introduction is reasonable; theme good (although awkwardly stated)
- Directional statement is strong, with three points to be developed
- Support provides a reasonable substantiation of the thesis
- Vertical organization is fine and sense of purpose is consistent
- Diction is correct and appropriate (although awkward at times)
- Spelling and punctuation are generally accurate (although the author's name is misspelled)
- Strong conclusion

Weaknesses

- Awkward wording of theme in introduction, and in other places (e.g. "to find understanding of today" in paragraph 4), interferes with easy comprehension
- The "understanding" that Morag reaches is not clarified
- Elements of structure are not clearly identified; two techniques are offered in paragraphs two and three ("snapshots" and "Memory Bank Movies"), but paragraph four does not deal with any technique
- Main point is tediously repeated, but not supported by specific and convincing examples or explanations; insightful conclusions are not evident
- Transitions are mechanical rather than logical: "First of all," "secondly"
- Formal tone lapses into conversational or "chatty" tone: "first of all," "right after that"
- Grammatically, the writer tends to use adverbial clauses when noun clauses are required: "shows how" should be "shows that"
- Some difficulty with subject-verb agreement: "the structural device of the Snapshots show"

Exemplar Essay Nine: *Heart of Darkness*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts ✓	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>3.9</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
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Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
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Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
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Comments:							Total <u>36.8</u> 50

Overall: Level 3

Strengths

- thesis deals with significant elements in a valid way, but not insightfully
- good understanding of the text, however, not thorough: the harmfulness of colonization and the value of restraint are not explained
- essay is logical and coherent for the most part; there are some lapses
- sensible plan in the first paragraph directs the development of the essay

Weaknesses

- lapses in unity: the notion of work is introduced in paragraph three even though it is not identified in the introduction as part of the thesis
- support is vague: the "actions and intent" of the trading company remain general; the discussion of Marlow's personal insight is not specific
- some inaccuracies: Marlow is not sent to apprehend Kurtz, nor does Kurtz taunt Marlow to stay in the jungle; student may be confusing the novel with the film *Apocalypse Now*
- paragraphs three and four either should be united into a single paragraph dealing with one idea – the value or restraint as evidenced in the contrast between the cannibals and Kurtz – or separated with stronger topic sentences
- incorrect diction is evident: "play" should be "novel"; the "belief of Colonizations" should be the "belief about colonization"; "climatical" should be "climactic"
- major mechanical errors weaken the impact of the essay: the plural pronoun "they" is used to refer to the singular antecedent "company"; there is faulty parallelism in paragraph four; there is a run-on sentence in paragraph five

Exemplar Essay Ten: *Death of a Salesman*

Expectations by Category

English 4U: Rubric for a Formal Essay

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Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
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Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
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Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
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Comments:							Total <u>26.4</u> 50

Overall: Level 1-

Strengths

- some knowledge of the play evident
- vertical dimension and form of the essay is clear; the points are paragraphed

Weaknesses

- question is misread: "motif" has been read as "motive" and there is poor choice of what constitutes motive or motif, e.g., car
- theme is stated as a topic: "American Dream"
- poor understanding of the term "American Dream"
- support rambles with random and unconnected ideas and lapses into plot summary, e.g., about Willy and the Woman (paragraph three)
- support lacks consistent argumentation and thus is unconvincing
- communication is weak since ideas are often unconnected and presented randomly
- numerous grammar and spelling errors limit the flow and effectiveness of the essay
- protagonist's name spelled incorrectly: Loman, not "Lowman"

Exemplar Essay Eleven: *Hamlet*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>4.4</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence ✓ • shows considerable analysis and synthesis of ideas ✓	• refines a thesis that addresses the prompt with insight ✓ • integrates substantial and compelling supporting evidence ✓ • shows thorough analysis and skillful synthesis of ideas ✓	<u>15.6</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
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Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
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Comments:							Total <u>41.7</u> 50

Overall: Level 4 -

Strengths

- thesis is insightful
- essay shows thorough knowledge of the text; paragraphs two and four have well-developed support
- considerable, if not thorough, analysis
- vertical organization is strong
- diction is impressive
- only minor errors
- essay form is strong

Weaknesses

- internal forces from the prompt are not made explicit
- lacks strong synthesis to emphasize the thesis at the end of each body paragraph
- horizontal organization could be tighter
- conclusion is rushed, perfunctory

Exemplar Essay Twelve: *Hamlet*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	$\frac{2}{5}$
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	$\frac{6}{20}$
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
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Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
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Comments:							Total $\frac{15.5}{50}$

Overall: Insufficient

Strengths:

- Knows author/title/character names
- Has heard about the “decaying garden” motif

Weaknesses:

- Fewer than 500 words
- Thesis barely addresses the prompt
- No direction
- No analysis
- Denmark argument invalid
- No specific facts/examples of imagery
- Too much supposition (Hamlet “could” have...)

Exemplar Essay Thirteen: *A Man For All Seasons*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>2.5</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that reflects the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>10.4</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapses in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	<u>10.4</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapses in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>2.5</u> 5
Comments:							Total <u>25.8</u> 50

Overall: Level 1 -

Strengths:

- Prompt attempted through key word focus
- creates and follows limited directional statement

Weaknesses:

- Frequent pronoun reference errors confusing—subject of sentences primarily unclear and the protagonist's identity remains obscured
- Language usage weak; limited vocabulary
- Weak development of the moral dilemma and courage aspect of the prompt
- Lacks insight in thesis and throughout
- Vague support / examples
- Occasionally lapses into plot summary

Exemplar Essay Fourteen: *A Man For All Seasons*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts ✓	• demonstrates thorough understanding of the text and ideas, themes, concepts	<u>3.9</u> 5
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt ✓ • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas ✓	• formulates a reasonable thesis that meaningfully addresses the prompt ✓ • integrates considerable and convincing supporting evidence ✓ • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	<u>14.4</u> 20
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused and logical ✓ • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose ✓ • few errors do not interfere with expression of ideas or weaken impact of the essay ✓	<u>16.8</u> 20
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or misunderstanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay ✓	• a thorough command of the essay form, text, and prompt results in a masterful essay	<u>3.9</u> 5
Comments:							Total <u>39</u> 50

Overall: Level 3+

Strengths

- good transitions
- few errors, which don't interfere with communication of ideas
- good sense of audience and purpose

Weaknesses:

- statement of theme should be expressed more clearly
- the connection between theme and secondary characters should be more clear

Exemplar Essay Fifteen: *Fifth Business*

Expectations by Category

English 4U: Rubric for a Formal Essay

Knowledge and Understanding	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	K & U
Demonstrates knowledge of literary text with an understanding of ideas, themes, and concepts		• demonstrates insufficient knowledge of the text and ideas, themes, concepts	• demonstrates limited knowledge of the text and ideas, themes, concepts	• demonstrates adequate knowledge of the text and ideas, themes, concepts	• demonstrates considerable understanding of the text and ideas, themes, concepts	• demonstrates thorough understanding of the text and ideas, themes, concepts	$\frac{2}{5}$
Thinking	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	T
Formulates and refines a thesis that addresses the prompt Integrates specific and compelling evidence from the text to support critical analysis Explains, analyses, and synthesizes ideas, themes, and concepts		• thesis is inadequate and/or does not address the prompt • provides inadequate, inaccurate, and/or irrelevant supporting evidence • insufficient explanation of ideas and/or mere plot summary	• formulates a limited thesis that refers to the prompt • provides limited supporting evidence which is frequently vague or inappropriate • provides limited explanation of ideas	• formulates a developing thesis that addresses the prompt • provides some supporting evidence, but is occasionally vague or inappropriate • provides explanation and shows some analysis of ideas	• formulates a reasonable thesis that meaningfully addresses the prompt • integrates considerable and convincing supporting evidence • shows considerable analysis and synthesis of ideas	• refines a thesis that addresses the prompt with insight • integrates substantial and compelling supporting evidence • shows thorough analysis and skillful synthesis of ideas	$\frac{6}{20}$
Communication	Absent 0	Insufficient 6 8	Level One 10.4 11 11.6	Level Two 12.4 13 13.6	Level Three 14.4 15 15.6	Level Four 16.8 17.8 19 20	Comm
Organizes information and ideas with clarity and focus Uses language and style appropriate to purpose and audience (diction, voice, sentence structure, devices) Uses correct language structures of Standard Canadian English and its conventions of grammar, usage, spelling, and punctuation		• lacks clear sense of direction and/or has fewer than 500 words • demonstrates a lack of competence in the use of language and style and/or has fewer than 500 words • numerous major and minor errors interfere seriously with expression of ideas and/or has fewer than 500 words	• frequent loss of focus and logical sequencing of ideas • language and style are frequently ineffective and demonstrate limited sense of audience and purpose • errors frequently interfere with expression of ideas and/or frequently weaken impact of the essay	• occasional lapse in focus and/or logical sequencing of ideas • language and style are occasionally ineffective, but demonstrate some sense of audience and purpose • errors occasionally interfere with expression of ideas and/or weaken impact of the essay	• organization is clear, focused, and logical • language and style are effective and demonstrate a considerable sense of audience and purpose • errors do not significantly interfere with expression of ideas or weaken impact of the essay	• organizes information and ideas with a high degree of coherence and unity • language and style are sophisticated, well-crafted, and engaging with a strong sense of audience and purpose • few errors do not interfere with expression of ideas or weaken impact of the essay	$\frac{8}{20}$
Application	Absent 0	Insufficient 1.5 2	Level One 2.5 2.7 2.9	Level Two 3.0 3.2 3.4	Level Three 3.5 3.7 3.9	Level Four 4.2 4.4 4.7 5.0	App
Transfers and applies knowledge of literary essay form and text to the prompt		• insufficient application of essay form and/or text to the prompt, or no understanding of the prompt, results in an ineffective essay	• limited application of the essay form and/or text to the prompt results in an essay that is frequently ineffective	• occasional lapse in essay form and/or application of the text to the prompt results in an essay that is at times ineffective	• consistent application of essay form and text to the prompt results in an effective essay	• a thorough command of the essay form, text, and prompt results in a masterful essay	$\frac{1.5}{5}$
Comments:							Total $\frac{17.5}{50}$

Overall: Insufficient

Weaknesses:

- Fewer than 500 words
- No theme
- No directional statement
- Arguments are vague; lacks examples / specific support; no insight
- Conclusion is irrelevant

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