

## Writing

### GRADE 10

- ◆ **Impromptu Writing**  
**(Personal Views or Response) . . . 427**
  - Quick Scale . . . 431
  - Rating Scale . . . 432
  - Sample Task: *Heroes* . . . 434
  
- ◆ **Writing to Communicate Ideas and Information . . . 443**
  - Essays . . . 447
    - Quick Scale . . . 447
    - Rating Scale . . . 448
    - Sample Task: *Integrity* . . . 450
  - Reports, Articles, and Letters . . . 459
    - Quick Scale . . . 459
    - Rating Scale . . . 460
    - Sample Task: *Newsletter Articles* . . . 462
  
- ◆ **Literary Writing . . . 469**
  - Narrative . . . 473
    - Quick Scale . . . 473
    - Rating Scale . . . 474
    - Sample Task: *Short Stories* . . . 476
  - Poems . . . 491
    - Rating Scale . . . 491
    - Sample Task: *Poetry* . . . 492



# Impromptu Writing (Personal Views or Response)

**S**tudents are frequently asked to write about their thoughts, feelings, and opinions in reaction to current issues, materials they have read or viewed, or their own experiences.

In Grade 10, students frequently write journal entries, record their responses to literary works, reflect on their learning, and share their experiences. They are also often asked to write impromptu selections that allow teachers to assess and evaluate their ability to develop and write about their ideas and opinions independently, within a limited amount of time.

These forms of writing are generally not revised and edited for presentation to an audience other than the teacher. However, students are expected to follow the conventions they have learned and to proofread their work.

## NOTE:

The performance standards for impromptu writing should be used for any writing where students have little opportunity to plan, revise, or edit their work, regardless of the topic.

## Key Qualities

The following is a summary of the key qualities of each aspect of personal, impromptu writing in Grade 10. The *Quick Scale* and *Rating Scale* provide more details regarding specific criteria related to these key qualities.

### MEANING

- ◆ comes from thoughts, feelings, opinions, memories, and reflections

### STYLE

- ◆ demonstrates clarity and some variety in language, but has not been “crafted” (i.e., this is first-draft writing)

## FORM

- ◆ begins with a clear introduction and follows a logical sequence through to a conclusion
- ◆ because this writing is not revised or edited, some of the connections and transitions may be awkward

## CONVENTIONS

- ◆ follows standard conventions for basic spelling, punctuation, grammar, and sentence structure; has been proofread

## Prescribed Learning Outcomes

The BC performance standards for Grade 10 impromptu writing reflect the following prescribed learning outcomes from Grade 10 of the *English Language Arts 8 to 10 Integrated Resource Package*. Using the writing performance standards in a comprehensive way will provide teachers with many opportunities to assess these learning outcomes.

### COMMUNICATE IDEAS AND INFORMATION (KNOWLEDGE OF LANGUAGE)

It is expected that students will:

- ◆ monitor their own and others' communications for correctness, recognizing the use of purposeful misspellings or mispronunciations for stylistic effect
- ◆ identify a variety of language errors and conventions that can strongly influence an audience, including the overuse of jargon and technical language, the use of double negatives, and the misuse of personal pronouns
- ◆ appraise communications forms critically, using accurate terminology and a knowledge of communications rules and conventions
- ◆ use a variety of technological functions and computer software to publish original work

### COMMUNICATE IDEAS AND INFORMATION (COMPOSING AND CREATING)

It is expected that students will:

- ◆ develop focussed inquiry questions related to increasingly complex topics
- ◆ demonstrate an awareness of the characteristics, needs, and preferences of specific audiences

- ◆ locate, access, and select appropriate information from a variety of resources and consider the quality, currency, and accuracy of each source
- ◆ organize their ideas, and adjust their style, form, and use of language to suit specific audiences and achieve specific purposes
- ◆ apply various strategies to generate and shape ideas

**COMMUNICATE IDEAS AND INFORMATION  
(IMPROVING COMMUNICATIONS)**

It is expected that students will:

- ◆ use established criteria to appraise their own and others' work to determine the appropriateness of the resources used and to offer relevant, constructive suggestions in an appropriate manner
- ◆ defend their choices of organizational and communication forms, and formulate ways to improve their own and others' work
- ◆ revise and edit their communications to improve content, organization, and effect to suit specific audiences and purposes
- ◆ apply specific criteria to assess and revise communications

**COMMUNICATE IDEAS AND INFORMATION  
(PRESENTING AND VALUING)**

It is expected that students will:

- ◆ demonstrate pride and satisfaction in using language to formulate and express personal positions
- ◆ create communications for an increasing range of audiences and purposes including pleasure and entertainment
- ◆ create a variety of academic, technical, and personal communications, including debates, research and technical reports, oral and multimedia presentations, poetry, and personal essays



## Quick Scale: Grade 10 Impromptu Writing (Personal Views or Response)

The Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March–April of the school year. Impromptu writing is usually expected to be checked for errors but not revised or edited.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The writing shows problems with style, form, and mechanics that obscure purpose and meaning. May be too brief to meet basic requirements of the task. Reflects little knowledge of the conventions of writing.</i>	<i>The writing is generally clear and conversational, with a beginning, middle, and end. However, development is uneven, and the writer uses a limited repertoire of language, sentences, and techniques.</i>	<i>The writing is clear and logical, with some evidence of depth or maturity. Meets the requirements of the task with a sense of purpose and control and with some variety in language, sentences, and techniques.</i>	<i>The writing creates an impact on the reader, with a sense of vitality and finesse. It exceeds requirements of the task and features some complex and mature language, ideas, and techniques. Few, if any, errors.</i>
<b>MEANING</b> • ideas • support • connection to reader	<ul style="list-style-type: none"> <li>• ideas are not developed</li> <li>• may be very short, with few examples and details</li> <li>• problems obscure any sense of individuality</li> </ul>	<ul style="list-style-type: none"> <li>• ideas are generally straightforward and clear; unevenly developed</li> <li>• some relevant examples, details</li> <li>• may connect to own experience</li> </ul>	<ul style="list-style-type: none"> <li>• ideas are fully developed and show depth in places</li> <li>• supporting details and examples are relevant</li> <li>• personalizes the topic</li> </ul>	<ul style="list-style-type: none"> <li>• ideas are fully developed with some originality, maturity, and individuality</li> <li>• details and examples often show some subtlety</li> <li>• tries to elicit a specific response from the reader</li> </ul>
<b>STYLE</b> • voice and tone • syntax • vocabulary • rhetorical or stylistic techniques	<ul style="list-style-type: none"> <li>• often uses inappropriate tone or language</li> <li>• simple sentences and coordination</li> <li>• basic vocabulary; errors in word choice</li> <li>• disjointed and awkward</li> </ul>	<ul style="list-style-type: none"> <li>• generally colloquial</li> <li>• limited repertoire of sentences</li> <li>• straightforward vocabulary</li> <li>• little evidence of deliberate techniques</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate tone and level of language</li> <li>• varied sentence types and lengths</li> <li>• varied and appropriate language</li> <li>• some attempts to use effective techniques</li> </ul>	<ul style="list-style-type: none"> <li>• style and tone help to accomplish purpose, add impact</li> <li>• wide repertoire of effective sentence structures</li> <li>• precise, concise language</li> <li>• takes risks with a variety of techniques</li> </ul>
<b>FORM</b> • beginning • organization and sequence • transitions • ending	<ul style="list-style-type: none"> <li>• opening usually introduces the topic</li> <li>• structure may seem illogical or random</li> <li>• may seem disjointed because ideas are not linked with transitions</li> <li>• omits or provides ineffective ending</li> </ul>	<ul style="list-style-type: none"> <li>• opening establishes purposes</li> <li>• sequence is generally logical but may lack sense of direction</li> <li>• transitions awkward or missing in places</li> <li>• conclusion is often mechanical</li> </ul>	<ul style="list-style-type: none"> <li>• opening establishes context and purpose</li> <li>• sequence is logical</li> <li>• transitions help to connect ideas clearly</li> <li>• conclusion focuses on the purpose; tries to provide a resolution</li> </ul>	<ul style="list-style-type: none"> <li>• engaging introduction</li> <li>• sound structure; seems effortless and natural</li> <li>• smoothly integrates elements such as dialogue, examples, explanations, and anecdotes</li> <li>• conclusion provides a satisfying resolution</li> </ul>
<b>CONVENTIONS</b> • spelling • sentence structure and punctuation • usage	<ul style="list-style-type: none"> <li>• includes frequent noticeable errors in basic structures and language that may interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• includes noticeable errors that may distract the reader but do not interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• may include some errors; these are generally not serious and do not distract the reader</li> </ul>	<ul style="list-style-type: none"> <li>• few errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> </ul>

## Rating Scale: Grade 10 Impromptu Writing (Personal Views or Response)

Student achievement in impromptu writing by March–April of Grade 10 can generally be described as shown in this scale.\*

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)
<b>SNAPSHOT</b>	<i>The writing shows problems with style, form, and mechanics that make it difficult to determine purpose and meaning. May be too brief to meet basic requirements of the task. Reflects little knowledge of the conventions of writing.</i>	<i>The writing is generally clear and conversational, with a beginning, middle, and end. However, development is uneven, and the writer uses a limited repertoire of language, sentences, and techniques.</i>
<b>MEANING</b> • ideas • support • connection to reader	<ul style="list-style-type: none"> <li>• ideas are not developed; often broad generalizations with little support</li> <li>• may be very short with few examples and details or little attempt to develop ideas; may include a great deal of extraneous material</li> <li>• problems with style, form, and mechanics obscure any sense of individuality</li> </ul>	<ul style="list-style-type: none"> <li>• ideas are generally straightforward and clear but are often listed or developed unevenly (e.g., one idea may be developed in detail, while another is simply stated without support)</li> <li>• some relevant examples and details</li> <li>• may make connections to personal experiences (these often do not appear to be carefully chosen for their potential impact on a reader)</li> </ul>
<b>STYLE</b> • voice and tone • syntax • vocabulary • rhetorical or stylistic techniques	<ul style="list-style-type: none"> <li>• often uses inappropriate tone or language; may be unintentionally offensive</li> <li>• tends to rely on simple sentences and coordination; often overuses conjunctions such as “so” and “then”</li> <li>• basic colloquial vocabulary; may make errors in word choice</li> <li>• frequent errors in mechanics and transitions often make the writing disjointed and awkward</li> </ul>	<ul style="list-style-type: none"> <li>• generally colloquial; often begins at an appropriate level and then lapses into “speech written down” (may overuse “I”); may return to formality in the conclusion</li> <li>• limited repertoire of sentences—tends to rely on coordination and some basic subordination (e.g., using if, because); may be awkward in places</li> <li>• straightforward vocabulary, generally used correctly; little precision; may be repetitive</li> <li>• straightforward and conversational; little sense that the writer is trying to create specific effects</li> </ul>
<b>FORM</b> • beginning • organization and sequence • transitions • ending	<ul style="list-style-type: none"> <li>• beginning usually introduces the topic but does not establish purpose and context</li> <li>• structure may seem illogical or random; often written as one paragraph</li> <li>• may seem disjointed because ideas are not linked with transitions</li> <li>• may omit ending or use an ineffective formula to end (e.g., “So that’s what I think. I hope you agree with me.”)</li> </ul>	<ul style="list-style-type: none"> <li>• introduction establishes purpose; the reader may have to infer some of the context</li> <li>• sequence is logical, but position or stance may fluctuate, creating a sense that the writer is discovering ideas and positions while writing; no clear sense of direction</li> <li>• transitions awkward or missing in places</li> <li>• conclusion is often mechanical, formulaic (e.g., “In conclusion, I think...”), or abrupt</li> </ul>
<b>CONVENTIONS</b> • impact on meaning • spelling • sentence structure • usage (e.g., modifiers, agreement, verb tense)	<ul style="list-style-type: none"> <li>• frequent noticeable errors may interfere with meaning</li> <li>• often includes spelling errors in basic vocabulary, especially problems with homonyms; spelling is often phonetic and features missing letters (e.g., word endings)</li> <li>• errors in basic sentence structure (e.g., missing words, run-on sentences, fragments)</li> <li>• frequent serious errors with pronouns and verbs</li> <li>• noticeable punctuation errors (often commas)</li> </ul>	<ul style="list-style-type: none"> <li>• noticeable errors may distract the reader but do not interfere with meaning</li> <li>• may include problems with homonyms, phonetic spelling for challenging words</li> <li>• most basic sentences are correct; often includes run-on sentences</li> <li>• often includes problems with pronouns (e.g., overuse, reference) and verbs</li> <li>• some punctuation errors, often involving commas</li> </ul>

\* Student performance that falls within the wide range of expectations for Grade 10 by March–April generally matches the Level 5 description in Evaluating Writing Across Curriculum.

Fully Meets Expectations	Exceeds Expectations
<p><i>The writing is clear and logical, with some evidence of depth or maturity. It meets the requirements of the task with a sense of purpose and control and with some variety in language, sentences, and techniques.</i></p>	<p><i>The writing creates an impact on the reader, with a sense of vitality and finesse. It exceeds requirements of the task and features some complex and mature language, ideas, and techniques.</i></p>
<ul style="list-style-type: none"> <li>• ideas are fully developed and show depth in places, although there may be parts where they are not clearly expressed</li> <li>• supporting details and examples are relevant (the amount of detail sometimes reduces impact)</li> <li>• the writer often personalizes the topic, making connections to own experiences in a deliberate attempt to engage the reader</li> </ul>	<ul style="list-style-type: none"> <li>• ideas are fully developed with some originality, individuality, and maturity; the writer “enriches” the topic</li> <li>• choice of details and examples shows some subtlety and may offer more than one layer of interpretation</li> <li>• writer appears engaged by own approach and interpretation of the topic, trying to elicit a specific response from the reader</li> </ul>
<ul style="list-style-type: none"> <li>• sustains an appropriate tone and level of language (appropriate level of formality)</li> <li>• shows evidence of syntactic maturity and control—uses a variety of sentence types and lengths (e.g., use of appositives; appropriate subordination)</li> <li>• language is varied and appropriate; evidence that the writer is attempting to make effective choices</li> <li>• some attempts at rhetorical effectiveness; may include some use of techniques such as rhetorical questions, parallelism, figures of speech</li> </ul>	<ul style="list-style-type: none"> <li>• style and tone help to accomplish purpose and add impact (e.g., satiric, playful); may include informal language for effect</li> <li>• syntactic maturity and control—appears to choose from a wide repertoire of sentence structures to create desired effects</li> <li>• language is precise and concise; effective choices from a wide vocabulary</li> <li>• takes risks with a variety of rhetorical strategies to engage reader (e.g., appositives or “asides”; irony, imagery); generally successful (but not always)</li> </ul>
<ul style="list-style-type: none"> <li>• introduction establishes the context and purpose and attempts to engage the reader</li> <li>• sequence is logical; related ideas are grouped together; paragraphing is effective</li> <li>• transitions help to make connections among ideas clear</li> <li>• conclusion addresses the purpose and attempts to provide a resolution</li> </ul>	<ul style="list-style-type: none"> <li>• introduction is immediately engaging; the writer may create some ambiguity to “hook” the reader</li> <li>• structure is logical and sound, but unobtrusive—appears effortless and natural; may experiment (e.g., use flashbacks)</li> <li>• uses transitions effectively to integrate elements such as dialogue, examples, anecdotes</li> <li>• conclusion follows logically from the writing and provides a satisfying resolution</li> </ul>
<ul style="list-style-type: none"> <li>• may include some errors; these are generally not serious and do not distract the reader</li> <li>• few spelling errors</li> <li>• basic sentences are correct; may make occasional errors when attempting a complex structure</li> <li>• may include problems in agreement (especially pronoun reference) and shifts in point of view</li> <li>• few punctuation errors</li> </ul>	<ul style="list-style-type: none"> <li>• few errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> <li>• may contain occasional spelling errors</li> <li>• sentences are generally correct; may make relatively subtle errors when attempting a complex structure</li> <li>• may have occasional problems with pronoun reference</li> <li>• may include occasional punctuation errors</li> </ul>

## Sample Task: Heroes

### CONTEXT

In this district, all Grade 10 students participate in a district-wide assessment each year. Within their regular English classrooms, students write an impromptu essay of approximately 200 to 300 words in a 50-minute time period. Essays are scored by a district marking team and returned to classroom teachers.

### PROCESS

English 10 teachers provided their classes with a set of oral and written instructions provided by the district assessment committee. Students received test booklets that instructed them to do the following.

- ◆ write an in-class multi-paragraph expository composition of 200 to 300 words using one of four topics provided
- ◆ plan, write, and edit the composition in 50 minutes
- ◆ do not use a dictionary, a thesaurus, a spell checker, an electronic translator, or external support (other than a scribe or a computer as specified in an IEP)
- ◆ remember that an effective expository composition should have:
  - an introductory paragraph
  - a clear and effective thesis statement
  - clearly expressed content that is both thoughtful and engaging
  - a topic sentence for each paragraph and supporting details for each topic sentence
  - precise and varied vocabulary; varied sentences
  - an effective conclusion

Students were encouraged to draw on their personal experiences and the experiences of others, as well as reading and viewing experiences.

Teachers were instructed not to lead their classes in pre-writing activities and not to provide them with extra paper.

### NOTE:

Although students were able to choose from four topics, all of the writing samples in this section were based on the same topic: “Heroes.”

## NOT YET WITHIN EXPECTATIONS

### Teacher's Observations

The writing has a topic and a focus, but the content is repetitive and often confusing.

- ◆ ideas are not developed; often broad generalizations with little support
- ◆ tends to rely on simple sentences and coordination
- ◆ frequent errors in mechanics and transitions make the writing disjointed and awkward
- ◆ structure seems illogical or random
- ◆ frequent noticeable errors interfere with meaning
- ◆ errors in basic sentence structure (run-on sentences and fragments)

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### True Heroes

I define a hero by saying Superman or Batman. But do real heroes fly and use real super powers like Superman and Batman. I say no to that because real heroes are people that save lives such as policemen or and firemen. I think people know that Superman and Batman are not real. The real heroes are the people that save lives. Say a man is drowning and the other man saw him then he went to rescue that man by risking his own life that is a true hero. You can't go around and see super heroes on t.v. You can't call superman a real hero because he's not. Maybe three year olds like to see Superman and Batman on t.v and think they are real and want to be like them. They think that they could use super powers and fly just like them. So for younger children ages like one to five think Superman and Batman are real and true heroes. But for older children that still like to watch Superman and Batman hopefully no that Superman and Batman are not real. So that's why I think the real heroes are the ones that really save lives, not the ones on t.v but in real life. There are many different kinds of heroes some heroes known to be on t.v, some are from writing literature, some of them are policemen and firemen, and some of them who score the winning goal for hockey. Those are some of the people who are heroes. Even animals can be heroes such as a dog rescuing his owner from drowning or a pig who is squealing in the livingroom to get the owners out of the house from a burning house. There are different kinds of heroes. Some people say our dads are all heroes I know mine is. So real heroes are with us all the time. But the ones on t.v are fake heroes to grown ups but are heroes to children. Heroes are every where sometimes you see them and sometimes they are right with you. Heroes they are truly heroes. When I used to watch Superman and Batman after the show I used to grab my cape and try to save the world. I wanted to be like Batman. But now I know that superheroes aren't real. But the true heroes are out there and there not cartoons.

## MEETS EXPECTATIONS (MINIMAL LEVEL)

### Teacher's Observations

The writing does not develop from a clear thesis, although it is focused around a reasonably consistent purpose. Ideas are relatively simplistic and unclear in places.

- ◆ ideas are generally straightforward and clear
- ◆ some relevant examples and details
- ◆ generally colloquial
- ◆ limited repertoire of sentences—tends to rely on coordination
- ◆ straightforward vocabulary
- ◆ little sense that the writer is trying to create specific effects
- ◆ introduction establishes the purpose
- ◆ conclusion is mechanical, formulaic
- ◆ noticeable errors (run-on sentences, problems with homonyms and pronouns, shifts in point of view)

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Define a Hero

My essay is on heroes. I chose this topic because I find it easy. Heroes are everywhere and I hope find my essay interesting.

I believe that the people that are homeless, and without food, are the real heroes of this world everyday and night they have to go through starvation and awful diseases. Us normal people with homes and food have easy lives but it doesn't make us heroes the real heroes are the homeless. We have to make a difference and one day we hope we can make a big difference in there lives. They risk there lives everyday, and that makes them heroes.

I believe firefighters are also heroes they save lives, and take out fires. They risk there lives 24 hours and 7 days a week for us. That makes them heroes. We should make it easier for the firefighters, to cause less fires, think smart and check all the stuff that prevents fires. That makes a firefighter job easier but that still doesn't prevent fires from happening. Firefighters are on time when there is a emergency. I really respect firefighters they are big time life savers, they really make a big difference in people lives as well.

Doctors are heroes as well. In fact a doctor's job is very difficult. Doctors do alot of thing to help someone. If you are sick they diagnose the problem and they give you medication for your sickness Doctors also preform surgery but those are called surgeons. If you are in need of a liver, transplant or any other inportant organ in the human body doctors, preform surgery sometimes there successful and sometimes there not but at least there willing to save a person's life. That makes a doctor a very special hero.

So now this comes to the conclusion the homeless are the real heroes of the world because they risk their lives, and go through starvation and disease. Firefighters save people's lives, take on the most powerful flames, they risk their lives everyday. Doctors are heroes because they save people's lives and they diagnose your problems. I hope you enjoyed my essay.

## FULLY MEETS EXPECTATIONS

### Teacher’s Observations

The writing is clear and easy to follow. The writer establishes a purpose and carries it through to a logical conclusion. In places, the writer manipulates language to create an effect (e.g., repetition, parallelism).

- ◆ ideas are fully developed
- ◆ supporting details and examples are relevant
- ◆ the writer personalizes the topic by making connections to own life in a deliberate attempt to engage the reader
- ◆ sustains an appropriate tone
- ◆ there is a sense that the writer is attempting to make effective choices
- ◆ some attempts at rhetorical effectiveness (e.g., parallelism)
- ◆ introduction establishes the context and purpose
- ◆ sequence is logical; paragraphing is effective
- ◆ transitions help to make connections among ideas clear
- ◆ conclusion addresses the purpose and attempts to provide a resolution
- ◆ few errors
- ◆ problems in agreement (pronoun reference) and shifts in point of view

	Not Yet	Meets	Fully	Exceeds
<i>SNAPSHOT</i>				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Hero

Everyone has a hero that they love, and cherish. We all know the basic meaning of a hero, but still everyone has their own definition. I think a hero can be anyone who helps you when you need them. A hero is usually someone you respect, and look up to. I also think that someone who has done something important in your life, can be defined as a hero. These are all things that in my opinion, make a hero.

Who do you turn to in the lowest, most miserable times in your life? I think that anyone who is there for you when you are down, is a hero. Only a true hero could make a smile appear on your face when you’re going through a crisis. Not just anyone can make someone feel better when they are sad, it has to be someone who has a big heart, and truly, from the bottoms of their hearts, care for you. It’s difficult to know exactly what to say when someone you know is not having a great life; it means the world to them if you could make them feel just a little bit better. My best friend is definitely one of my heroes; she knows exactly what to say, and when to say it. It means a lot to me when I know someone out there can help me whenever I need a friend. Sometimes I think that all of my heroes, are actually angels.

Everyone knows that a true hero is someone you look up to, someone whom you have a great deal of respect for. I agree with this statement. A hero is not just any person who comes by in your life; a hero has to earn the ability to be titled as a hero. You do not have to be some superman who can fly around the earth and save millions of lives everyday; in my opinion, you can be a normal, average person who has done something to gain the respect of other people. Anyone that I call one of my heroes is someone who I have an enormous amount of respect for, and someone that I look up to.

Another quality of a hero in my opinion is someone who has played, or plays a big role in your life. Someone who has lead you to be the person you are today. The hero in my life who lives up to this is... my mother. She has brought me up to be a person who makes smart decisions, and always tries her best. My mother has pushed me, and guided me, through my entire life, and is continuing to do so. I think someone that you owe a lot of thanks to, can definitely be placed under the category of a hero. I think anyone whom has done something for you, that you extremely appreciate them for, should be a hero.

In conclusion, everyone has their own way of defining a hero. In my opinion, anyone who is there for you in your time of need can be considered a hero. Also, I think a hero can be someone who you look up to, and respect. one other definition of a hero to me, is someone who has done something very important for you throughout your life. There are millions of definitions for the word "hero." These are the things that in my eyes, make a true hero.

## EXCEEDS EXPECTATIONS

### Teacher's Observations

The writing is well-developed and organized, beginning with a clear thesis. Examples and explanations are engaging.

- ◆ some originality and maturity
- ◆ choice of details and examples shows some subtlety
- ◆ writer appears engaged by own approach and interpretation of the topic
- ◆ style and tone help to accomplish purpose (e.g., humorous, playful)
- ◆ syntactic maturity and control; appears to choose from a wide repertoire of sentences to create desired effects
- ◆ language is precise and concise
- ◆ introduction is immediately engaging
- ◆ structure is logical and sound but unobtrusive—appears effortless and natural
- ◆ uses transitions effectively
- ◆ conclusion provides a satisfying resolution
- ◆ few errors

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### How Do You Define a Hero?

Throughout my life my definition of a hero has changed. It differs from year to year with the knowledge and experience that I gain just by growing older. From the time in my life that I can remember actually being able to think and make decisions, I had a hero. When I was about six my heroes were basically anyone with superpowers. At age ten television ruled my life. Finally, now at age fifteen I have begun to appreciate the so-called trivial matters that most teens my age take for granted.

Hercules, Superman, Captain America, and She-Ra were my heroes at age six. I absolutely loved watching those characters, who at the time were real people to me, on television or in my comic books. They were amazing! How could a child resist idolizing the strongest man in the world or the powers of Earth, Wind, Fire, and Water. I suppose that they seemed so great to me because they could do what I couldn't. Therefore, striving to be like them was one of my dreams. However, as time went on I began to see that it wasn't a realistic goal to want to become a superhero. I would have had to be born with those powers and naturally I wasn't. So I moved on.

At age 10 I would never be anywhere else except in front of my television set. My heroes at the time were characters on television shows, definitely fictional. I either wanted to be Doogie Howser, M.D, child prodigy, the judge on some court

show, or the kid marine biologist on “90210:Beverly Hills.” I remember this like it was yesterday. All of them were special in some way. Doogie Howser was a teen doctor, and when you’re brought up in the kind of household that I was brought up in, that’s a goal to aim for. The judge, had so much power. To be able to control everyone in the courtroom seemed so ego-boosting. Once in my life I just wanted to be able to say “Order! Order in the court.” or something other than that like, “That’s it sir, you’re in contempt!” Finally with the marine biologist, she had direction in her life. She loved marine animals and was even accepted to some Jacques Cousteau school, but I’m not really sure about that. Anyways, this time they were all people, fictional, but people.

Now at age 15 I have begun to realize that the people around me are heroes: my mother, father, sister and even friends. In a world where there is so much pain and suffering they move forward with their lives. In my parents’ case, I’m grateful for everyday I spend with them. They actually suffer so that I can be happy and live a better life than they did. My sister and my friends like the moon in the sky. They brighten up my life and make things clearer so that I can see where I am going.

I see now that heroes are everywhere. A hero is just someone that is there to guide you and create the path. I used to think that because my heroes have changed over the years they weren’t really heroes. I was wrong. Each one I respected. Each one I learned something from. They are all heroes to me.



# Writing to Communicate Ideas and Information

**S**tudents frequently write to communicate ideas, information, and opinions in a variety of curriculum areas.

Essays and reports are forms of public writing. Essays are intended to communicate the writer’s views and insights to an audience—most often the teacher and other students. Reports provide information and analysis to a variety of audiences, both in and out of the classroom.

This section includes two sets of performance standards, one for essays and one for reports. Both include *Quick Scales*, *Rating Scales*, and samples.

The performance standards for essays are appropriate when students are asked to write in essay form and have opportunities to carefully plan, develop (including research where appropriate), revise, edit, and proofread their work. In Grade 10, particularly in English and social studies, they are expected to write formal essays on a variety of literary and other topics. Impromptu essays should be evaluated using the materials for impromptu writing, on pages 427–441.

The performance standards for reports can be used for formal writing projects in social studies, sciences, and practical and fine arts, as well as in English language arts. Students frequently use forms such as research reports, magazine articles, and information booklets to convey information and ideas about key concepts, issues, problems, investigations, people, and events. Where the performance standards for report writing are used, students should have opportunities to plan, research, revise, edit, and proofread their work. In most cases, their work will be produced using a word processing or desktop publishing program. Effective reports have many of the same qualities as formal essays, but they differ in some key respects—particularly in form and style.

## Key Qualities

The following is a summary of the key qualities of each aspect of writing to communicate ideas and information in Grade 10. The *Quick Scales*

and *Rating Scales* provide more details regarding specific criteria related to these key qualities.

#### **MEANING**

- ◆ is focused around a clear topic, purpose, and stance expressed in a thesis statement
- ◆ develops through complete, relevant, and accurate detail and observation and logical analysis

#### **STYLE: ESSAYS**

- ◆ is relatively formal
- ◆ reflects a growing repertoire of vocabulary and sentence structure

#### **STYLE: REPORTS**

- ◆ is clear and concise
- ◆ features growing precision in language, including technical vocabulary as appropriate
- ◆ is usually relatively formal (depending on specific purpose and audience)
- ◆ reflects a growing repertoire of vocabulary and sentence structure

#### **FORM: ESSAYS**

- ◆ features an engaging introduction and a strong conclusion
- ◆ follows a logical sequence
- ◆ integrates quotations and researched material appropriately

#### **FORM: REPORTS**

- ◆ includes appropriate text features and graphics (e.g., headings, diagrams, charts, illustrations)
- ◆ follows a logical sequence
- ◆ reflects specific conventions of the form (e.g., instructions or procedures are numbered and begin with a verb; newspaper articles are written in an inverted pyramid)
- ◆ appropriately integrates and documents material from primary and secondary sources as needed

#### **CONVENTIONS**

- ◆ has been carefully revised and edited
- ◆ follows standard conventions for basic spelling, punctuation, and sentence structure

## Prescribed Learning Outcomes

The BC performance standards for Grade 10 writing to communicate ideas and information reflect the following prescribed learning outcomes from Grade 10 of the *English Language Arts 8 to 10 Integrated Resource Package*. Using the writing performance standards in a comprehensive way will provide teachers with many opportunities to assess these learning outcomes.

### COMMUNICATE IDEAS AND INFORMATION (KNOWLEDGE OF LANGUAGE)

It is expected that students will:

- ◆ monitor their own and others' communications for correctness, recognizing the use of purposeful misspellings or mispronunciations for stylistic effect
- ◆ identify a variety of language errors and conventions that can strongly influence an audience, including the overuse of jargon and technical language, the use of double negatives, and the misuse of personal pronouns
- ◆ use a variety of technological functions and computer software to publish original work

### COMMUNICATE IDEAS AND INFORMATION (COMPOSING AND CREATING)

It is expected that students will:

- ◆ develop focussed inquiry questions related to increasingly complex topics
- ◆ demonstrate an awareness of the characteristics, needs, and preferences of specific audiences
- ◆ locate, access, and select appropriate information from a variety of resources and consider the quality, currency, and accuracy of each source
- ◆ organize their ideas, and adjust their style, form, and use of language to suit specific audiences and achieve specific purposes
- ◆ apply various strategies to generate and shape ideas

### COMMUNICATE IDEAS AND INFORMATION (IMPROVING COMMUNICATIONS)

It is expected that students will:

- ◆ use established criteria to appraise their own and others' work to

determine the appropriateness of the resources used and to offer relevant, constructive suggestions in an appropriate manner

- ◆ defend their choices of organizational and communication forms, and formulate ways to improve their own and others' work
- ◆ revise and edit their communications to improve content, organization, and effect to suit specific audiences and purposes
- ◆ apply specific criteria to assess and revise communications

**COMMUNICATE IDEAS AND INFORMATION  
(PRESENTING AND VALUING)**

It is expected that students will:

- ◆ demonstrate pride and satisfaction in using language to formulate and express personal positions
- ◆ create a variety of academic, technical, and personal communications, including debates, research and technical reports, oral and multimedia presentations, poetry, and personal essays

## Quick Scale: Grade 10 Writing Essays

This Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March–April of the school year. Essays are usually expected to be carefully revised, edited, and proofread.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The writing does not accomplish the basic task; may be seriously flawed, incomplete, or misinterpret key aspects of the topic. Reflects little knowledge of the conventions of essay writing.</i>	<i>The writer has something to say about the topic, but leaves gaps in ideas and development and is unable to fully control the required form and style. Limited variety in language, sentences.</i>	<i>The writing fulfils requirements of the task, with an overall sense of purpose and control. Ideas are generally clear and carefully developed. Some variety in language, sentences, and techniques.</i>	<i>The writing features some complex, mature topics, structures, language, and techniques; dense and economical. Shows engagement with the topic, and takes risks to create an impact.</i>
<b>MEANING</b> • topic, purpose, stance • understanding of the topic • development • support	<ul style="list-style-type: none"> <li>unfocused; may omit thesis</li> <li>little understanding of the topic</li> <li>inadequate material</li> <li>details, examples, and quotations are not clearly linked to topic</li> </ul>	<ul style="list-style-type: none"> <li>clear topic; thesis may be unfocused</li> <li>basic understanding; tends to summarize</li> <li>parts illogical or hard to follow</li> <li>relies on general knowledge, emotion</li> </ul>	<ul style="list-style-type: none"> <li>clear, focused thesis</li> <li>sound understanding of topic; some depth</li> <li>clearly and logically developed</li> <li>relevant details and examples support main points</li> </ul>	<ul style="list-style-type: none"> <li>clear and often provocative thesis; sense of direction</li> <li>depth of understanding; attempts to interpret</li> <li>developed with some intellectual appeal</li> <li>well-chosen detail, examples, and quotations</li> </ul>
<b>STYLE</b> • voice and tone • syntax • word choice • techniques	<ul style="list-style-type: none"> <li>little awareness of audience</li> <li>simple syntax; limited range of sentences</li> <li>repetitive and colloquial language</li> <li>immature style</li> </ul>	<ul style="list-style-type: none"> <li>voice and tone may be inconsistent</li> <li>some sentence variety; may have problems with subordination</li> <li>word choice is appropriate, not concise</li> <li>difficulty expressing abstract ideas; may be redundant</li> </ul>	<ul style="list-style-type: none"> <li>appropriate voice and tone</li> <li>varied sentences</li> <li>word choice is varied; some complex vocabulary</li> <li>uses a variety of stylistic or rhetorical techniques</li> </ul>	<ul style="list-style-type: none"> <li>effective voice and tone; may use humour, irony, satire</li> <li>varied sentences create specific effects</li> <li>effective, economical word choice; strong verbs, adjectives</li> <li>takes risks; shows originality, inventiveness</li> </ul>
<b>FORM</b> • organization and sequence • transitions • paragraphing • conclusion	<ul style="list-style-type: none"> <li>limited organization or structure</li> <li>few transitions</li> <li>paragraphing illogical or omitted</li> <li>ending often weak</li> </ul>	<ul style="list-style-type: none"> <li>organization adequate but ineffective</li> <li>connections among ideas often unclear</li> <li>some paragraphs not well-developed</li> <li>conclusion often very short or formulaic</li> </ul>	<ul style="list-style-type: none"> <li>carefully and logically structured</li> <li>transitions make connections explicit</li> <li>competently developed paragraphs</li> <li>explicit, logical conclusion</li> </ul>	<ul style="list-style-type: none"> <li>structure appears natural and spontaneous</li> <li>well-chosen transitions create continuity, unity</li> <li>effectively developed paragraphs</li> <li>satisfying conclusion usually has some “punch”</li> </ul>
<b>CONVENTIONS</b> • spelling • sentence structure and punctuation • usage (e.g., modifiers, agreement, tense)	<ul style="list-style-type: none"> <li>includes frequent noticeable errors in basic sentence structure, spelling, and usage that distract the reader and may interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>includes noticeable errors that may cause the reader to pause or reread; often surface errors could be fixed by careful proofreading</li> </ul>	<ul style="list-style-type: none"> <li>few errors; these do not affect meaning; appears to have been carefully edited and proofread</li> </ul>	<ul style="list-style-type: none"> <li>few errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> </ul>

## Rating Scale: Grade 10 Writing Essays

Student achievement in writing essays by March-April of Grade 10 can generally be described as shown in this scale.\*

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)
<b>SNAPSHOT</b>	<i>The writing does not accomplish the basic task. It may be seriously flawed or incomplete or may misinterpret key aspects of the topic. Reflects little knowledge of the conventions of essay writing.</i>	<i>The writer has something to say about the topic but leaves gaps in ideas and development. Uses a limited repertoire of language, sentences, and techniques, and is unable to fully control the form and style required.</i>
<b>MEANING</b> <ul style="list-style-type: none"> <li>• topic, thesis, purpose, stance</li> <li>• understanding of the topic</li> <li>• development</li> <li>• support</li> </ul>	<ul style="list-style-type: none"> <li>• the writer may attempt to offer ideas about the topic, but the results are unfocused</li> <li>• little basic understanding of the topic; may include misinformation</li> <li>• presents inadequate material to develop the topic; may rely on idea association or circular arguments</li> <li>• details, examples, and quotations are not clearly linked to the topic or may contradict the point the writer is trying to make</li> </ul>	<ul style="list-style-type: none"> <li>• topic is clear, but thesis is unfocused; purpose may waver (e.g., shift from exposition to personal response)</li> <li>• shows basic understanding of the topic; tends to summarize rather than analyze or explain</li> <li>• development may be illogical or hard to follow in places (may seem like an outline)</li> <li>• often has difficulty supporting abstractions with concrete examples; parts may be vague, rely on general knowledge and emotional appeals</li> </ul>
<b>STYLE</b> <ul style="list-style-type: none"> <li>• voice and tone</li> <li>• syntax</li> <li>• word choice</li> <li>• techniques</li> </ul>	<ul style="list-style-type: none"> <li>• tends to be informal and conversational</li> <li>• syntax is generally simple; basic sentence structure</li> <li>• word choice is repetitive and colloquial; frequent errors</li> <li>• style is often immature, with little evidence of deliberate choices for effect</li> </ul>	<ul style="list-style-type: none"> <li>• voice and tone may be inconsistent; often begins with appropriate level of formality and then lapses into a conversational voice</li> <li>• some sentence variety; may have problems with subordination and coordination</li> <li>• word choice is generally correct but not concise; may be repetitive</li> <li>• difficulty using the structures and techniques needed to express abstract, complex ideas; often redundant</li> </ul>
<b>FORM</b> <ul style="list-style-type: none"> <li>• organization and sequence</li> <li>• transitions</li> <li>• paragraphing</li> <li>• conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• limited organization or structure</li> <li>• few transitions, making connections among ideas, paragraphs, and sentences unclear</li> <li>• may be written as a single paragraph</li> <li>• ending is often weak and may introduce new ideas or contradict material presented in the introduction or body</li> </ul>	<ul style="list-style-type: none"> <li>• organization is generally logical but often not explicitly outlined in the introduction; order in which key points are developed may be ineffective</li> <li>• connections among ideas are often not clear; may use inappropriate transitions (or omit them) in places; quotations may not be integrated into the text</li> <li>• logical paragraphing; however, some paragraphs are not well-structured and developed</li> <li>• includes short or formulaic conclusion (e.g., one-sentence restatement of the thesis)</li> </ul>
<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>• impact</li> <li>• spelling</li> <li>• sentence structure and punctuation</li> <li>• usage (e.g., modifiers, agreement, verb tense)</li> </ul>	<ul style="list-style-type: none"> <li>• frequent noticeable errors distract the reader and may interfere with meaning</li> <li>• frequent spelling errors in basic vocabulary, especially problems with homonyms; spelling is often phonetic and features missing letters (e.g., word endings)</li> <li>• errors in basic sentence structure (e.g., missing words, run-on sentences, fragments)</li> <li>• frequent serious errors with pronouns and verbs</li> <li>• noticeable punctuation errors (often commas)</li> </ul>	<ul style="list-style-type: none"> <li>• noticeable errors may cause the reader to pause; often surface errors could be fixed by careful proofreading</li> <li>• spelling is generally correct but may include careless errors and problems with complex language and homonyms</li> <li>• most basic sentences are correct; often includes one or more run-on sentences</li> <li>• may include some problems with pronouns or verbs</li> <li>• some punctuation errors, often involving commas</li> </ul>

\* Student performance that falls within the wide range of expectations for Grade 10 by March-April generally matches the Level 5 description in Evaluating Writing Across Curriculum.

Fully Meets Expectations	Exceeds Expectations
<p><i>The writing fulfils the requirements of the task, with an overall sense of purpose and control. Ideas are generally clear and carefully developed. Some variety in language, sentences, and techniques.</i></p>	<p><i>The writing features some complex, mature topics, structures, language, and techniques; it is dense and economical. The writer shows engagement with the topic and takes risks to create an impact on the reader.</i></p>
<ul style="list-style-type: none"> <li>• clear thesis—topic, purpose, and stance are established and carried through</li> <li>• shows sound, basic understanding of the topic, with some depth in places</li> <li>• ideas are clearly and logically developed (may have occasional lapses); may rely overly on emotional appeal</li> <li>• provides relevant details and examples, including researched material, to support main points; these may be somewhat vague in places</li> </ul>	<ul style="list-style-type: none"> <li>• clear and often provocative thesis; generally approaches topic with passion and purpose—clear sense of direction</li> <li>• shows depth of understanding and control of relatively complex topics (may slip in places); attempts to interpret</li> <li>• ideas are developed with some complexity and intellectual appeal</li> <li>• selectively uses detail, examples, and quotations to build an argument or create an effect; sense of audience</li> </ul>
<ul style="list-style-type: none"> <li>• sustains appropriate voice and tone</li> <li>• varies sentences; uses appropriate subordination</li> <li>• word choice is varied and becoming concise; takes risks with complex, sophisticated vocabulary in places</li> <li>• developing rhetorical effectiveness (becoming stylistically interesting)—evidence of some risk-taking in using a variety of techniques for effect (e.g., inverted word order, participial phrases, rhetorical questions, appositives, parallel structures, repetition for effect)</li> </ul>	<ul style="list-style-type: none"> <li>• creates and sustains effective voice and tone; may use humour, irony, satire for effect</li> <li>• varied sentences make the writing smooth and easy to read; appears to make deliberate choices for effect</li> <li>• word choice helps to set tone and achieve purpose; language is economical, with strong verbs and adjectives</li> <li>• takes risks to manipulate language, often showing originality and inventiveness; uses a variety of techniques for effect (e.g., analogies, figurative language)</li> </ul>
<ul style="list-style-type: none"> <li>• carefully and logically structured</li> <li>• transitions make explicit connections among ideas or sections</li> <li>• individual paragraphs are logically structured</li> <li>• explicit conclusion follows logically from the thesis and development; may offer an engaging idea or question</li> </ul>	<ul style="list-style-type: none"> <li>• structure appears natural and spontaneous; organization is smooth and logical</li> <li>• well-chosen transitions help to create a sense of continuity and unity; quotations and researched material are smoothly integrated</li> <li>• individual paragraphs are effectively developed</li> <li>• conclusion is satisfying and usually has some “punch”; it ties up any loose ends and leaves the reader with something to think about</li> </ul>
<ul style="list-style-type: none"> <li>• few errors; these do not affect meaning; appears to have been carefully edited and proofread</li> <li>• few spelling errors</li> <li>• basic sentences are correct; may make occasional errors when attempting complex structures</li> <li>• may include problems in agreement (especially pronoun reference) and shifts in point of view</li> <li>• few punctuation errors</li> </ul>	<ul style="list-style-type: none"> <li>• few, if any, errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> <li>• no spelling errors in basic vocabulary, occasionally misspells complex words</li> <li>• sentences are generally correct; may make relatively subtle errors in complex structures</li> <li>• may have occasional problems with pronoun reference</li> <li>• may include occasional punctuation errors</li> </ul>

## Sample Task: Integrity

### CONTEXT

Writing is an important part of all activities in this classroom. Students have frequent opportunities to participate in writers' workshops, where they work on pieces of their own choice, as well as formal instruction and practice in specific forms.

### PROCESS

This task was a culminating activity in which students were required to use and provide evidence of all aspects of the writing process: brainstorming, outlining, drafting, editing, proofreading, and producing a final copy. Students were asked to write an essay in which they discussed how the quality of integrity was illustrated by three characters from three different works they had studied. They were provided with a dictionary definition of integrity and a quote by John F. Kennedy. Within their essays, students were asked to include at least one quotation from each work they referred to. Students wrote their essays in class over three 75-minute sessions.

## NOT YET WITHIN EXPECTATIONS

### Teacher's Observations

The writing indicates little understanding of the concept of “integrity” or how it relates to various literary characters.

- ◆ little basic understanding of the topic
- ◆ presents inadequate material to develop the topic
- ◆ details, examples, and quotations are not clearly linked to the topic
- ◆ informal and conversational
- ◆ simple syntax, basic sentence structure
- ◆ word choice is repetitive and colloquial; frequent errors
- ◆ style is immature, with little evidence of deliberate choices for effect
- ◆ few transitions, making connections among ideas, paragraphs, and sentences unclear
- ◆ ending is weak
- ◆ frequent noticeable errors distract the reader (errors in basic sentence structure)

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Integrity

Hi my name is xxxxxx and the topic of my essay is integrity. My characters are Ken, Juliatt, Harrisen

Integrity is the form attachment to moral a artistic principle honesty and sinority uprightness. Integrity is a good example in how kids admit to there mistakes these days but still some don't.

Thesis my characters are Juliet, ken and Harrison.

Juliet has Integrity because she wants to marry Romeo and she is madly in love with Romeo. Romeo feels the same about Juliet. There is a problem though capulet wont let Juliet marry Romeo because she is to young. Capulet also likes Paris more then Romeo. "She hath not seen the change of fourteen years." I think this means she is fourteen years too young to get married. Juliet has Integrity because she wants to marry Romeo even though she is too young. Capulet want's her to marry Paris instead.

Ken has no integrity because he was driving crazy and dangered both his and Peggy's life, and he didn't admit his mistake, "She saw it quite clearly, his body was arched backwards and forwards at the same time." I think he was driving too fast and that's why Peggy was afraid and then that's when the accident happened. Ken has no Integrity because he was driving crazy he put himself in danger and he doesn't admit it. was his fault for driving crazy.

Harrison has Integrity because he is handicapped and he wants to be a greater ruler than anyman ever lived he took off all his gear and walked and he selected an empress and they danced.They got killed after by the Handicapped General. "Watch me become what I can become".I think this means he wants to become a greater ruler better than any person that ever lived.

Juliet has Integrity because she wants to marry Romeo despite of her father never trusting or liking her again. Ken has no Integrity because he was driving crazy and dangered both himself and Peggy. Harrison has Integrity because he tock his gear off and danced with the Empress but then they got killed by the handicapped general.

## MEETS EXPECTATIONS (MINIMAL LEVEL)

### Teacher's Observations

The writing is clear and shows basic understanding of the topic.

- ◆ shows basic understanding of the topic
- ◆ has difficulty supporting abstractions with concrete examples; tends to rely on general knowledge
- ◆ lapses into a conversational voice
- ◆ word choice is generally correct but repetitive
- ◆ quotations are not integrated into the text
- ◆ includes noticeable errors; surface errors could be fixed by carefully proofreading

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

Integrity is personal honesty, and is very important in building character. The word integrity is one of those words which is used alot, but no one really knows what it means. Well, I did some research in dictionary's and thesaurus' and found that most of the meanings delt with personal honesty. And with my teacher's examples I made a complete picture, and then related this picture to peices that we have read this year.

One peice that really stuck out in my mind was the short story "The Inheritor." One of the lines that supports this statement is: "But it was beyond reason and doing what he must." This line supports the idea that the man on the island felt that it was his duty to save the sheep. He in his mind promised himself that he would do everything in his power to save the sheep. This I took as a sign of personal honesty. Because he knew he might get hurt or killed and he accepted it. This is a good example of integrity.

Another case of integrity is in the chrysalids when David, Rosalind and Petra were running away and David promised himself that if they got caught he would kill Petra and Rosalind to save them suffering. "You mustn't let them get hold of Rosalind or Petra - far better to kill them yourself than let that happen to them." This line helps back up my statement by pointing out that Michael helped to convince David that killing them would be the right thing. Whether or not David would have killed them without Micheal's influence we will never know. But there is a lot of evidence that David made a promise to himself, like the man on the island in the inheritor.

Someone who is unlike the other two and who doesn't have a lot of integrity is Harry from "House". He had a personal goal, at the beggining of the story which was to get a perfectly normal house. But at the end of the story he broke his goal, and bent his rules, by knocking down all the walls in the house which made his house abnormal. "Lovely he said and he knew in his delight that they might go to

far, might tear down the whole place by mistake, but that didn't matter." This line is one of the last lines and shows the break down of any integrity that built up in the story.

These three of integrity in different character, whether or not they have or don't have it, is just one building block in a character's personality, and whether or not they have moral and personal honesty and rules.

## FULLY MEETS EXPECTATIONS

### Teacher's Observations

The writing is thorough and generally logical, although there are problems with the conclusion. The writer shows some depth of understanding and a good command of language.

- ◆ clear thesis—topic, purpose, and stance are established and carried through
- ◆ shows sound, basic understanding of the topic, with some depth in places
- ◆ ideas are clearly and logically developed
- ◆ provides relevant details and examples to support main points
- ◆ sustains appropriate voice and tone
- ◆ varies sentences; uses appropriate subordination
- ◆ word choice is varied and becoming concise
- ◆ carefully and logically structured
- ◆ transitions make explicit connections among ideas or sections
- ◆ ending appears to contradict material presented in the introduction
- ◆ few errors; these do not affect meaning

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Integrity

Integrity is something we should all possess, it shows courage. In the “Doll’s house,” Kezia displays integrity and so does David from *The Chrysalids*. In the “Metaphor” Charolette displays a lack of integrity. In these stories the characters with integrity do what they think is right, even if it means facing some not so pleasant consequences.

Kezia, even though a little girl defies the prejudice around her and reaches out to the Kelveys. When all the other girls were allowed to see the Doll’s house the Kelveys were forbidden. Kezia thought this to be unfair, and despite the consequences she sneaks them in to see it. “Mother, can’t I ask the Kelveys just once?” Kezia thought the Kelveys deserved to see it and asked her mother before sneaking them in. When her mother refused, she let them see it anyways. “You can come and see our Doll’s house all the same, come on. Nobody’s looking.” Kezia shows integrity by going against her mother and doing what she thinks is right. Kezia knew that she would get punished, but she believed that letting the Kelveys see the Doll’s house was more important. She not only displayed integrity, but courage as well.

David from *The Chrysalids* shows integrity because he is true to himself and does what is right for him as well as others. Just like Kezia he believes the preju-

dice around him is wrong. "I knew it word for word - and yet the sight of Sophie's six toes stirred nothing in my memory." This quote proves David's integrity because even though he was taught to hate deformities since he was born, he thinks nothing less of Sophie. David doesn't agree with what he was taught and goes against it and his father. "I felt sorry for her distress, and for Sophie, and for the hurt foot, but nothing more." David's own belief is so strong that Sophie's six toes doesn't even phase him. In David's mind Sophie wasn't even a deviation, he just saw her as a person. "I did not talk much about this part of ethics, not because I ever actually thought her in my mind a deviation." When it came time for David to tell his father about Sophie, David refused, and tried to protect her. Finally after his father beat him, he told his father about her. "I couldn't help it Sophie, I couldn't help it." David still showed integrity, even after telling his father because he felt extremely bad afterwards. David held it in for as long as possible. David showed enormous amounts of integrity throughout the whole book, and showed strength by fighting for what he believed in, until he got taken to a place where people felt the same as he.

Charolette from the "Metaphor" shows a complete lack of integrity and is a very weak person. Instead of telling people what she thought, she kept it inside for the fear of being embarrassed. "I was caught in a stranglehold somewhere between shocked embarrassment and a terrible desire for concealment."

When Ms. Hancock came to Charolette's new school and all the kids didn't like her, Charolette pretended not to know her. When Ms. Hancock finally addressed Charolette she kept the conversation very brief. "Whatever was going to happen, I wanted to be sure that it would not be witnessed." Inside Charolette felt sorry for Ms. Hancock and wanted to talk to her, but she went against herself because she was scared about what people would think. That is why Charolette has no integrity

"A man does what he must in spite of personal consequences, in spite of obstacles and dangers and pressures - and that is the basis of all human morality." On the basis of J.F.K.'s quote I believe David and Kezia have integrity and Charolette does not. But is integrity always a good thing? What if someone believes what is wrong is right and what is right is wrong? Then that person may do what he has to do, but it wouldn't be a good thing, nor would it be right.

## EXCEEDS EXPECTATIONS

### Teacher's Observations

The writing has power and complexity. In places, the writer attempts complex, sophisticated ideas and structures; these are not always successful, but they exceed expectations for this grade level.

- ◆ clear, provocative thesis; approaches the topic with passion and purpose
- ◆ shows depth of understanding and control of relatively complex topics; attempts to interpret
- ◆ ideas are developed with intellectual appeal
- ◆ selectively uses research, detail, examples, and quotations to build an argument; shows a sense of audience
- ◆ creates and sustains effective voice and tone
- ◆ varied sentences make the writing smooth and easy to read; appears to make deliberate choices to create specific effects
- ◆ word choice helps to set tone and achieve purpose; features strong verbs and adjectives
- ◆ takes risks to manipulate language, often showing originality and inventiveness
- ◆ structure appears natural and spontaneous; organization is smooth and logical
- ◆ quotations and researched materials are smoothly integrated
- ◆ conclusion is satisfying; leaves the reader with something to think about
- ◆ sentences are generally correct

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Integrity

There is no such thing as cold. There's heat, lots of it, but there's no such thing as cold. We can go all the way down to  $-200^{\circ}\text{C}$  and we would still be measuring an amount of heat. Cold, in reality, is the word we use to describe the absence of heat. In the same context, there's no such thing as darkness. Darkness, again, is the absence of something - namely, light. Also, there's no such thing as evil. Evil is but the absence of good, the absence of morality, of integrity. Integrity is the fulcrum in the scale between good and the lack thereof. There were many examples of integrity in the literary works we read this year in English 10. Integrity is essentially prominent in most literature, as much of literature presents a battle between good and evil, and what separates the opposing sides is integrity.

There were many examples of integrity in *Romeo and Juliet*. After Romeo married Juliet, when Tybalt came to Romeo and challenged him to a duel, Romeo

refused. He knew that because he was married to Juliet, He was related to Tybalt, and so Romeo didn't want to fight. He even told Tybalt that "(I) love thee better than thou canst devise" However, later on he showed a lack of integrity. When Mercutio fell, Romeo said, "This day's black fate on more days doth depend: This but begins the woe the others must end." Romeo, in a rage, fought with Tybalt and killed him. He defied the Prince's order of "no fighting in the streets," which got him banished to Verona. Ironically, it was a lack of integrity that led to his downfall.

In "The Chrysalids," David and Michael were both characters full of integrity. David showed integrity by suffering for Sophie. Sophie (ILLEGIBLE) said, "You're her only friend, and you can help her by being brave." To save Sophie's life, David endured a night alone and a beating. He demonstrated a deep compassion and a desire to help Sophie. Michael showed integrity by staying behind when everyone else took the helicopter to Zealand. He wanted to stay, to be with Rachel. He put someone else before himself, knowing that life would be harder for him if he stayed. He sacrificed his own comfort for someone else. He also showed a strong sense of integrity. "Rachel deserves as well as the rest of us. Someone's got to bring her."

There were many examples of integrity in the short stories we read this year. In "The possibility of Evil," Mrs. Strangeworth was a character without integrity. She was malicious, sadistic and remorseless. She preyed on people's fears by expanding them, she got pleasure from it, she wrote to a family worried about their child's intelligence. "Didn't you ever see such an idiot child before?" She is an example of integrity because she has a complete lack of it. In "The Metaphor," Charlotte, in her desire to fit in and be cool, stood by and let Mrs. Hancock be mocked and teased to the point of exasperation and depression. Yet Charlotte is not lacking integrity. After Miss Hancock died, Charlotte felt remorse and a deep sadness at what she did. "I was silent. I could have said something. Like thank-you for Grade 1. Just once this year, I could have smiled at her." This is also a big part of integrity; Realizing when you have failed yourself, your own morals, and feeling bad about it.

Integrity is measured differently by different people. I measure Integrity against The Bible. The examples I have expressed are on my personal beliefs on integrity, that integrity should be measured against something solid and unchanging. Integrity should be a standard that we, as the flawed Human Race, can strive to achieve to make this world a better place. Integrity measured against something fickle, something that changes with the weather defeats the purpose. Perfect integrity, though impossible to achieve, should be everyone's goal.

## Quick Scale: Grade 10 Reports, Articles, and Letters

This Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March–April of the school year.

Reports, Articles, and Letters are usually expected to be carefully revised, edited, and proofread.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The writing does not accomplish the basic task; may be seriously flawed or incomplete, or may misinterpret key aspects of the topic.</i>	<i>The writing accomplishes the purpose at a basic level, although there are gaps, and the writer is unable to fully control the required form and style. Limited variety.</i>	<i>The writing fulfills requirements of the task, with an overall sense of purpose and control. Ideas are generally clear and carefully developed. Some variety.</i>	<i>The writing fully accomplishes the purpose, showing some complexity and maturity. The writing is specific, dense, and economical. Tries to engage the reader; may take risks.</i>
<b>MEANING</b> <ul style="list-style-type: none"> <li>• topic, purpose</li> <li>• understanding of the topic</li> <li>• development</li> <li>• support</li> </ul>	<ul style="list-style-type: none"> <li>• lacks purpose and focus</li> <li>• little basic understanding of topic</li> <li>• inadequate material</li> <li>• details, examples, and quotations not clearly linked to topic</li> </ul>	<ul style="list-style-type: none"> <li>• clear topic; purpose may waver</li> <li>• basic understanding; little analysis</li> <li>• development may be sketchy, illogical</li> <li>• uneven support for main ideas</li> </ul>	<ul style="list-style-type: none"> <li>• topic and purpose are clear and carried through</li> <li>• sound understanding; some depth in places</li> <li>• ideas are clearly and logically developed</li> <li>• relevant support; uses researched information where appropriate</li> </ul>	<ul style="list-style-type: none"> <li>• tightly focused around a clear topic, purpose, and audience</li> <li>• interprets and analyzes with understanding and control</li> <li>• some complexity</li> <li>• selectively uses support (e.g., research, detail)</li> </ul>
<b>STYLE</b> <ul style="list-style-type: none"> <li>• voice and tone</li> <li>• syntax</li> <li>• word choice</li> <li>• clarity; conciseness</li> </ul>	<ul style="list-style-type: none"> <li>• informal and conversational</li> <li>• basic sentences</li> <li>• colloquial language</li> <li>• often immature, vague, and repetitive</li> </ul>	<ul style="list-style-type: none"> <li>• inconsistent voice and tone</li> <li>• some sentence variety</li> <li>• correct word choice; may be repetitive</li> <li>• redundant in places</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate voice and tone</li> <li>• varied sentences; uses appropriate subordination</li> <li>• varied word choice; some specialized and technical terms</li> <li>• clear</li> </ul>	<ul style="list-style-type: none"> <li>• effective voice and tone</li> <li>• varied sentences; smooth and easy to read</li> <li>• specific language; specialized and technical terms</li> <li>• clear and concise</li> </ul>
<b>FORM</b> <ul style="list-style-type: none"> <li>• text features</li> <li>• organization and sequence</li> <li>• transitions</li> <li>• visuals and graphics</li> <li>• conclusion</li> <li>• bibliography (if required)</li> </ul>	<ul style="list-style-type: none"> <li>• omits text features or uses them inappropriately</li> <li>• limited organization</li> <li>• few transitions</li> <li>• visuals and graphics are omitted or flawed</li> <li>• weak ending</li> <li>• bibliography omitted or seriously flawed</li> </ul>	<ul style="list-style-type: none"> <li>• basic text features</li> <li>• logical but ineffective organization</li> <li>• unclear connections among ideas or sections</li> <li>• has most required visuals and graphics; parts flawed</li> <li>• short or formulaic conclusion</li> <li>• bibliography has errors or omissions</li> </ul>	<ul style="list-style-type: none"> <li>• text features provide clear, basic information</li> <li>• logically organized</li> <li>• transitions make explicit connections</li> <li>• required visuals and graphics are accurate and relevant (may have minor flaws)</li> <li>• logical conclusion</li> <li>• bibliography is complete; minor flaws</li> </ul>	<ul style="list-style-type: none"> <li>• text features efficiently convey key ideas</li> <li>• effective organization</li> <li>• transitions create continuity</li> <li>• effective visuals and graphics clarify the written text</li> <li>• explicit and satisfying conclusion</li> <li>• complete and accurate bibliography</li> </ul>
<b>CONVENTIONS</b> <ul style="list-style-type: none"> <li>• spelling</li> <li>• sentence structure and punctuation</li> <li>• usage</li> </ul>	<ul style="list-style-type: none"> <li>• includes frequent noticeable errors in basic sentence structure, spelling, and usage that distract the reader and may interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• includes noticeable errors that may cause the reader to pause or reread; often surface errors could be fixed by careful proofreading</li> </ul>	<ul style="list-style-type: none"> <li>• few errors; these do not affect meaning; appears to have been carefully edited and proofread</li> </ul>	<ul style="list-style-type: none"> <li>• few errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> </ul>

## Rating Scale: Grade 10 Reports, Articles, and Letters

Student achievement in writing reports, articles, and letters by March–April of Grade 10 can generally be described as shown in this scale.\*

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)
<b>SNAPSHOT</b>	<i>The writing does not accomplish the basic task. It may be seriously flawed or incomplete or may misinterpret key aspects of the topic. Reflects little knowledge of the form required.</i>	<i>The writing accomplishes the purpose at a basic level, although there are gaps, and the writer is unable to fully control the required form and style. Limited variety in language, sentences, and techniques</i>
<b>MEANING</b> • topic, purpose • understanding of the topic • development • support	<ul style="list-style-type: none"> <li>• lacks purpose and focus</li> <li>• little basic understanding of the topic; may include misinformation</li> <li>• inadequate material to develop the topic—often relies on idea association or circular arguments</li> <li>• details, examples, and quotations are not clearly linked to the topic; one part may contradict another</li> </ul>	<ul style="list-style-type: none"> <li>• topic is clear; purpose may waver (e.g., shift from explaining to offering opinions)</li> <li>• shows basic understanding of the topic; tends to summarize rather than analyze or explain</li> <li>• development may be sketchy, illogical, or hard to follow in places (often requires rereading)</li> <li>• offers uneven support for main ideas; parts may be vague or unsupported; tends to rely on general knowledge</li> </ul>
<b>STYLE</b> • voice and tone • syntax • word choice • clarity; conciseness	<ul style="list-style-type: none"> <li>• informal and conversational</li> <li>• syntax is generally simple; relies on basic sentence structure</li> <li>• word choice is repetitive and colloquial; frequent errors</li> <li>• writing is often immature, vague, and repetitive</li> </ul>	<ul style="list-style-type: none"> <li>• voice and tone may be inconsistent; often begins with appropriate level of formality and then lapses into a conversational voice (“What I mean is....”)</li> <li>• some sentence variety; may have problems with subordination and coordination</li> <li>• word choice is generally correct; may be repetitive</li> <li>• writing is redundant in places; not concise</li> </ul>
<b>FORM</b> • text features • organization and sequence • transitions • visuals and graphics • conclusion • bibliography (if required)	<ul style="list-style-type: none"> <li>• omits text features (e.g., title, headings, boldface) or uses them inappropriately</li> <li>• limited or illogical organization or structure</li> <li>• few transitions; connections among ideas is unclear</li> <li>• required visuals and graphics are often omitted or seriously flawed; may seem unrelated to written text</li> <li>• ending is weak or omitted</li> <li>• bibliography omitted or seriously flawed</li> </ul>	<ul style="list-style-type: none"> <li>• basic text features (e.g., title, headings, boldface) give reader some useful information</li> <li>• organization is generally logical but seems unplanned; order of key points/sections may be ineffective</li> <li>• connections among ideas or sections may be unclear; may use inappropriate transitions (or omit them)</li> <li>• includes most required visuals and graphics (e.g., tables, diagrams, maps); parts may be flawed or inappropriate</li> <li>• may include a short or formulaic conclusion</li> <li>• bibliography is incomplete or has several errors</li> </ul>
<b>CONVENTIONS</b> • impact • spelling • sentence structure and punctuation • usage (e.g., modifiers, agreement, verb tense)	<ul style="list-style-type: none"> <li>• frequent noticeable errors distract the reader; may interfere with meaning</li> <li>• frequent spelling errors in basic vocabulary, especially problems with homonyms; spelling is often phonetic and features missing letters (e.g., word endings)</li> <li>• errors in basic sentence structure (e.g., missing words, run-on sentences, fragments)</li> <li>• frequent serious errors with pronouns and verbs</li> <li>• noticeable punctuation errors (often commas)</li> </ul>	<ul style="list-style-type: none"> <li>• noticeable errors may cause the reader to pause; often surface errors could be fixed by careful proofreading</li> <li>• spelling is generally correct but may include careless errors and problems with complex language and homonyms</li> <li>• most basic sentences are correct; often includes one or more run-on sentences</li> <li>• may include some problems with pronouns or verbs</li> <li>• some punctuation errors, often involving commas</li> </ul>

\* Student performance that falls within the wide range of expectations for Grade 10 by March–April generally matches the Level 5 description in Evaluating Writing Across Curriculum.

Fully Meets Expectations	Exceeds Expectations
<p><i>The writing fulfils the requirements of the task with an overall sense of purpose and control. Ideas are generally clear and carefully developed. Some variety in language, sentences, and techniques.</i></p>	<p><i>The writing fully accomplishes the purpose, showing some complexity and maturity. The writing is specific, dense, and economical. The writer tries to engage the reader and may take risks to create an impact.</i></p>
<ul style="list-style-type: none"> <li>• topic and purpose are clearly established and carried through</li> <li>• shows sound, basic understanding of the topic, with some depth in places</li> <li>• ideas are clearly and logically developed (may have occasional lapses)</li> <li>• uses researched information where appropriate; provides relevant but not always precise support</li> </ul>	<ul style="list-style-type: none"> <li>• the writing is tightly focused around a clear topic and purpose and shows awareness of audience</li> <li>• attempts to interpret rather than simply explain, showing understanding and control of relatively complex topics</li> <li>• ideas are developed with some complexity</li> <li>• selectively uses research, detail, examples, and quotations in analysis or argument</li> </ul>
<ul style="list-style-type: none"> <li>• sustains appropriate voice and tone</li> <li>• varies sentences; uses appropriate subordination</li> <li>• word choice is varied and becoming precise; attempts to use specialized and technical terms in places</li> <li>• writing is clear and becoming concise</li> </ul>	<ul style="list-style-type: none"> <li>• creates and sustains effective voice and tone</li> <li>• varied sentences make the writing smooth and easy to read; appears to make deliberate choices for effect</li> <li>• word choice helps to set tone and achieve purpose; language is specific, with appropriate use of specialized and technical terms</li> <li>• writing is clear and concise</li> </ul>
<ul style="list-style-type: none"> <li>• text features (e.g., title, headings, boldface) provide clear, basic information about content and organization</li> <li>• carefully and logically structured</li> <li>• transitions help to make explicit connections among ideas or sections; may have difficulty integrating quotations and researched information</li> <li>• required visuals and graphics (e.g., tables, diagrams, maps) are accurate, appropriately constructed and labelled, and related to the written text; may have minor flaws</li> <li>• provides a logical conclusion</li> <li>• bibliography is complete; may have minor flaws</li> </ul>	<ul style="list-style-type: none"> <li>• text features (e.g., title, headings, boldface) efficiently communicate key ideas and organization</li> <li>• structure and organization is smooth and logical</li> <li>• well-chosen transitions help to create a sense of continuity; quotations and researched material are smoothly integrated</li> <li>• effective visuals and graphics (e.g., tables, diagrams, maps) help to clarify the written text; often includes graphic material beyond basic requirements</li> <li>• conclusion is explicit and satisfying</li> <li>• bibliography is complete and accurate</li> </ul>
<ul style="list-style-type: none"> <li>• few errors; these do not affect meaning; appears to have been carefully edited and proofread</li> <li>• few spelling errors</li> <li>• basic sentences are correct; may make occasional errors when attempting a complex structure; sentences are generally correctly punctuated</li> <li>• may include problems in agreement (especially pronoun reference) and shifts in point of view in complex structures</li> <li>• few punctuation errors</li> </ul>	<ul style="list-style-type: none"> <li>• few or no errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> <li>• may contain occasional spelling errors, most often in complex words</li> <li>• sentences are generally correct; may make relatively subtle errors in complex structures</li> <li>• may have occasional problems with pronoun reference</li> <li>• may include occasional punctuation errors in complex structures</li> </ul>

## Sample Task: Newsletter Articles

### CONTEXT

Students in this Business Education class maintain portfolios of work that include a variety of business and professional writing, along with other assignments. Students completed this assignment within a unit on law, during which they had conducted a mock trial and visited the law courts.

### Process

Students were asked to create newsletters containing three articles about class learning activities. They spent some time looking at newspapers and discussing the style and layout. They used the computer lab to create their final copies. Students were instructed to:

- ◆ follow the style of news articles
- ◆ include some original visuals
- ◆ edit their work carefully
- ◆ use the computer lab to create their final copies

The samples and assessments on the following pages are restricted to one article from each newsletter: a news account of their trip to the law courts.

### NOTE:

While the work of some students in this class did exceed expectations on this assignment, no sample meeting these criteria was available for publication.

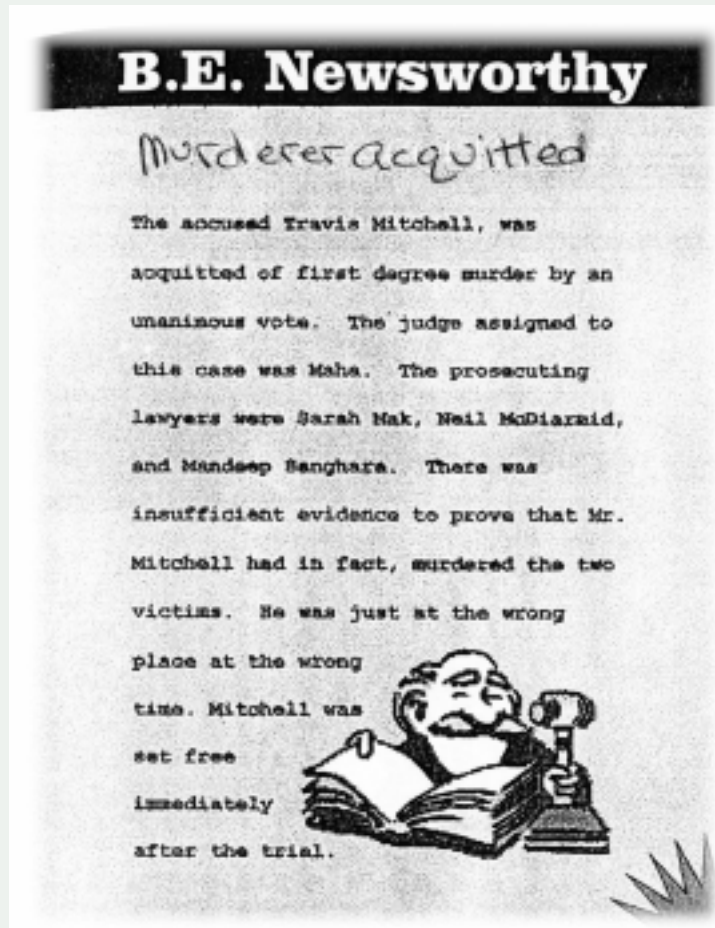
## NOT YET WITHIN EXPECTATIONS

### Teacher's Observations

The student provides inadequate material to complete the task. The lack of context makes the article confusing.

- ◆ inadequate material to develop the topic
- ◆ syntax is generally simple; relies on basic sentence structures
- ◆ omits text features or uses them inappropriately (handwritten title inserted)
- ◆ few transitions

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				



## MEETS EXPECTATIONS (MINIMAL LEVEL)

### Teacher's Observations

The article accomplishes the basic purpose but does not follow the conventions of a news article and includes several errors in conventions.

- ◆ topic is clear; purpose wavers
- ◆ tends to summarize rather than analyze or explain
- ◆ voice and tone are inconsistent (shifts from third person to first person)
- ◆ some problems with subordination and coordination
- ◆ word choice is generally correct but repetitive
- ◆ basic text features give the reader some useful information
- ◆ connections among ideas are unclear; needed transitions are omitted
- ◆ most basic sentences are correct

	Not Yet	Meets	Fully	Exceeds
<i>SNAPSHOT</i>				
MEANING				
STYLE				
FORM				
CONVENTIONS				

## LAW COURTS FIELD TRIP

Anushka Dias

This term a group from every class got to visit the law courts together in the downtown Vancouver area. We left right after attendance, and got to the courts around 9:30. When we first entered the law courts building, I was impressed by its high ceiling construction and the numerous statutes that I saw as I walked through. The first real court room that we got to see was an old historic one that had been brought in piece by piece from the old court house, and it was quite impressive. After entering that courtroom, we were briefed by our guide on courtroom etiquette, and she gave us some insight to what goes on in a court house.



We were given an opportunity to visit criminal, civil and small claims court trials. I found the criminal trial the most interesting of the three, as I was intrigued by the fact that our former premier Glen Clark was involved. Even though I didn't actually get to see Mr. Clark in Regina vs. Palarinos/Clark, I heard some very interesting testimony from police officers who were working the case undercover. I also found the civil trial mildly interesting as a doctor was on the stand. I was impressed by how he answered the questions given to him, and his detailed description of his patient's injuries. I learned a lot about how a real court room differs from what see on TV shows. I also learned from when we got to ask Judge Clancy questions that it takes a lot of hard work and dedication to become a judge, and it can be a very stressful job. In conclusion, I thought that the field trip was a great experience. I hope that future classes that go will have as much fun and learn as much as I did, if not more.

## FULLY MEETS EXPECTATIONS

### Teacher's Observations

The writing is generally clear and well-developed, with some variety in language and sentences. The student attempts to incorporate some engaging detail.

- ◆ topic and purpose are clearly established and carried through
- ◆ ideas are clearly and logically developed
- ◆ varies sentences; uses appropriate subordination
- ◆ basic text features give the reader some useful information
- ◆ transitions help to make connections
- ◆ few errors; appears to have been carefully edited and proofread
- ◆ basic sentences are correct

	Not Yet	Meets	Fully	Exceeds
<i>SNAPSHOT</i>				
MEANING				
STYLE				
FORM				
CONVENTIONS				

## The Field Trip to the Law Courts

On [redacted] class went on a field trip down town Vancouver to the Law courts. They observed actual cases that arose in the court room. The choices of cases they had to observe were criminal cases, civil cases, and small theft cases. The criminal case I observed was importation on drugs from China. There were numerous security guards and the lawyers had to present evidence to the judge. The civil case I observed was about an ICBC case. A woman was trying to get money for all the problems and objects she needed for her injuries in the car accident that she was in. The small theft case was lower key then the rest of the cases I observed. Our class also got a chance to speak with a judge. We asked him questions about his career and decisions he had to make in a court- room. This was very interesting for the class to have a chance to listen to a real life judge, he helped the class with any questions they had about law. It was a real honor to be able to visit the courtrooms. This field trip was both amusing, and intriguing to the students of business- Ed 10. This field trip gave the students a better understanding of law; they got to experience court first hand.



judge



student  
observing  
a case



# Literary Writing

**S**tudents learn to appreciate the power and beauty of language as they create their own literary works, often modelled on those they have read or heard. Grade 10 students are expected to write in a variety of literary forms that often include short stories, traditional stories (e.g., fables, folk tales), memoirs, parodies, and poems. They explore an increasing variety of literary techniques, such as figurative language, imagery, and irony, to create specific effects.

Most often, classmates and teachers are the primary audiences for students' stories and poems. School newspapers, magazines, and yearbooks; web sites; and community publications can expand the range of audiences.

This section includes two sets of performance standards, one for narratives and one for poems. The narrative performance standards include a *Quick Scale*, a *Rating Scale*, and a sample. The poem performance standards include a *Rating Scale* and a sample. There is no separate *Quick Scale* for Grade 10 writing poems.

Because this type of writing is intended for an audience, students should have opportunities to revise, edit, and proofread their work before creating final copies.

## Key Qualities

The following is a summary of the key qualities of each aspect of literary writing in Grade 10. The *Quick Scales* and *Rating Scales* provide more details regarding specific criteria related to these key qualities.

### MEANING

- ◆ comes from imagination, memories, and observations
- ◆ develops through engaging detail; has some emotional impact

### STYLE

- ◆ is expressive, with descriptive and figurative language

## FORM

- ◆ narratives develop in a logical sequence, with a beginning, middle, and end
- ◆ poems follow the “rules” of the chosen form and feature figurative language and imagery

## CONVENTIONS

- ◆ has been carefully revised and edited
- ◆ follows standard conventions for basic spelling, punctuation, and sentence structure

## Prescribed Learning Outcomes

The BC performance standards for Grade 10 literary writing reflect the following prescribed learning outcomes from Grade 10 of the *English Language Arts 8 to 10 Integrated Resource Package*. Using the writing performance standards in a comprehensive way will provide teachers with many opportunities to assess these learning outcomes.

### COMMUNICATE IDEAS AND INFORMATION (KNOWLEDGE OF LANGUAGE)

It is expected that students will:

- ◆ monitor their own and others’ communications for correctness, recognizing the use of purposeful misspellings or mispronunciations for stylistic effect
- ◆ identify a variety of language errors and conventions that can strongly influence an audience, including the overuse of jargon and technical language, the use of double negatives, and the misuse of personal pronouns

### COMMUNICATE IDEAS AND INFORMATION (COMPOSING AND CREATING)

It is expected that students will:

- ◆ demonstrate an awareness of the characteristics, needs, and preferences of specific audiences
- ◆ organize their ideas, and adjust their style, form, and use of language to suit specific audiences and achieve specific purposes
- ◆ apply various strategies to generate and shape ideas

**COMMUNICATE IDEAS AND INFORMATION  
(IMPROVING COMMUNICATIONS)**

It is expected that students will:

- ◆ use established criteria to appraise their own and others' work to determine the appropriateness of the resources used and to offer relevant, constructive suggestions in an appropriate manner
- ◆ defend their choices of organizational and communication forms, and formulate ways to improve their own and others' work
- ◆ revise and edit their communications to improve content, organization, and effect to suit specific audiences and purposes
- ◆ apply specific criteria to assess and revise communications

**COMMUNICATE IDEAS AND INFORMATION  
(PRESENTING AND VALUING)**

It is expected that students will:

- ◆ demonstrate pride and satisfaction in using language to formulate and express personal positions
- ◆ create communications for an increasing range of audiences and purposes including pleasure and entertainment
- ◆ create a variety of academic, technical, and personal communications, including debates, research and technical reports, oral and multimedia presentations, poetry, and personal essays



## Quick Scale: Grade 10 Writing Narrative

This Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March–April of the school year. Stories are usually required to be carefully revised, edited, and proofread.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The story features problems with style, form, and mechanics that make it difficult to determine the purpose and meaning. Reflects little knowledge of narrative conventions and techniques.</i>	<i>The story is generally clear, with a beginning, middle, and end. Development may seem uneven. The writer has difficulty controlling the form and style. Tends to tell about events rather than “show” them.</i>	<i>The story is clear and carefully developed, with some sense of audience and purpose. Some variety and engaging features. May overexplain in places, telling rather than “showing.”</i>	<i>The story creates an impact, with a sense of vitality, economy, and finesse. Features some complex, engaging ideas, language, structures, and techniques. Relies on “showing,” not telling.</i>
<b>MEANING</b> • sense of audience • integration of story elements • plot • character • theme	<ul style="list-style-type: none"> <li>• little sense of audience or purpose</li> <li>• limited story elements</li> <li>• no underlying structure or development</li> <li>• stereotypic characters</li> <li>• no theme or controlling idea</li> </ul>	<ul style="list-style-type: none"> <li>• some sense of audience; little impact</li> <li>• includes most story elements</li> <li>• easy-to-follow storyline with a simple conflict; does not build to a climax</li> <li>• flat, superficial characters</li> <li>• simple, superficial theme or controlling idea</li> </ul>	<ul style="list-style-type: none"> <li>• sense of audience; some impact</li> <li>• has all story elements; development inconsistent</li> <li>• storyline has some originality or complexity</li> <li>• characters are clearly presented</li> <li>• theme or controlling idea is relevant to age group</li> </ul>	<ul style="list-style-type: none"> <li>• strong sense of audience; engaging story</li> <li>• control and ease with story elements</li> <li>• efficiently developed around relatively mature conflict</li> <li>• develops “round” characters</li> <li>• some complexity in theme or controlling idea</li> </ul>
<b>STYLE</b> • voice and tone • syntax • word choice • techniques	<ul style="list-style-type: none"> <li>• little narrative voice</li> <li>• simple sentences and coordination</li> <li>• basic vocabulary; may make errors</li> <li>• immature style</li> </ul>	<ul style="list-style-type: none"> <li>• narrative voice and point of view may slip</li> <li>• some sentence variety</li> <li>• some variety in word choice</li> <li>• direct, conversational; little description, imagery</li> </ul>	<ul style="list-style-type: none"> <li>• tries to match narrative voice to purpose, context</li> <li>• varies sentences</li> <li>• varied word choice, visual description</li> <li>• some risk-taking to create effects</li> </ul>	<ul style="list-style-type: none"> <li>• creates and sustains effective narrative voice</li> <li>• syntactic maturity</li> <li>• effective word choices</li> <li>• takes risks, often showing originality and inventiveness</li> </ul>
<b>FORM</b> • beginning • structure and sequence • transitions • dialogue • ending	<ul style="list-style-type: none"> <li>• beginning unclear</li> <li>• passage of time is often confusing or overemphasized</li> <li>• few transitions; may seem disjointed</li> <li>• dialogue seems random, features frequent errors</li> <li>• weak ending</li> </ul>	<ul style="list-style-type: none"> <li>• begins by explaining the situation</li> <li>• passage of time is often awkward, obtrusive</li> <li>• transitions awkward; paragraphing inconsistent</li> <li>• dialogue poorly integrated</li> <li>• unrealistic or anticlimactic ending</li> </ul>	<ul style="list-style-type: none"> <li>• begins with an incident; may overexplain</li> <li>• manages passage of time clearly; may falter</li> <li>• transitions make sequence clear; appropriate paragraphing</li> <li>• appropriate dialogue</li> <li>• resolves story in a logical, predictable way</li> </ul>	<ul style="list-style-type: none"> <li>• beginning is immediately engaging</li> <li>• appropriate pacing; manages the passage of time effectively</li> <li>• well-chosen transitions and effective paragraphing create continuity</li> <li>• dialogue is effective</li> <li>• ending has some “punch”</li> </ul>
<b>CONVENTIONS</b> • spelling • sentence structure and punctuation • usage	<ul style="list-style-type: none"> <li>• frequent noticeable errors in basic sentence structure, spelling, and usage that distract the reader and may interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• noticeable errors that may cause the reader to pause or reread; often surface errors could be fixed by careful proofreading</li> </ul>	<ul style="list-style-type: none"> <li>• few errors; these do not affect meaning; appears to have been carefully edited and proofread</li> </ul>	<ul style="list-style-type: none"> <li>• few errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> </ul>

## Rating Scale: Grade 10 Writing Narrative

Student achievement in writing narrative by March–April of Grade 10 can generally be described as shown in this scale.\*

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)
<b>SNAPSHOT</b>	<i>The story features problems with style, form, and mechanics that make it difficult for the reader to determine the purpose and meaning. Reflects little knowledge of narrative conventions and techniques.</i>	<i>The story is generally clear, with a beginning, middle, and end. Development may seem uneven, with some parts developed in detail and others not. The writer has difficulty controlling the form and style. Tends to tell about events rather than “show” them.</i>
<b>MEANING</b> • sense of audience • integration of story elements • plot • character • theme	<ul style="list-style-type: none"> <li>• little sense of audience or purpose; reader is often unable to determine the point of the story</li> <li>• shows limited understanding of story elements; tends to focus on either plot or character</li> <li>• sequence of events with no clear underlying structure or development (may be very short, incorporate too many characters, read like a plot summary)</li> <li>• stereotypic characters with little apparent motivation</li> <li>• appears to have no theme or controlling idea</li> </ul>	<ul style="list-style-type: none"> <li>• some sense of audience; little emotional impact</li> <li>• includes most story elements, but provides little development or integration; tends to be superficial</li> <li>• builds an easy-to-follow storyline around a simple conflict; little sense of direction or building to a climax</li> <li>• flat, superficial characters; description focuses on appearance and possessions (glamorized; brand names)</li> <li>• simple, relatively immature theme or controlling idea</li> </ul>
<b>STYLE</b> • voice and tone • syntax • word choice • techniques	<ul style="list-style-type: none"> <li>• little evidence of a narrative voice; relies on explaining; point of view may shift or be unclear</li> <li>• tends to rely on simple sentences and coordination; often overuses simple conjunctions</li> <li>• basic vocabulary; incorrect or inappropriate word choice</li> <li>• immature style; no apparent attempts to create specific effect</li> </ul>	<ul style="list-style-type: none"> <li>• attempts to create a narrative voice, but voice and point of view may slip in places; often lapses into telling rather than “showing”</li> <li>• some variety in sentences; tends to rely on coordination and some basic subordination; may be awkward in places</li> <li>• some variety in word choice; may attempt to create deliberate effect, but relies on clichés</li> <li>• generally straightforward and conversational; little description or imagery</li> </ul>
<b>FORM</b> • beginning • structure and sequence • transitions • dialogue • ending	<ul style="list-style-type: none"> <li>• beginning does not engage interest or introduce the problem or situation</li> <li>• passage of time is often confusing or overemphasized; pacing is weak</li> <li>• few transitions; may seem disjointed</li> <li>• dialogue, if included, has frequent errors; seems random (little sense of when characters need to speak)</li> <li>• paragraphing is inconsistent or omitted</li> <li>• weak ending; reader may wonder what happened or what the writer intended</li> </ul>	<ul style="list-style-type: none"> <li>• beginning often explains the situation rather than narrating an event</li> <li>• passage of time is often awkward and obtrusive</li> <li>• transitions are often awkward and sometimes omitted; problems moving among action, description, and explanation</li> <li>• dialogue may feature errors in conventions; often poorly integrated into the story</li> <li>• inconsistent paragraphing</li> <li>• ending is within the bounds of logic but often unrealistic or anticlimactic</li> </ul>
<b>CONVENTIONS</b> • impact • spelling • sentence structure and punctuation • usage (e.g., modifiers, agreement, verb tense)	<ul style="list-style-type: none"> <li>• frequent noticeable errors distract the reader; may interfere with meaning</li> <li>• frequent spelling errors in basic vocabulary, especially problems with homonyms; spelling is often phonetic and features missing letters (e.g., word endings)</li> <li>• errors in basic sentence structure (e.g., missing words, run-on sentences, fragments)</li> <li>• frequent serious errors with pronouns and verbs</li> <li>• noticeable punctuation errors (often commas)</li> </ul>	<ul style="list-style-type: none"> <li>• noticeable errors may cause the reader to pause; often surface errors could be fixed by careful proofreading</li> <li>• spelling is generally correct but may include careless errors and problems with complex language and homonyms</li> <li>• most basic sentences are correct; often includes one or more run-on sentences or unintentional fragments</li> <li>• may include some problems with pronouns or verbs</li> <li>• some punctuation errors, often involving commas</li> </ul>

\* Student performance that falls within the wide range of expectations for Grade 10 by March–April generally matches the Level 5 description in Evaluating Writing Across Curriculum.

Fully Meets Expectations	Exceeds Expectations
<p><i>The story is clear and carefully developed, with some sense of audience and purpose. It meets the requirements of the task and has some engaging features. May overexplain in places, telling about events rather than “showing” what happened. Some variety in language, sentences, and techniques.</i></p>	<p><i>The story creates an impact on the reader, with a sense of vitality, economy, and finesse. The writing features some complex, engaging ideas, language, structures, and techniques. Creates and sustains a narrative voice, “showing” events rather than telling about them.</i></p>
<ul style="list-style-type: none"> <li>• sense of audience and purpose; some impact</li> <li>• features all story elements (development often inconsistent)</li> <li>• logically sequenced storyline with some originality or complexity; at times, may be too complex or detailed to control effectively (e.g., too many characters, conflicts, events, details, juxtaposition of time)</li> <li>• characters are clearly presented but have little depth (flat)</li> <li>• theme or controlling idea is relevant to their age group</li> </ul>	<ul style="list-style-type: none"> <li>• strong sense of audience; engaging story with impact</li> <li>• sense of control and ease with story elements; plot, character, mood, and theme work together</li> <li>• storyline seems natural and spontaneous; efficiently developed around a relatively complex, mature conflict</li> <li>• characters are well-developed (“round”) and contribute to the story; motivation and relationships are clear</li> <li>• theme or controlling idea shows some maturity and complexity; may offer more than one layer of interpretation</li> </ul>
<ul style="list-style-type: none"> <li>• attempts to match narrative voice to purpose and context (e.g., match language to setting and characters)</li> <li>• some syntactic maturity and control—varies sentences; attempts to create interesting effects in places</li> <li>• varied word choice; some vitality and strong visual description (often features effective verb choices)</li> <li>• shows evidence of some risk-taking in using a variety of techniques for effect (e.g., similes, repetition for effect)</li> </ul>	<ul style="list-style-type: none"> <li>• creates and sustains effective narrative voice (e.g., may feature humour, irony, satire; establishes an effective mood)</li> <li>• maturity and control—appears to choose from a wide repertoire of sentence structures</li> <li>• word choice helps to set tone and create engagement; effective choices from a wide vocabulary</li> <li>• takes risks to manipulate language, often showing originality; uses a variety of techniques for effect (e.g., imagery, dialect); generally successful</li> </ul>
<ul style="list-style-type: none"> <li>• begins with an initiating incident; attempts to be engaging but may overexplain (start too far back)</li> <li>• manages the passage of time clearly, with appropriate pacing; may falter in places</li> <li>• transitions help to make sequence clear but may be obtrusive and disrupt the continuity in places</li> <li>• dialogue is incorporated appropriately and contributes to character and plot</li> <li>• paragraphing is generally appropriate</li> <li>• logical resolution; ties up the story in a predictable way</li> </ul>	<ul style="list-style-type: none"> <li>• beginning is immediately engaging, often starting in the middle of the action and deliberately creating some ambiguity</li> <li>• appropriate pacing; manages the passage of time naturally and unobtrusively; may include flashbacks</li> <li>• well-chosen transitions</li> <li>• dialogue, if needed, is integrated smoothly into the story and contributes to plot and character development</li> <li>• effective paragraphing</li> <li>• ending has some impact; leaves the reader with something to think about (may be deliberately ambiguous)</li> </ul>
<ul style="list-style-type: none"> <li>• few errors; these do not affect meaning; appears to have been carefully edited and proofread</li> <li>• few spelling errors</li> <li>• basic sentences are correct; may make occasional errors when attempting complex structures</li> <li>• may include problems in agreement (especially pronoun reference) and shifts in point of view</li> <li>• few punctuation errors</li> </ul>	<ul style="list-style-type: none"> <li>• few, if any, errors; these do not distract the reader (may only be noticeable when the reader looks for them)</li> <li>• no spelling errors in basic vocabulary; occasionally misspells complex words</li> <li>• sentences are generally correct; may make relatively subtle errors in complex structures</li> <li>• may have occasional problems with pronoun reference</li> <li>• may include occasional punctuation errors</li> </ul>

## Sample Task: Short Stories

### CONTEXT

Students have frequent opportunities to write in a variety of forms. They often discuss the criteria for effective writing, and they complete self-evaluations and track their progress over time.

### PROCESS

These stories were developed as part of an integrated unit on short fiction. The teacher presented a number of mini-lessons on the development of short stories, and students completed several practice activities. Students selected their own topics and themes, and developed their stories independently. They were encouraged to revise and edit carefully, but they were not given direct assistance by the teacher.

## NOT YET WITHIN EXPECTATIONS

### Teacher's Observations

Attempts to create a story, but serious errors in conventions and weaknesses in style interfere with meaning.

- ◆ little sense of audience or purpose; reader is unable to determine the point of the story
- ◆ limited understanding of story elements
- ◆ sequence of events, but no clear underlying structure or development
- ◆ simple, relatively immature theme or controlling idea
- ◆ relies on simple sentences
- ◆ basic vocabulary; incorrect or inappropriate word choice
- ◆ immature style; no apparent attempts to create specific effects
- ◆ transitions are often awkward and sometimes omitted
- ◆ weak ending
- ◆ frequent noticeable errors that distract the reader and interfere with meaning

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### That Fateful Day

It was 4:26pm I had gotten a call from home. I knew this because it was announced on the p.a. system. So I was excused from basketball and sent to the office, I picked up the phone and it was my mom she sounded weird like she was mad or sad or something she asked me to come home I didn't question and said bye I love you to her.

I went back to the gym and told my coach I had to go home. He said ok and said "oh by the way happy birthday.

I had forgotten all about my birthday it weird too because it was Friday the a long time my birthday had been on a Friday. The last time I remember being on a Friday I was drooped by my dad on my head when we were horsing around. So I always thought that it was bad luck I was born on a Friday.

So anyway I got changed in the change room and proceeded on my way out of the school I made my usual stop by the vending machines, and picked up a pop and a bag of chips And proceeded to walk out like so many times I had before. As I walked out of the school I thought what my mom could have wanted. I arrived outside and proceeded home it usually took me twenty to twenty-five minutes to walk home. I thought maybe we were having dinner early and we had guests. That could be likely considering I usually forgot about things like that, its true I didn't have the best memory in the world, but it did what it could.

I used to be a pretty bad student because of it always forgetting homework and about tests but then my coach got me in a program so now I was pretty smart except for the occasional mess up.

So anyway back to walking home so on my way home I made up my mind take the shortcut called dead man's hand in simple English it's a corner which you can't see around if your going fast enough there had been a couple of accidents there. So hopped over the siding they set up to prevent people from crossing and bolted as fast as I could dropping a book I ran back to get it...

After that all I remember is opening up my eyes in the hospital and seeing a happy birthday sign so it turns out Friday the 13th is bad luck. Oh and as it turns out all my mom wanted was that she had thrown a surprise birthday party cause she knew I usually forgot about it. So from that day forth I always remembered my birthday and remembered to plan ahead.

## MEETS EXPECTATIONS (MINIMAL LEVEL)

### Teacher's Observations

The student has provided a simple story with a beginning, middle, and end. While some aspects of the story do not meet expectations for Grade 10, overall the story is more characteristic of “minimal” achievement.

- ◆ includes most story elements but little development; superficial
- ◆ flat, superficial characters
- ◆ simple, relatively immature theme or controlling idea
- ◆ little evidence of a narrative voice; relies on explaining
- ◆ relies on simple sentences and coordination; overuses conjunctions such as “so” and “then”
- ◆ basic vocabulary
- ◆ immature style
- ◆ beginning explains the situation rather than narrating an event
- ◆ manages the passage of time clearly
- ◆ ending is within the bounds of logic but unrealistic
- ◆ noticeable errors that cause the reader to pause or reread sections; surface errors could be fixed by careful proofreading

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

Charlie Smith was thinking about his family and how hard it is going be for him and his family now that his father lost his job. He was thinking about what people will say or do when they find out that he is now poor. Charlie has a very good reputation at school, all the girls love him, he is also very popular and he's into alot of sports. It was about 2:25 pm in the afternoon and Charlie was feeling down. So he went to the mall to get away from his depressed family. He couldn't stand seeing his family depressed, especially his brother because it's his brothers birthday next week and they have no money to buy presents. Charlie felt bad for his brother and one of the reasons were because he really wanted these pair of shoes which were \$70 and that was way to expensive for his family to afford. So Charlie had an idea. Charlie was walking around the mall, when he ran into his best friend Nicole Robertson. They stopped and talked for a while. Nicole knew something was wrong with Charlie because he has been acting weird lately and he hasn't been to school in three days. She just had a feeling something was wrong. Charlie told her he had to go and do something, he wouldn't tell Nicole what it was. Charlie left and walked away. Nicole had a bad feeling about this so she followed him around the mall as Charlie was walking he got distracted at something in the window of the pet store. It was a huge boa constrictor and a man was taking it out to feed it. Charlie loved snakes but his mom would not let him have one. He then looked at his watch and realized it was getting closer to the closing time. He

rushed to the store he seen the pair of shoes that his brother wanted for his birthday. Charlie went in the store and looked around for a couple of minutes, then he looked at the pair of shoes at the front of the store. Nicole went into the store and hid behind a shelf. She watched him carefully. Charlie took the shoes and stuffed them in his backpack. Nicole couldn't believe what he was doing, as Charlie started walking away Nicole walked up to him before he was able to leave the store. She asked him what he was doing. Charlie didn't answer he just yelled at her for following him. He looked a bit embarrassed. He took out the shoes from his bag and left the store. Nicole kept telling him he was lucky nobody saw him what was going on and why he had been acting weird lately. Charlie couldn't hide it anymore. So he finally told her his dad lost his job. Nicole was shocked. She felt bad for him. When Charlie got home his parents had good news, his dad went for an interview a week ago and they called today to say he got the job. Charlie asked why they didn't tell him sooner, they said they didn't want him to be upset if he didn't get the job. Charlie was so happy and now he can buy his brother the shoes he wanted.

## FULLY MEETS EXPECTATIONS

### Teacher's Observations

The story is carefully developed and has a sense of audience and purpose. Some aspects of both meaning and form are particularly strong.

- ◆ strong sense of audience; engaging story with impact
- ◆ sense of control and ease with story elements; plot, character, mood, and theme work together
- ◆ logically sequenced storyline with some originality or complexity; at times may be too complex or detailed to control effectively (e.g., juxtaposition of time)
- ◆ characters are clearly presented but have little depth (flat)
- ◆ some syntactic maturity and control—varies sentences; attempts to create interesting effects in places
- ◆ variety in word choice; some vitality and strong visual description
- ◆ shows evidence of some risk taking
- ◆ beginning attempts to engage the reader
- ◆ appropriate pacing; manages the passage of time naturally and unobtrusively
- ◆ dialogue is integrated smoothly into the story and contributes to plot and character development
- ◆ ending has some impact; leaves the reader with something to think about
- ◆ few errors; these do not affect meaning; appears to have been carefully edited and proofread
- ◆ basic sentences are correct
- ◆ some problems in agreement (especially pronoun reference)

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Paradise

The warm sunshine poured through the hospital window, creating a holy, angelic glow. Lelita Penopula would give anything to be in the light, but she remained hidden in the shadows.

At forty-eight years old, she should have been looking forward to retirement, spending her days riding at the Scrubby Neck Horse Farm, or visiting Science World, checking out the new exhibits. Instead, she was lying in an itchy hospital gown, on a hard bed in her own private room surrounded by bright flowers and her lunch (tomato soup, a hot bun, and green Jell-O).

Lelita strained to hear the sounds people took for granted, her only connection to the outside world. Footsteps passing by, a baby crying, a phone ringing.

Even though she had been in the hospital for only two days, she was already homesick for the warmth and familiar comfort of home.

"Hello," called out a cheerful voice as the door flew open. "Guess who bought you some flowers- again!"

"You can put them with the rest of the tulips, roses, and for-get-menots," Lelita directed with a hint of sarcasm in her voice. "You couldn't have brought me something useful? Like a Big Mac, fries, and a diet cola?"

"And leave you here to throw up all over the place?" asked her best friend Paula Warner with raised eyebrows. Lelita let out a grunt and watched without interest as Paula placed her bouquet of roses in an unoccupied vase already filled with water.

"So how are you holding up?" Paula asked softly, making herself comfortable at the edge of the bed.

"About as great as a person normally feels when they go in for surgery to remove a lump from their breast that will either kill them or save them," Lelita replied brusquely.

"Don't be crazy, Lilly," chided her friend. "Dr. Wakefield is only the best in the country. You'll be fine."

Before Lelita could reply, a fat nurse wearing the dreadful white uniform required for all nursing staff to wear bustled into the room as if she owned the place.

"Time to leave," she practically snarled at Paula. Turning to Lelita, as if aware for the first time she was even there, the nurse, a big fat fake smile on her face, widen her eyes and said, "time to go now Dear." Lelita got the feeling the nurse enjoyed watching her patients squirm with fear, and was annoyed that she was referred to as 'Dear.' She was older then the nurse!

Before Lelita could make a sound, she was wheeled out of the room with one last glance at Paula, still sifting ion the bed, a look of gloom on her tired face.

The bright lights blinded Lelita's sensitive red eyes, one of the results of chemotherapy. She watched with interest as a nurse- a different nurse than the crabby one- injected a needle into the tube in Lelita's left arm.

"Now I need you to count to ten for me," the nurse said soothingly.

"One, two, three... four... five..." Lelita suddenly felt fired and closed her eyes for just a second.

She never made it past seven.

She dreamt of a beautiful tropical island. It loomed in the distance, verdant palm trees swaying to the rhythm of the cool sea breeze. She could hear birds singing merrily. Dolphins swam in and out of passing waves; their silver bodies shimmering in the radiant sunlight like glitter. The delicious smell of coconut oil and roasting meat floated through the air. A rainbow stood against the island, offering its exquisite colors as a background.

Lelita smiled and adjusted her position on her makeshift wooden raft, a lone figure drifting on a boundless turquoise blanket. Soon, she would reach the island and rest. She was so close...

Wait! What's this? She was drifting away from the island! Voices appeared, echoing throughout time and space.

"She's bleeding..."

"Losing too much blood... won't clot"

Ignore the voices, Lelita commanded herself. Concentrate on getting to the island, you're too far away.

"We're losing her..."

"Where's the doctor?"

"No!" Lelita wailed. "I must get back, I must!" She paddled furiously with her hands towards Paradise, so far away.

"Her heart's stopped..."

Silence. Even the waves stopped rolling. Not a sound to be heard. There were no birds singing, no rustling of the wind against the trees. Time ceased to exist for her.

Lelita opened her mouth and let out a scream, but heard nothing. She screamed again and again, until tears filled her eyes and her throat felt sore. Not even her screams could disturb Paradise.

"We've lost her..."

Lelita wept bitter tears; the island was now a tiny dot in the distant horizon. She glanced through blurry tears at the hot, blinding sun...

...And blinked as the bright light momentarily blinded her. Her eyes adjusted to the light and she found herself looking into the face of the crabby, fat nurse.

"Glad to see you're back on dry land," commented the nurse over Lelita's moans of protest. "We almost thought you were a goner."

"I..." murmured Lelita, still groggy under the anesthetic.

"Don't you worry about a thing," the nurse smiled widely. "I won't leave your side for a minute," she promised. Lelita silently groaned and turned over to one side, pretending to fall asleep. In a moment or two she was.

"Where am I?" Lelita awoke again in a dimly lit room, frightened.

"In the Intensive Care unit. You're okay. I'm right here; I'm not leaving you." Lelita felt a hand slip into hers and smiled as she felt Paula's fingers weave through her hand.

"What happened?" Lelita asked, remembering the nurse's words.

"Nothing you should worry about," Paula soothed her worries. "They got all your cancer out, that's what counts. Now rest, close your eyes."

Lelita let the soft dark close her in its arm and dreamed. Dreamed she was on a wooden raft on a lonely distant sea.

She waited until she was close enough to shore before jumping onto the soft tan sand and breaking into a mad run along the shoreline.

Lelita dropped onto the bed of sand- letting the sunshine cover her body like a warm blanket. And she slept, and rested. In Paradise.

## EXCEEDS EXPECTATIONS

### Teacher’s Observations

The student has taken risks to develop a story around a relatively complex idea. The story reveals an interesting narrator and culminates with an engaging idea, leaving the reader something to think about. There are some surface errors that detract from the impact of the story in places; most of these could be remedied by proofreading. Overall, it is a strong story that attempts to say something to the reader.

- ◆ strong sense of audience; engaging story with impact
- ◆ sense of control and ease with story elements: plot, character, mood, and theme work together
- ◆ storyline seems natural and spontaneous; efficiently developed around a relatively complex, mature conflict
- ◆ characters are well-developed and contribute to the story; motivation and relationships are clear
- ◆ theme or controlling idea shows some maturity and complexity; offers more than one layer of interpretation
- ◆ creates and sustains effective narrative voice
- ◆ dialogue contributes to plot and character development
- ◆ ending has some impact, leaves the reader with something to think about
- ◆ surface errors could be fixed by careful proofreading
- ◆ spelling is generally correct but may include careless errors
- ◆ some punctuation errors, often involving commas

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Soda Mousse

Last year, I was in my senior year of high school. I had spent twelve years of my life attending public education facilities, just to attain the high honor of the title “senior.” This title is a name, which was supposed to demand the respect of all in the grades below yours. Being a senior, meant I had reached the highest possible positions I could hope to receive in the complicated society of high school. Though my name did not inspire the hearts of my graduating class, at least younger students adored me, or feared me ◆ I couldn’t quite tell the difference.

I was the “freak girl.” The one person everyone whispers about but is too afraid to talk to. One can be classified as a “freak” for many reasons. We are outcasts. It never bothered me. I was the scary one that people tried to avoid and I liked it.

There had been a time when I wasn’t so depressing and rather peppy. I naturally had sandy blond hair and pearly white teeth. I was always smiling. A family

girl. The one everyone wanted to be around. My happiness was contagious. I was 15 when my grandma died. She was a sweet old woman. She and I were quite close. Both of us shared a bubbly nature. She was always trying to make things better for other people. Never having had to face any real tragedy, I was in shock. I was a virgin to life and not know how to deal with the loss.

There are two reasons why I suppose I changed. People told me I resembled my grandmother, I didn't ever want to look at myself in the mirror and see her ocean blue eyes staring back at me. I had concluded the less human contact I had the less I could be hurt. I dyed my hair jet black and stopped caring about my appearance. I wore dark colors. I made a conscious effort to appear as though I had no real desire to look good. Slowly, one by one my friends disappeared, I developed a new persona, one they were less attracted to. My plan was working. I picked up the habit of smoking. By my senior year my new image had only manifested itself into one dismal mess. I refused to smile. I liked the reactions I could provoke in perfect strangers. My favorite touch was the untidy hair, I let dangle wildly in front of my eyes. Dark circles I formed in the wee hours of the night spent consuming depressing thoughts surrounded my eyes. In senior year I wasn't recognizable without a cigarette inside my mouth. I wore ankle high, square toe, lace up black witch boots on a daily basis with mismatched socks. Most of my dark clothing could be considered fairly unisex. Baggy sweaters or long over coats. Only a few things could be used to identify my gender. I had always had a passion for skirts. Short skirts, long skirts what ever the type. On most occasions I could be found wearing one with my ensemble regardless if it matched or not. Occasionally I wore clear lip-gloss to prevent my lips from chapping.

In February of that year my car broke down. Right there in the middle of the road. I had to get it towed. I was very distraught. Without a car I was hopeless. It had become as much my symbol as my cigarette. With this at stake, I resorted to my last possible means ♦ my parents. I begged and pleaded but they refused to pay for the repairs, I was starting to get through to my dad when my mother put her down and simply told me, "it's your car and you will have to make the payments." I cussed at her under my breath. Though she chose to ignore it I am sure that she was aware of my inappropriate choice of words.

The only option I had left, until I earned enough money for the repairs to my car was to take the bus. I picked up one of those bus pamphlets. I sat down in my broken down car and bitterly tried to figure out how to read the pamphlet. Eventually I understood the schedule. I was to be at the bus stop, two blocks from my house, at 7:35 am for bus 405. What a pain? I would have to be awake much earlier.

On Tuesday morning I ventured, for the first time, into the realm of public transportation, I understood the method of payment and that I had to pull the strong parallel to my window when I wanted to get off. There were plenty of kids that got off at my stop so generally I didn't have to be too concerned with the fine science of 'pulling the string.' All the youthful teens occupied the back of the bus. Naturally I was attracted to them. I did manage to keep my distance in order to seem removed and dysfunctional. I was a naïve bus goer. I got used to the routine quickly enough. Each day in the crisp morning fog I would trudge bitterly to my

stop. The sun hadn't even kissed the skies at this barbaric time. To this day I believe it should be illegal to be awake so early. There was another person who shared the stop. A boy, he was in junior high. Naturally we didn't talk or look at each other. I wouldn't have treated him any different if he went to my school. He became a time marker for a non-watch wearer like myself. His bus left after mine. If he wasn't at the bus stop then I was late for my bus. This had only happened a few times all of which had resulted in detentions and lectures from my anal English teacher ♦ Spenser. I refused to address him by "Mr."

Today was one of those days. In a drowsy haze I heard the alarm ringing distantly in my dreamy world. My eyes peeled apart, I poked my head out of the warm comforter. I had only been asleep for a few hours and this piece of worthless technology was ruining it for me. I hazily looked at the time. Suddenly I was animated! Adrenalin pumped through my blood. I sprung out of bed and leapt to the closet. It was 7:23 AM! I would never be on time. I knew without a doubt that I would miss the bus but I rushed anyway. I dashed down the two blocks in my thick boots that didn't slow down my skilled practiced feet. When I got to the stop it was vacant. Empty! The junior high kid wasn't around! I must have been late like I had predicted. Fuming I pulled out a cigarette. This was my usual ritual. Get to bus stop and have a smoke. Eyes tightened I was smoldering with frustration. Then I saw her. There was an old woman, She was of Chinese decent. She was short, She had no concept of coordinating colour. She wore pale green windbreaker, red track pants, She was hardly 5 ft tall. I could see clearly over her head. I barked at her "Has the 405 bus gone yet?" She looked confused. Maybe she hadn't heard me so I tried again. "Has the 405 bus left yet or not?" She still looked confused and I understood why, She didn't speak a word of English and I didn't speak a word of either dialect of Chinese. She was a lost cause but my only hope! I cussed under my breath, "WHY DOES THIS HAVE TO HAPPEN TO ME?" I began to yell to no one in particular, "FIRST MY CAR BREAKS DOWN, THEN I GOTTA TAKE THIS BUS. NOW I AM LATE, YOU DON'T KNOW WHAT THE HELL I AM SAYING AND MY ENGLISH TEACHER, SPENSER, IS GONNA KILL ME!" I cussed some more, the cigarette bouncing in-between my lips. I turned to my right again. The old woman looked scared cowering beneath my dominant voice. I would have been too. I felt a little pity for her, she was probably scared of me and thought I was going to hurt her. I composed myself with more patience and tried once again "Did...the...4...0...5...bus...leave yet....you know....Bye bye." I made sure to enunciate each one of my words clearly while mimicking the bus driver driving and myself waving good-bye to the number 405. For a moment there was no movement from either of us. We stood still, I with a skeptic look and her with a pensive one. Then she smiled graciously and showed me her watch. It had only now turned 7:24 am. I looked at the watch stupidly in disgust of my inability to read the time this morning. I suppose the junior high kid had a sick day or something.

Ordinarily this would be the end of my conversation with an old prune. I turned away from her puffing on my cigarette more calmly. I looked down the street to see if the bus had arrived yet. Then by surprise I heard her humble

voice cut through the silence “You take bus too?” she asked. It took me a minute to realize what she had said though her thick accent.

When I did figure it out I replied “Yah.”

“How you, ahh where you go?”

I was growing mildly impatient “TO SCHOOL.” I said it bluntly to discourage her from further speech. However, she didn’t catch on to the subtlety. I felt sorry for her with that quiet look of desperations. I relaxed my voice and repeated, “To school, I go to school.” I mimed reading a book between my palms.

“Oh,” she understood, “I...go,” she pointed to the shopping bags in her hands with some foreign Chinese text on them I couldn’t read. She was going shopping.

I responded with an engrossed “ohhhh.” For some reason she actually interested me with her pale bubble face and bright smile. My face gradually began to stretch into a long over due smile, I stared at her curious expression, The muscles were half way to a full contraction as the bus arrived to a noisy halt in front of us, I jerked myself back into my dismal reality.

The doors of the bus swung open sounding as if releasing the pressure from an airtight chamber, I tossed my leg high into the air and sung myself aboard the platform, carelessly flipped a loony into the coin box and trudged to my usual seat at the read end of the all so familiar 405. The old woman followed my lead. I didn’t turn back to look at her and she took a seat at the front of the bus.

The following morning I arrived at the bus stop- on time. There stood the old women again, The weather was dazzling unlike yesterday. My appearance still resembled stormy gray skies. Her pale moon like face was now filled with a colour reflected from the sunlight, creating a look full of vitality. We exchanged a few awkward glances. She started the conversation that followed,

“The uh sun good today.” She pointed to the sky as she struggled.

I never have being a fan of “good” weather thought it would be better to agree and save myself the agony of trying explain things to this women. “Yah it’s nice.” She smiled a jolly grin. “How you’re school?” she asked unsurely.

“Good ♦ you’re shopping?” I pointed at her bags.

As she was about to answer the bus came to a screeching halt at our feet. We conformed to our regular routine, on the bus, coin into the box, I sit at the back and she sits at the front.

Through the next few months the old Chinese women and I became closer, We spoke to each other about simple things like the weather, school, and my relentless smoking, She had taken it upon herself to tell me how horrible it was for my body “smoke, no good no good for heart you know?” She would give me an almost irritable look of concern, almost. Everyday we followed our unspoken rule bus etiquette. She sat at the front with the old people and I went to the back with the young people. She went on with her shopping and I with school. There were many unspoken rules.

We could barely understand one another. Nonetheless I considered a friend, one of few. The interesting part is that I never bothered to ask her name and she never asked mine, I just referred to her as the “old Chinese women.” I eventually raised the money to make the repairs on my car. Yet I found myself avoiding going to the auto body shop, Though I had always been a procrastinator and quite

the opposite of diligent I found myself waking up an extra five minutes early just to prolong our conversations.

One morning she commented on how I looked deadly tired. That my face needed a burst of vividness to it. Though she didn't use those exact words. She offered me her lipstick. A dark crimson sort of colour. Ordinarily I would have refused. The colour would look atrocious next to my skin. It wasn't suited to my dark image. It seemed like a rather out of body experience looking back at it now. I took the lipstick bitterly from her. Again she didn't pick up on this subtlety. Pulling of the cap with a small pop I turned the stick out so it stood at full length. It was hideous but the old woman's face was glowing with anticipation from behind the poppy shade. Maybe I could stall her until the bus arrived. I gave up. Reluctantly I smudged the creamy paste across my lips and squeezed them together, I felt like a child being forced to swallow disgusting boiled vegetables. She seemed blissful. I held the stick out for her to take back with lips bitterly pressed together. She shook her head. "You keep. Looks nice" she beamed.

"Ummmm ok thanks," I blurted. I would have been quite flattered by her gesture had the gift not been red lipstick. As the hideous colour fell to the bottom of my purse I cringed. Then an idea occurred to me. There wasn't much in my purse but I did have this. I pulled out a lighter. 1 black cigarette lighter. I lit it up and forced it in front of her face. "You want this?" I asked happily. She looked at me as though I was very queer. She shook her head vigorously. "Take it. You gave me this lipstick so take this of mine." I encouraged her while inching the lighter closer to her nose. She eased her head away. After a moment she reached out and took the lighter. She cringed as it hit the bottom of her purse. We didn't speak or even look at each other until the bus arrived at which time we followed our regular routine. We never exchanged gifts again.

Sometimes I would wear the red lipstick to the bus stop to give her some pleasure. On those days she would light up my cigarettes with the lighter I gave her. She made sure to lecture me each time about saving my health. I would make sure to rub off the lipstick off each time before arriving at the school. There was a delicate balance in our relationship. So many unspoken rules so well known. We continued our conversations. When exam time arrived she helped calm me down before I got on the bus leading to my doom. Her advice actually helped. It consisted of the regular motivational words all adults share. All of which could be summed up in one word, "Chill." It was still nice to hear.

As the final day of school arrived, and my English semester concluded. Students bustled out of the room, full of summer excitement. Wearing floral sundresses I was the only girl in black. I was the last to leave the class with my yearbook cradled in my arms like an infant. I noticed Spenser unstapling inspirational posters from the walls. I stopped to stare. One in particular read "Wouldn't the world be a better place if we all spoke the same language?" It had a black and white photograph of multi cultural children playing hopscotch. It was an anti-racism advertisement. I commented into the empty room and Spenser's back "No it wouldn't." I turned to leave.

“Excuse me, pardon?” He asked a little confused. My eyes landed on him.

“Mr. Spenser” I addressed him by Mr. for the first time in the year and it caught him off guard. He looked a little startled. “I don’t think it is true. If we all spoke the same language, we do not listen carefully to each other and we never really get to know a person. That’s why there are so many stereotypes. When someone speaks a different language, you have to try a little harder to listen. It is then, you hear the things that aren’t always said.” With that I walked away leaving him slightly dumbfounded.

That summer I moved away to attend university. I don’t see the old woman anymore. Even if I never bothered to learn her name I knew her well. She was my friend. We never had a deep intellectual conversation but I knew the sort of heart she had. I still take the bus these days. I quit smoking and I actually put the conscious effort into looking decent. I don’t wear only dark colours anymore. There is only one thing I wear from time to time that clashes. I don’t care if it doesn’t match because one of my good friends gave me my favorite red lipstick.



## Rating Scale: Grade 10 Writing Poems

(There is no separate Quick Scale for Grade 10 writing poems.) Student achievement in writing poems by March–April of Grade 10 can generally be described as shown in this scale. \* Poems are usually expected to be carefully revised, edited, and proofread.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>Creates a work with little sense of purpose or poetic form; few attempts to use poetic language or devices.</i>	<i>Attempts to develop a poetic statement with some literary devices (often rhyme or simile); often seems contrived.</i>	<i>Creates a thoughtful poetic statement that features some effective literary devices and imagery.</i>	<i>Engages the reader in a well-crafted poetic statement that features some powerful imagery and literary devices.</i>
<b>MEANING</b> • controlling idea • insight • detail and support • connection to reader	<ul style="list-style-type: none"> <li>no controlling idea; little sense of purpose</li> <li>undeveloped</li> <li>detail seems chosen to fit rhyme scheme</li> <li>no sense of audience; may leave reader confused</li> </ul>	<ul style="list-style-type: none"> <li>relatively simple controlling idea; often loses focus</li> <li>relatively narrow or superficial; predictable and obvious</li> <li>some relevant detail; may seem forced to fit chosen form or rhyme</li> <li>does not engage reader</li> </ul>	<ul style="list-style-type: none"> <li>focused on an explicit controlling idea</li> <li>thoughtful; tries to deal with topic maturely</li> <li>carefully chosen details</li> <li>tries to make a connection or have an impact on reader—sense of audience</li> </ul>	<ul style="list-style-type: none"> <li>focused on an implicit controlling idea; some subtlety</li> <li>interesting insights or perspectives (for grade)</li> <li>efficient, powerful use of detail</li> <li>some ambiguity that engages reader; achieves intended effect</li> </ul>
<b>STYLE</b> • poetic devices • vocabulary • voice	<ul style="list-style-type: none"> <li>few, if any, examples of poetic devices and imagery</li> <li>basic vocabulary; often repetitive, incorrect, or inappropriate</li> <li>no sense of voice</li> </ul>	<ul style="list-style-type: none"> <li>poetic devices and imagery seem contrived</li> <li>conversational language; some visual description (tends to tell, not “show”)</li> <li>limited or inconsistent sense of voice</li> </ul>	<ul style="list-style-type: none"> <li>some effective poetic devices and imagery; others may be ineffective</li> <li>some vitality and variety in language, with strong visual description</li> <li>sense of voice</li> </ul>	<ul style="list-style-type: none"> <li>some original and inventive poetic devices and imagery (often includes sound devices)</li> <li>effective and powerful word choices; may take risks, be playful</li> <li>engaging voice</li> </ul>
<b>FORM</b> • poetic form • sequence, transitions • ending	<ul style="list-style-type: none"> <li>has difficulty with form (e.g., prose with random line breaks or rhyme without meaning)</li> <li>illogical sequence</li> <li>stops abruptly or has illogical ending</li> </ul>	<ul style="list-style-type: none"> <li>uses some conventions of form, but often lapses; may be controlled by rhyme scheme; form and content may not match</li> <li>clear sequence; lacks direction</li> <li>ending may not offer closure</li> </ul>	<ul style="list-style-type: none"> <li>controls basic conventions of the form, but may lapse in places (e.g., extra syllable or line, contrived rhyme)</li> <li>clear sequence and direction</li> <li>logical ending with some sense of closure</li> </ul>	<ul style="list-style-type: none"> <li>controls form; form is appropriate for content</li> <li>sense of direction, building to a conclusion</li> <li>ending has some impact, leaving the reader with something to think about</li> </ul>
<b>CONVENTIONS</b> • line breaks • punctuation • spelling	<ul style="list-style-type: none"> <li>line breaks appear random</li> <li>serious problems with punctuation and spelling</li> <li>frequent noticeable spelling errors in basic words</li> </ul>	<ul style="list-style-type: none"> <li>line breaks are logical but do not create effects or guide reader</li> <li>some errors in punctuation</li> <li>may include noticeable spelling errors</li> </ul>	<ul style="list-style-type: none"> <li>tries to use line breaks for effect; sometimes inconsistent; contrived</li> <li>punctuation is logical</li> <li>may include occasional minor spelling errors</li> </ul>	<ul style="list-style-type: none"> <li>line breaks are effective</li> <li>may use dashes, ellipses, semicolons, and spaces for effect</li> <li>few, if any, spelling errors</li> </ul>

\* Student performance that falls within the wide range of expectations for Grade 10 by March–April generally matches the Level 5 description in Evaluating Writing Across Curriculum.

## Sample Task: Poetry

### CONTEXT

Throughout the course, students were frequently asked to write poetry, often after reading several poems in a given form.

### PROCESS

As a culminating assignment, students were given a list of required poetic forms, along with examples and instructions for each. They submitted collections of six poems, including a sonnet, a limerick, free verse, a ballad, a shape poem, and a haiku. Samples from the files appear on the following pages.

## NOT YET WITHIN EXPECTATIONS

### Teacher's Observations

The content is controlled by the rhyme scheme; thus, the poem does not always make sense. The rhymes are often weak, and the lines are punctuated inconsistently.

- ◆ undeveloped
- ◆ detail appears chosen to fit rhyme scheme
- ◆ leaves the reader confused
- ◆ few examples of poetic devices and imagery
- ◆ basic vocabulary
- ◆ has difficulty with form; creates contrived rhymes
- ◆ stops abruptly
- ◆ no spelling errors

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Sonnet

I left the party some time around eight.  
with a hot girl under my shoulder.  
I had to get home I could not be late.  
On the way I hit a big boulder.  
Now stuck in the woods with a big flat tire.  
It started getting chilly in the air  
Around the time I spotted a black bear.  
We ran for lives and hopped in the car.  
We tried the car but still it didn't work  
As we ran my girl said "look some tar"  
The bear took some bait, and then he got stuck.  
We were saved by some ugly dark black muck.

## MEETS EXPECTATIONS (MINIMAL LEVEL)

### Teacher's Observations

The poem is inconsistent, combining some effective lines with others that are trite or confusing.

- ◆ relatively simple controlling idea
- ◆ relatively narrow and superficial
- ◆ some relevant detail
- ◆ features some poetic devices and imagery; these seem contrived
- ◆ conversational language; some visual description
- ◆ clear sequence
- ◆ tries to use line breaks and punctuation for effect
- ◆ no spelling errors

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Sky

Sky,  
Why so high?  
Unreachable yet still in sight.  
Full of wonders and unsolved myths,  
In the darkest of nights.  
From here I yell, "What is in thee?"  
I hear echoes,  
Asking the same question back at me.  
Someone is wondering the same thing.  
I tried to continue the conversation,  
But they turned the light on me.  
Light blinded my eyes I could not see.  
Now I realize that sky is not mean to be seen.  
By the time I was able to open my eyes,  
I saw everything.

## FULLY MEETS EXPECTATIONS

### Teacher's Observations

The writer has taken risks to create a thoughtful poetic statement and strong images, although the result is often mixed and includes somewhat confusing metaphors.

- ◆ focused on an explicit controlling idea
- ◆ thoughtful; attempts to deal with topic maturely
- ◆ tries to make a connection or have an impact on reader
- ◆ some effective poetic devices and images; others ineffective
- ◆ some vitality and variety in language
- ◆ control of basic rules and conventions
- ◆ ending has some impact and leaves the reader with something to think about
- ◆ tries to use line breaks for effect; sometimes inconsistent

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Our Home

Is the future bleak or is the past?  
The world is a book  
It is the keeper of secrets,  
It's cold hands are the masters of life and death.  
It lives off the Sun  
Sucking energy with its longing eyes.  
The world is also like ourselves,  
it grieves for the lost earth that we steal,  
only to be restored in a different form.  
We steal from our greatest ally  
without knowledge of what we are doing.  
The world is also like a garbage can.  
What will happen when it is full?  
Will anyone know we were here,  
Or will the Earth hide our presence?

## EXCEEDS EXPECTATIONS

### Teacher's Observations

The writer has used some complex poetic techniques, including metaphor, assonance, and rhythm. The line breaks are effective.

- ◆ focused on an implicit controlling idea; some subtlety
- ◆ thoughtful; tries to deal with topic maturely
- ◆ efficient, powerful use of detail
- ◆ some ambiguity that engages the reader
- ◆ some original and inventive poetic devices and imagery (includes sound devices)
- ◆ controls form; form is appropriate for content
- ◆ ending leaves the reader with something to think about
- ◆ line breaks and punctuation are effective

	Not Yet	Meets	Fully	Exceeds
SNAPSHOT				
MEANING				
STYLE				
FORM				
CONVENTIONS				

### TRANSCRIPT

#### Jeremy

He sits there with his golden hair,  
his head bent in prayer.  
His lips cease to move, only his mind opens;  
letting thoughts of the past pass through.  
His eyes are dark, shadowed by the doubt  
of others, that he could change.  
His eyes are deep, deeper than the ocean.  
The sins, they are swimming,  
trying not to drown. But eventually  
the sin goes under the current of confession.  
Only one thing is holding him back;  
the deep voice whispering into his ear,  
telling him to be bad and glad of it.  
Then the lights come on,  
The hour long mass starts,  
And he sits there, his head bent in prayer.