

	THOUGHT AND UNDERSTANDING (X1.5)	SUPPORTING EVIDENCE (X1.5)	FORM AND STRUCTURE (X1)	MATTERS OF CHOICE (X1)	MATTERS OF CORRECTNESS (X1)
TUTORIAL SUGGESTIONS	<ul style="list-style-type: none"> <input type="checkbox"/> Address the whole prompt carefully <input type="checkbox"/> Think deeply and bring something new to the discussion. <input type="checkbox"/> Use specific ideas. <input type="checkbox"/> Start your essay with a strong idea so you have a lot to talk about. <input type="checkbox"/> Emphasize author’s purpose and author’s choices. <input type="checkbox"/> Give your ideas enough time on stage – two-thirds of your paragraphs should be discussion. <input type="checkbox"/> Ask yourself “so what” after each use of evidence. <input type="checkbox"/> Plot summary does not serve you! 	<ul style="list-style-type: none"> <input type="checkbox"/> You don’t have to use quotations, but if you do, keep them short and embedded with your idea-sentence. <input type="checkbox"/> Be specific – <i>everything</i> isn’t important to your argument. <input type="checkbox"/> You do have to use exact moments from the text, significant moments of change or realization. <input type="checkbox"/> Craft bridges between your ideas and your evidence. Tell your reader what your evidence is proving. <input type="checkbox"/> Add more/more significant supporting materials in order to be more persuasive. <input type="checkbox"/> Context precedes proof/evidence. 	<ul style="list-style-type: none"> <input type="checkbox"/> Create a title for your essay; don’t just use the topic or the literature. <input type="checkbox"/> Begin your body paragraphs with a topic sentence to give individual purpose to each paragraph. <input type="checkbox"/> Stay consistent with the idea presented in your introduction. <input type="checkbox"/> Don’t wait until the conclusion to tie everything together. Do this throughout. <input type="checkbox"/> Use transitions. <input type="checkbox"/> Make connections between your thoughts. <input type="checkbox"/> End all paragraphs by summing up and linking explicitly to your thesis. 	<ul style="list-style-type: none"> <input type="checkbox"/> After you have used the author’s full name once, you may refer to him/her by last name, never first. <input type="checkbox"/> Avoid judgemental statements. <input type="checkbox"/> Don’t use slang or conversational language. This is a mature essay. <input type="checkbox"/> Avoid using I/you. Lift your ideas to a universal commentary on human nature by using we/people. <input type="checkbox"/> Use varied sentence openings. <input type="checkbox"/> Use varied sentence structure. <input type="checkbox"/> Use varied diction. <input type="checkbox"/> Use present, active tense (ex. Romeo loves Juliet, not Romeo loved Juliet). <input type="checkbox"/> Add passion to your voice. 	<ul style="list-style-type: none"> <input type="checkbox"/> This category carries a “degree of difficulty” clause. <input type="checkbox"/> It is essential that you spell names, titles, and topic words correctly. <input type="checkbox"/> Don’t misspell a word given to you in the topic. <input type="checkbox"/> Leave yourself enough time to proofread, edit, & run spell-check. <input type="checkbox"/> Watch for comma-splices, run-on sentences, or sentence fragments. <input type="checkbox"/> Apostrophes are for possession or contractions, never for plurals. <input type="checkbox"/> Write in plural for easy gender agreement (ex. the author tells his or her story → the authors tell their stories). <input type="checkbox"/> Maintain verb tenses.
	<p>point → context + proof → discussion</p>				
Excellent E/5	Ideas are insightful and carefully considered, demonstrating a comprehension of subtle distinctions in the literary text(s) and the topic. Literary interpretations are perceptive and illuminating.	Support is precise and astutely chosen to reinforce the student’s ideas in a convincing way. A valid connection to the student’s ideas is efficiently maintained.	A judicious arrangement of ideas and details contributes to a fluent discussion that is developed skilfully. The unifying effect or controlling idea is effectively sustained and integrated.	Diction is precise. Syntactic structures are effective and sometimes polished. Stylistic choices contribute to the creation of a skilful composition with a convincing voice.	This writing demonstrates confidence in control of correct sentence construction, usage, grammar, and mechanics. The relative absence of error is impressive considering the complexity of the response and the circumstances.
Proficient PF/4	Ideas are thoughtful and considered, demonstrating a competent comprehension of the literary text(s) and the topic. Literary interpretations are revealing and sensible.	Support is specific and well chosen to reinforce the student’s ideas in a persuasive way. A sound connection to the student’s ideas is capably maintained.	A purposeful arrangement of ideas and details contributes to a controlled discussion that is developed capably. The unifying effect or controlling idea is coherently sustained and presented.	Diction is specific. Syntactic structures are generally effective. Stylistic choices contribute to the creation of a considered composition with a capable voice.	This writing demonstrates competence in control of correct sentence construction, usage, grammar, and mechanics. Minor errors in complex language structures are understandable considering the circumstances.
Satisfactory S/3	Ideas are relevant and straightforward, demonstrating a generalized comprehension of the literary text(s) and the topic. Literary interpretations are general but plausible.	Support is general, adequate, and appropriately chosen to reinforce the student’s ideas in an acceptable way, but occasionally may lack persuasiveness. A reasonable connection to the student’s ideas is suitably maintained.	A straightforward arrangement of ideas and details provides direction for the discussion that is developed appropriately. The unifying effect or controlling idea is presented and maintained generally; however, coherence may falter.	Diction is adequate. Syntactic structures are straightforward, but attempts at complex structures may be awkward. Stylistic choices contribute to the creation of a conventional composition with an appropriate voice.	This writing demonstrates control of the basics of correct sentence construction, usage, grammar, and mechanics. There may be occasional lapses in control and minor errors. However, the communication remains clear.
Limited L/2	Ideas are superficial or oversimplified, demonstrating a weak comprehension of the literary text(s) and the topic. Literary interpretations are incomplete and/or literal.	Support is inadequate, inaccurate, largely a restatement of what was read, and/or inappropriately chosen to reinforce the student’s ideas and thus lacks persuasiveness. A weak connection to the student’s ideas is maintained.	A discernible but ineffectual arrangement of ideas and details provides some direction for the discussion that is underdeveloped. A unifying effect or controlling idea is inconsistently maintained.	Diction is imprecise and/or inappropriate. Syntactic structures are frequently awkward and/or ambiguous. Inadequate language choices contribute to the creation of a vague composition with an undiscerning voice.	This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics. The range of errors blurs the clarity of communication.
Poor P/1	Ideas are largely absent or irrelevant and/or do not develop the topic. Little comprehension of the literary text(s) is demonstrated.	Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Little or no connection to the student’s ideas is evident.	A haphazard arrangement of ideas and details provides little or no direction for the discussion, and development is lacking or obscure. A unifying effect or controlling idea is absent.	Diction is overgeneralized and/or inaccurate. Syntactic structures are uncontrolled and/or unintelligible. A lack of language choices contributes to the creation of a confused composition with an ineffective voice.	This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics. Jarring errors impair communication.
Insufficient INS	<ul style="list-style-type: none"> • the student has written so little that it is not possible to assess Thought and Understanding and/or Supporting Evidence OR • no reference has been made to literature studied OR 		<ul style="list-style-type: none"> • the only literary reference present is to the texts on the examination OR • the marker can discern no evidence of an attempt to address the task presented in the assignment 		/35