

A Guide for Students

English Language Arts 30–1

Preparing to Write the Diploma Examination 2011–2012



Government
of Alberta ■

Alberta ■

Freedom To Create. Spirit To Achieve.

This document was written primarily for:

Students	✓
Teachers	
Administrators	
Parents	✓
General Audience	
Others	✓ Adults challenging the examination

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This guide from Alberta’s Education Program Standards and Assessment Division has been prepared by the people who develop the English Language Arts 30–1 Diploma Examinations. These individuals have first-hand experience assessing thousands of examinations written by English Language Arts 30–1 students each year. The purpose of this guide is to provide students with information that will increase the likelihood of their success on the examination.

You can find the diploma examination-related materials referred to in this document on the Alberta Education website at education.alberta.ca. To locate these documents, click on the *Students* tab at the top of the home page, then click on the link *Preparing for Diploma Examinations*. Next click on [Diploma Exams – Comprehensive Information](#) and then the link for the document you want. If you require **further assistance** obtaining information from our Internet site, phone the **Information Services Help Desk** at (780) 427–5318 (toll-free 310–0000, then dial or ask for 427–5318).

This guide and all other diploma examination-related materials produced by Assessment Sector staff are identified with the logo



Understanding the Examination

Your **school-awarded mark** is worth **50%** of your final course mark and the **diploma examination mark** is worth the other **50%** of your final course mark. Only the final course mark appears on your official transcript.

The English Language Arts 30–1 Diploma Examination has **two parts**. Part A: Written Response and Part B: Reading are each worth 50% of your total examination mark. You will write these two parts on different days during the January and June administrations, and on the same day but at different times during the August administration.

<p>Part A: Written Response consists of two thematically related writing assignments.</p> <ul style="list-style-type: none">• The Personal Response to Texts Assignment is worth 20% of your total examination mark.• The Critical / Analytical Response to Literary Texts Assignment is worth 30% of your total examination mark. <p>Part A is developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete Part A (for a total of 3 hours).</p>	<p>Part B: Reading has one booklet, containing selections from fiction, nonfiction, poetry, visual texts, Shakespearean drama, and modern drama (including television or radio scripts or screenplays), and a second booklet with 70 multiple-choice questions about these selections.</p> <p>Part B is developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete Part B (for a total of 3 hours).</p>
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Preparing for the English Language Arts 30–1 Diploma Examination

The most effective way to prepare for your diploma examination is to be actively involved in all aspects of your English Language Arts 30–1 classroom experience. Use every opportunity in your course work to develop effective reading, writing, and communication skills.

Diversity

In addition to the literary texts you are studying in your English Language Arts 30–1 course, **explore and enjoy a variety of other texts**, such as books, articles, stories, essays, poems, songs, films, theatrical productions, and visual texts. Exposure to diverse reading experiences increases your competence and confidence when responding to reading selections that you will see for the first time in both parts of the diploma examination. Reading is also one of the most effective ways to increase your vocabulary. As well, hearing, seeing, and experiencing literary texts presented in a variety of contexts, such as radio or speeches, can enhance your comprehension. Reading a poem out loud to hear the ideas within it may also help you to appreciate its meaning. Viewing live stage productions will help you to become familiar with the conventions, techniques, and devices of the theatre.

Interpretation

Develop your own interpretation of a literary text. When you are reading, viewing, or listening to a literary text, ask yourself what ideas the writer or text creator intended to communicate. Ask yourself how textual elements such as character, conflict, irony, point of view, motivation, setting, and stylistic techniques are used to create a particular effect and to convey meaning. Pay attention to details that communicate thoughts or feelings, and consider how specific details contribute to the theme and provide insight into the choices and motives of the characters. The habit of forming your own interpretations and positions on issues that arise from text study will prepare you to explore a topic presented in an examination. Having the confidence to express your ideas about the theme of a literary text, for example, will help you to create a strong controlling idea or unifying effect for your written responses as well as improve your ability to analyze and assess controlling ideas in Part B of the diploma examination.

References

Develop the habit of using reference material, such as a dictionary, thesaurus, and writing handbook. As you extend your vocabulary, you extend your capacity to communicate. Before looking up a word in a **dictionary**, see if you can define it through context clues and your knowledge of prefixes, suffixes, roots, and derivatives. After looking up a word, ensure that you understand its meaning before you use it in your writing. In addition to a dictionary, a **thesaurus** can offer you a wide range of word choices. Using an **authorized writing handbook** as a resource throughout the year can also assist you with your writing.

Seven writing handbooks are authorized for use during the administration of Part A of the diploma examination:

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

With the exception of *A Canadian Writer's Guide*, any edition of these texts is acceptable for use during Part A. *A Canadian Writer's Guide*, *A Canadian Writer's Reference*, *English Language Arts Handbook for Secondary Students*, and *Fit to Print: The Canadian Student's Guide to Essay Writing* can be purchased at the Learning Resources Centre. *The St. Martin's Handbook for Canadians* and *The Writing Process* are out of print but may be available in some high schools.

You may use all three of these **print** references—an English and/or bilingual dictionary, a thesaurus, and an authorized writing handbook—during the administration of **Part A** of the diploma examination. However, you must develop the skills necessary to use these reference tools effectively; otherwise, they may be of little assistance to you during the examination. You may **not** use any reference books during the administration of **Part B** of the diploma examination.

Reviewing

Become familiar with the format of the English Language Arts 30–1 diploma examination by reviewing the [2011–2012 English Language Arts 30–1 Information Bulletin](#) available on the Alberta Education website at education.alberta.ca. Practising the sample assignments will give you confidence and help you to manage your time during the examination. **However, limit the number of Part A English Language Arts 30–1 or English 30 diploma examinations that you practise**; you will gain the skills you require through active involvement in your English Language Arts class. Documents such as [Examples of the Standards for Students' Writing](#) from previous examinations provide valuable resources. They demonstrate the standards for first draft writing expected of you by the end of your English Language Arts 30–1 course. Note that the sample responses in these documents have been provided for **illustrative purposes only**. If you use sections from these responses when writing Part A of the diploma examination, you will be guilty of plagiarism and will be in breach of examination regulations.

Copies of **Released Items from Diploma Examinations** may be available at your school.

Using Word Processors

Some schools or designated writing centres allow for the use of word processors for Part A only of the diploma examination: speak to your English Language Arts 30–1 teacher or contact a designated writing centre for more details. If you intend to use a word processor, make sure that you know how to use its features effectively. **Do not rely on the word processor to correct your mistakes.** For example, on a recent examination, a student wrote “I believe that the poet’s ability to be **extinct** gives the poem an everlasting quality,” when the student intended to say “I believe that the poet’s ability to be *distinct* gives the poem an everlasting quality.” Because *extinct* was on the computer’s list of words, the spell check did not help the student to avoid this unfortunate error.

Additional Instructions for Students Using Word Processors

- It is your responsibility to print and staple your final written response to the designated pages in the examination booklet.
- It is your responsibility to verify that the final printed hard copy of your writing is accurately and completely printed and stapled to the booklet.

Requirements of Part A: Written Response

Understanding the writing requirements for Part A of the diploma examination is an essential part of your preparation. As well, make sure that you are familiar with the **scoring categories and scoring criteria** in the *English Language Arts 30–1 Information Bulletin* available on the Alberta Education website at education.alberta.ca. An understanding of the scoring criteria may help you to fulfill the writing tasks. Experienced English Language Arts 30–1 teachers use the scoring criteria to mark your examination.

Teacher-markers are familiar with both the texts provided in the examination and the literary texts chosen by students in the Critical / Analytical Response to Literary Texts Assignment. You are expected to write thoughtfully about the assignment topic and one or more of the texts in the Personal Response to Texts Assignment, and the literature you use to support your ideas in the Critical / Analytical Response to Literary Texts Assignment. Express your thoughts clearly and support them with relevant references and examples. Avoid merely repeating—without any focus or direction—the topic, details, or quotations from a text. Try to communicate ideas that are meaningful to you.

To improve your writing, use all the time available to

- **read** the assignments carefully
- **identify** the ideas and/or impressions that are meaningful to you and that are relevant to the assignment
- **consider** carefully whether or not you are clearly and effectively communicating your ideas to the reader, and make any necessary revisions

The Personal Response to Texts Assignment

The Personal Response to Texts Assignment requires you to explore a given thematic topic in response to texts provided in the examination booklet. Texts will include visual text(s) and any combination of poetry, fiction, and/or nonfiction. A brief comment relating the texts to the thematic topic will be provided. The assignment will allow you to write about what these texts suggest to you *about the topic presented*.

Select a prose form that is appropriate to the ideas you want to express and that will enable you to effectively communicate your ideas to the reader. Do **not** use a poetic form. Support and develop your response with reference to *one or more of the texts* and to your previous knowledge and/or experience. You may respond from a personal, creative, and/or analytical perspective. Make a careful and purposeful choice when selecting a prose form and a perspective because your choices determine the set of expectations that the markers will have as they assess the success of your presentation. Choose a prose form from the ones that you have practised and mastered in your Grade 12 English Language Arts 30–1 course.

The time suggested to complete the Personal Response to Texts Assignment is **approximately 45 to 60 minutes**. Be sure to give yourself an appropriate amount of time for planning and revision.

The Personal Response to Texts Assignment is worth 20% of the total examination mark (Parts A and B combined) and is assessed according to two scoring categories: **Ideas and Impressions**, and **Presentation**, each worth 10% of the total examination mark. This assignment also introduces you to the thematic topic of the Critical / Analytical Response to Literary Texts Assignment.

Suggestions for Writing the Personal Response to Texts Assignment

Because the Personal Response to Texts Assignment is thematically connected to the Critical / Analytical Response to Literary Texts Assignment, read and reflect upon both assignments before you begin the first assignment.

As you read the texts provided, consider all titles, captions, commentary, and footnotes. This information may help you to understand the texts and their contexts. Choose a planning strategy that is effective for the ideas that you want to communicate.

You are expected to reflect upon and explore ideas and impressions prompted by texts provided in the examination and the assignment topic.

Your composition will be assessed on the basis of your ability to relate the topic to your ideas and impressions of a text or texts and to your previous knowledge and/or experience. When considering which text to explore, select the text that is most relevant to your own ideas. Compositions that do not demonstrate a connection to one or more of the texts provided in the examination OR that do not address the topic presented in the assignment are assessed as **Insufficient**. A response assigned an Insufficient, for any reason, receives a score of zero in all scoring categories.

There is no prescribed answer or approach to the Personal Response to Texts Assignment. **As you read and reflect upon each text, ask yourself the following questions:**

- What ideas, feelings, or impressions does the text communicate to me about the topic?
- What details in the text create and convey these ideas, feelings, or impressions?
- What have I experienced or learned that is relevant to my ideas, feelings, or impressions of the topic and/or the text?
- What ideas and support will allow me to compose the most effective response to the topic?
- How might these texts relate to one another, my ideas, and the topic?

Because students' responses to the Personal Response to Texts Assignment vary widely—from philosophical discussions to personal narratives to creative approaches—you will be asked to identify the connection between the texts and your response on the Initial Planning page in the examination booklet. You also will be asked to identify what controlling idea you intend to explore and how it addresses the topic.

Having confidence in what you are writing about will enhance the creation of your writing voice. Trust your ideas. Use your time efficiently. If your response is clear, focused, organized, on topic, and supported with reference to the text or texts provided and to your previous knowledge and/or experience, you have done all that you can to be successful. **Remember**, you need respond only to one text, but the connection to the text *must* be clear to your audience.

When considering the prose form that will best communicate your ideas, ask yourself the following questions:

- What prose form will allow me to communicate my ideas and impressions most effectively?
- What prose forms have allowed me to communicate successfully in my English Language Arts 30–1 course? Have I mastered a creative approach? Or, are my skills better suited to a personal or analytical composition in the context of a timed test?
- What prose form will best suit the ideas I want to present to the audience?
- How can I use language and develop my ideas to make my writing communicate effectively?

INSUFFICIENT Personal Response to Text Assignment

Compositions that provide no evidence of an attempt to fulfill the task presented in the assignment are assessed as Insufficient. Insufficient is a special category. It is not an indicator of quality. Compositions are assigned Insufficient when

- the student has responded using a form other than prose **OR**
- the student has written so little that it is not possible to assess Ideas and Impressions **OR**
- there is no evidence that the topic presented in the assignment has been addressed **OR**
- there is no connection between the text(s) provided in the assignment and the student's response.

A composition will also be assessed as Insufficient if the student uses a poetic form. Being assessed as Insufficient means your response will receive a score of zero for Ideas and Impressions and for Presentation.

The Critical / Analytical Response to Literary Texts Assignment

The Critical / Analytical Response to Literary Texts Assignment asks you to demonstrate your understanding of a literary text (or texts) that you have studied in detail in your English Language Arts 30–1 course. The assignment is a further exploration of the topic introduced in the Personal Response to Texts Assignment. **You are expected to write about how the assigned topic is reflected in the ideas developed by the text creator.** You are expected to write a thoughtful, well-developed composition in which you synthesize your thinking about both the assigned topic and your interpretation of your chosen text. Your composition will be assessed on the basis of your ability to express your understanding of the literary text, to relate that understanding of the text to the assignment, and to support your ideas with evidence from your chosen text.

In this assignment, you must focus your composition on a text or texts *other than* those provided in the examination booklet. Compositions that refer only to the texts provided in the examination or that make no reference to literature studied are assessed as **Insufficient**. A composition will also be assessed as Insufficient when so little has been written that it is not possible to assess Thought and Understanding and/or Supporting Evidence, or the marker can discern no evidence of an attempt to fulfill the writing task presented in the assignment.

When considering which text to discuss, **select a literary text that you have studied thoroughly, that you know well, that is meaningful to you, and that is relevant to the assigned topic.** Texts which have literary merit and complexity of theme and style provide you with the opportunity to produce a persuasive critical / analytical response that contains insight and substance. If you choose a text that has not been studied in depth in the classroom or that lacks literary merit and complexity, you reduce your chances of producing a critical / analytical response that will meet the standard for the English Language Arts 30–1 diploma examination. If you are challenging the course and have been out of the classroom for some time, you are strongly encouraged to choose a text from the approved English Language Arts 30–1 list of short stories, novels, plays, screenplays, or films.

The time suggested for you to complete the Critical / Analytical Response to Literary Texts Assignment, including time for *Personal Reflection on Choice of Literary Text(s)*, is **approximately 1½ to 2 hours.**

The Critical / Analytical Response to Literary Texts Assignment is worth 30% of your total examination mark (Parts A and B combined) and is assessed according to five scoring categories: **Thought and Understanding** and **Supporting Evidence** (each worth 7.5% of your total examination mark) and **Form and Structure**, **Matters of Choice**, and **Matters of Correctness** (each worth 5% of your total examination mark). A response assigned an Insufficient, for any reason, receives a score of zero in all categories.

INSUFFICIENT Critical / Analytical Response to Text Assignment

- 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**
- the only literary reference present is to the text(s) provided in the first assignment **OR**
- there is no evidence of an attempt to fulfill the task presented in the assignment.

Suggestions for Writing the Critical / Analytical Response to Literary Texts Assignment

Be sure that your selection and treatment of the literary text reflect and develop the assigned topic in enough detail to sustain a thorough discussion of both the topic and the text at the English Language Arts 30–1 level. You must be able to provide sufficient significant and relevant supporting evidence from your chosen text to illustrate your ideas logically and persuasively. Your discussion must demonstrate the depth of your understanding of the literature as well as your response to it. (See Appendix A of this guide for a short list of texts that students often reference on diploma examinations.)

If you choose to support your ideas with more than one text, make sure that each text purposefully supports and develops the unifying or controlling idea in your response. As well, state clearly your reasons for using more than one text on the Initial Planning page and/or in your response itself. A general guideline is to provide equal treatment of each text that you reference. **Consider carefully why you are examining a second text before you make it part of your response.**

On the *Initial Planning* page, identify the text that you will discuss in your response. (Remember, markers do not read compositions written on literary texts they do not know well. Be cautioned, however, that choosing texts that are rarely studied in English Language Arts 30–1 classrooms may make it challenging for the examination manager to find markers who are familiar with such texts during any given marking session.) Use the *Personal Reflection on Choice of Literary Text(s)* section of the *Initial Planning* page to clarify your reasons for choosing the literature you have identified. Markers will consider the ideas presented in the *Personal Reflection on Choice of Literary Text(s)* when considering the effectiveness of your supporting evidence.

The *Personal Reflection on Choice of Literary Text(s)* is intended to help you to clarify the ways in which the topic is addressed by the text you select. As you reflect, you may become more confident or you may decide your initial choice restricts your ability to discuss the topic or does not provide sufficient supporting evidence for an effective discussion. Use your time efficiently to allow for time both to plan and to write a **prose composition** using supporting evidence from a literary text that addresses the topic and demonstrates your detailed understanding.

When planning, carefully consider your controlling idea or how you will create a strong unifying effect in your response. Develop your ideas in a manner that will effectively communicate your literary interpretation and understanding to the reader. Your supporting evidence must relate clearly to the topic and support your literary interpretation. Use only those events, circumstances, or details that support or enhance your discussion.

Carefully integrated supporting evidence such as quotations or paraphrases will show the reader that you appreciated the significance of the literary text you have chosen. However, supporting evidence—while it is a significant requirement of the assignment—does not speak for itself. The function of evidence is to illustrate or illuminate an idea that you have expressed in your own words. **Do not merely retell the sequence of events in the text.** Show that you have deliberately chosen support to reinforce your ideas. Make sure that your evidence accurately represents the literary text.

Generally, it is best not to quote from a text unless (1) the quotation lends greater authority to an idea than a paraphrase would or (2) the quotation is so significant or so emphatically stated that a paraphrase would not capture the eloquence of the text. Paraphrase whenever the exact words are not as important as the details they present. Practise the skillful integration of supporting evidence, and refer to your English Language Arts handbooks for guidance regarding embedding quotations and avoiding plagiarism when you summarize or paraphrase.

You should be cautious about embedding lengthy quotations, footnotes, or references into first-draft writing because they often impede the unifying effect and the creation of an authentic voice. Providing bibliographic information or page references for your supporting evidence is not required in your composition and may consume time you might use better in other aspects of your preparation for and writing of the examination.

Requirements of Part B: Reading

Being able to demonstrate reading comprehension skills *without* the use of a dictionary or thesaurus is essential for the Part B: Reading portion of the diploma examination. The reading examination requires you to draw on the understanding, knowledge, and skills that you have developed as a reader. Your critical reading and thinking skills—understanding of vocabulary; appreciation of tone and literary and rhetorical devices; understanding of the purpose and effect of a text creator’s choices; and appreciation of the human experience and values reflected in the texts—will be assessed at the level of challenge appropriate for graduating English Language Arts 30–1 students.

In the **Readings Booklet**, you will read selections from a variety of texts, such as fiction, nonfiction, poetry or song, visual texts, Shakespearean drama, and modern drama (including television or radio scripts or screenplays). **The reading selections are *not* taken from the reading list for your course of studies.** Visual texts may be included within a text to enhance the reading and to help you to establish context, and/or may be presented independently as a reading selection with questions. You may be asked to identify how elements of the visual text convey meaning, relate to the purpose of the text, or contribute to the total effect of the text.

In a separate **Questions Booklet**, you will read and answer multiple-choice questions about each reading selection. The questions ask you to assess and analyze thought, idea, tone, form, and technique in each selection and to discern how these elements, devices, and techniques communicate to the reader. A header will alert you when questions require you to consider more than one reading selection. If **linked readings and questions** have been included, you should read the passages and **answer the questions in the order in which they appear** in the booklets.

Multiple-Choice Questions

Questions for each reading relate to content, context, the writer's craft, and the characteristic features of a genre. For example, the set of questions on a poem will acknowledge the poetic aspects of that poem through the use of carefully chosen quotations that reflect effective patterns of sound, image, and meaning. Each set of multiple-choice questions is designed to progress through the reading selection in a sequential and helpful way.

The **initial questions** in a set will usually address the beginning of the reading and should alert you to important ideas or details that will help you to understand the whole text. For example, these questions could ask about a character's emotions or the impact of the setting or atmosphere.

The **middle questions** within a set address specific elements of the selection. For example, there could be questions regarding word meanings, figures of speech, the writer's tone, the effect of the writer's choices on the reader's impression, or details about characters, such as their motivation, behaviour, relationships, attitudes, traits, or conflicts.

The **last questions** in a set often require you to consider the reading selection as a whole. For example, they could be about the main idea, context, theme, controlling idea, writer's purpose, or intended audience.

Linked questions require you to consider specific elements of various reading selections, to consider several reading selections thematically, or to manage ideas and information from different reading selections collectively. For example, questions might ask you to focus on purpose and presentation, to identify similar or contradictory ideas, to assess sources for bias, or to assess the appropriateness of forming generalizations or inquiry/research questions. With multiple texts in combination or in sequence, you must maintain a critical awareness as you read.

Evaluation questions have words in **boldface type**, such as **most accurately**, **most strongly**, or **most clearly**. Boldface type is used within a question to emphasize what you must do to select an answer, such as choosing the best possible answer from the alternatives or choosing the one answer that stands out as an exception to the others. All of the alternatives (A, B, C, and D) may be, to some degree, correct. However, only one of the alternatives is the **best** response to the question, given the specific context of the reading selection and the writer's purpose. Always return to the text(s) to consider the specific details in context before you answer an evaluation question.

Suggestions for Writing Part B: Reading

Read the selections in order. The sequential placement of passages in the Readings Booklet is intended to help you. For example, an essay may describe the context in which the poem that follows it was created. In effect, reading one selection may inform your reading of another. Reading the selections in sequence will help you to understand what you must consider to answer the question.

Read the entire selection before attempting the questions. When you read each selection, consider the title, as well as any introductory comments, footnotes, and brief notes about the writer. This information can help you to understand the reading selection and may be required to answer one or more questions correctly. For example, the title of a selection may represent its main idea or theme. Introductory comments for a selection, written specifically for the examination, provide information about the context of the excerpt, the plot, or the relationships among characters. Footnotes or biographical notes can provide significant contextual information, clarification, or definitions that you need to understand the reading selection.

Try to understand the meaning and tone of a selection before you examine the specific details of the questions. **As you answer the questions, be sure that you understand what is being asked.** You may want to underline or highlight important aspects of the reading or of the questions to help you to stay focused. Questions require you to **focus on a key or directing word** to select the correct answer. For example, the question “What is the irony of John’s humorous comment?” focuses on *irony*, not humour. As well, a question that asks the meaning of a word, such as *irresolute*, may require you to derive the meaning of the word from the context, where clues to the meaning will be found. For example, reconsidering the context of *irresolute* may reveal that the character in question was uncertain about what to do about his mother’s request. This would lead you to choose the correct response *undecided* as the meaning of *irresolute*.

Pay particular attention to factors in each question that will limit the possible correct answer. When direct quotations are included in a question, use the line references provided and reread the quotation within its context in the reading. Make sure that you understand the significance of quotations in the context of both the question and the entire text. As well, when line numbers refer to a grouping of lines without specific quotations attached to them, make sure that you carefully consider the context of the entire reading before you choose your answer to the question. In each question, vocabulary is specifically chosen to guide you. Carefully consider keywords that direct the question, such as verbs and terminology, and keywords that identify characters’ emotions and behaviours.

Review the overall development of ideas in the reading, and the content and progression of the questions. Remember, the questions are designed to lead you through the selection, and to highlight both specific and general characteristics of its content, style, tone, and structure. **Do not let yourself be intimidated** by selections that you think might be difficult. Students’ responses to examination questions about Shakespeare’s plays, for example, indicate that, for most students, these selections are actually **not** that difficult.

Try to save enough time to go back to questions that you found difficult or were uncertain about. Use all of your acquired reading skills to reconsider the question, its context, and the “answer.” However, if you cannot think of a *valid* reason why you should change an answer, do not do so. Trust your instincts and your reading comprehension skills.

Reminders

When writing **Part A: Written Response**,

- you **may** use the following **print references**: an English and/or bilingual dictionary, a thesaurus, and an authorized writing handbook
- you must **identify the text(s) you will be discussing on the *Initial Planning* page** of the Critical / Analytical Response to Literary Texts Assignment. As well, write the title of your chosen literary text in the box provided on the back cover of the examination booklet.
- you may make **revisions** or corrections directly on your final copy
- if you have used a **word processor**, you must indicate that you have done so on the back cover of the examination booklet. If you leave the examination room with hard copies of your work, you will be violating examination regulations.

When writing **Part B: Reading**,

- you may **not** use any dictionaries or reference materials
- **read the passages and consider the questions in the order presented**
- **read each passage in its entirety before answering the questions**

For both Part A and Part B, the examination booklets are your working copies. If underlining, highlighting, or making notes on what you are reading is helpful, do so. Be sure that you know the **date, time, and writing location** of your examination and that you bring with you the **materials** that you will need. You must provide your own pen, HB pencil, eraser, and highlighter. As well, if you want to use **authorized reference materials** (see p. 3) during Part A, you must provide your own copy.

Rescore Provisions

You may request a **rescoring** of your examination. Before you apply for a rescore, be sure to check your *Diploma Examination Results Statement* to see what marks you have been awarded on **both** parts of the examination. **Keep in mind that if you do request a rescore, your new mark, even if it *decreases*, will be your final mark.** There is a **fee** for this service, which is refunded if your diploma examination mark increases by 5% or more. Follow the procedures included with your *Diploma Examination Results Statement* to apply for a rescore.

Appendix A: List of Literary Texts

The following appendix is a compilation of literary texts that students have discussed on diploma examinations. If you are not in a classroom setting or wish to broaden your range of choices, you may want to study one or more selections from each of the categories on this list. This list is not prescriptive. **Choosing literature from this list does not guarantee success.** You may choose from this list or from other appropriate literary sources, including film. You will find previous experience with a variety of texts valuable in your preparation for writing the Critical/Analytical Response to Literary Texts Assignment and essential to your preparation for the reading comprehension required of you in Part B of the diploma examination.

Many of the short stories, poems, and drama selections in the following list are available in anthologies. These and other helpful resources can be purchased from the Learning Resources Centre and are available through public and school libraries.

Short Stories

“Behind the Headlines”–Aklujkar
“The Boat”–MacLeod
“Boys and Girls”–Munro
“The Broken Chain”–Wolfe
“Celebration”–Valgardson
“Dancing Bear”–Vanderhaege
“The Destructors”–Greene
“First Born Son”–Buckler
“From Dakto to Detroit:
 Death of a Troubled Hero”–Nordheimer
“The Glass Roses”–Nowlan
“The Guest”–Camus
“Horses of the Night”–Laurence
“I Stand Here Ironing”–Olsen
“The Loons”–Laurence
“The Lost Salt Gift of Blood”–MacLeod
“Miss Brill”–Mansfield
“On the Rainy River”–O’Brien
“The Painted Door”–Ross
“Paul’s Case”–Cather
“The Rocking-Horse Winner”–Lawrence
“Saturday Climbing”–Valgardson
“The Shining Houses”–Munro
“The Story of Nil”–Roy
“To Set Our House in Order”–Laurence
“Touching Bottom”–Strutt
“The Wall”–Sartre
“The Yellow Wallpaper”–Perkins

Drama

All My Sons–Miller
Bethune–Langley
The Crucible–Miller
Death of a Salesman–Miller
A Doll’s House–Ibsen
The Glass Menagerie–Williams
A Man for All Seasons–Bolt
Oedipus Rex–Sophocles
Man of La Mancha–Wasserman
Medea–Euripedes
Rosencrantz and Guildenstern Are Dead–
 Stoppard
A Streetcar Named Desire–Williams
The Drawer Boy–Healey

Nonfiction

Apollo 13–Lovell and Kluger
Into the Wild–Krakauer
Into Thin Air–Krakauer
The Man Who Planted Trees–Giono
Night–Wiesel
On Running Away–Keats
Tuesdays with Morrie–Albom

Continued

Appendix A (continued)

Full-length Fiction

1984–Orwell
The Ash Garden–Bock
The Bean Trees–Kingsolver
The Chosen–Potok
Crime and Punishment–Dostoevsky
Crow Lake–Lawson
Davita’s Harp–Potok
Fifth Business–Davies
The Grapes of Wrath–Steinbeck
Great Expectations–Dickens
The Great Gatsby–Fitzgerald
Heart of Darkness–Conrad
The Hero’s Walk–Badami
The Kite Runner–Hosseini
House of the Spirits–Allende
The Lovely Bones–Sebold
Life of Pi–Martel
The Metamorphosis–Kafka
Monsignor Quixote–Greene
The Mosquito Coast–Theroux
My Name is Asher Lev–Potok
No Great Mischief–MacLeod
Obasan–Kogawa
The Outsider–Camus
The Poisonwood Bible–Kingsolver
Pride and Prejudice–Austen
A Separate Peace–Knowles
Snow Falling on Cedars–Guterson
The Stone Angel–Laurence
The Stone Carvers–Urquhart
Things Fall Apart–Achebe
Under the Ribs of Death–Marlyn
The Wars–Findley
Wild Geese–Ostenso
Windflower–Roy
Wuthering Heights–Brontë
The Handmaid’s Tale–Atwood

Poetry

Andrea del Sarto–Browning
The Love Song of J. Alfred Prufrock–Eliot
Ulysses–Tennyson

Shakespearean Plays

Hamlet
King Lear
Othello
The Tempest

Film

Not all films studied in grade 12 are effective choices for diploma examination purposes. Ensure that your choice is one that you have studied in detail and know well. The list below contains both original film presentations and adaptations of written literary works. If you are using the film version of a written text, indicate this choice clearly on the *Initial Planning* page.

American Beauty
A Beautiful Mind
Big Fish
Braveheart
Chocolat
Crash (2004)
Dead Poets Society
The English Patient
Finding Forrester
The Fisher King
Hotel Rwanda
Life is Beautiful
Million Dollar Baby
One Flew Over the Cuckoo’s Nest
The Pianist
Pleasantville
Schindler’s List
The Shawshank Redemption
The Truman Show

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