

INFORMATION DOCUMENT

UNIFORM EXAMINATION

ENGLISH LANGUAGE ARTS

Secondary V

630-516

June	2009
August	2009
January	2010

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Ministère de l'Éducation, du Loisir et du Sport, 2009

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<http://www.mels.gouv.qc.ca/DGFJ/de/>.

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INTRODUCTION

This document conveys information concerning the Secondary V English Language Arts (630-516) examination scheduled for June 2009, August 2009 and January 2010. The primary aim of this document is to provide, in advance, sufficient information about the examination.

It contains essential information regarding the nature, scheduling and marking of the examination. It should be photocopied and distributed without delay to all Secondary V English Language Arts teachers and consultants, as well as all personnel concerned with examination scheduling.

It is useful to recall at this time that features incorporated into this examination have been determined through direct and ongoing consultation with English language arts teachers and consultants throughout the province. A committee consisting of teachers, consultants and administrators drawn from the English school sector meets regularly to make recommendations about the examination to the production committee. In addition, through such means as this document and provincial information sessions, all school personnel are kept abreast of the nature of the examination. Written commentaries received following the June 2008 examination have also been given consideration.

Please note that there is a return to an earlier format for administering the exam. In response to a formal request made by the English school boards to the Direction de la sanction des études (DSE), the 2009 exam will take place over three sessions. Part I is to be administered between May 28 and June 3 either in one three-hour block or three hours of classroom time. Part II will take place June 4 in one three-hour block. Students will receive Part I and Part II materials together. On June 8, Part III will be administered in one three-hour block. This schedule is designated by the Ministère de l'Éducation, du Loisir et du Sport.

As the new curriculum moves gradually through secondary school, changes have begun to appear in the Secondary V English Language Arts exam. This is to prepare for full implementation of the program by 2010. For example, this year's June exam includes a guiding question. Exemplars from the June 2007 exam serve as references for the evaluation of student writing as samples will not be gathered from the June 2008 exam (click on the *Secondary* icon on the LEARN site at www.quebecexams.ca. For information on Codes and Conventions click on the *Teacher Resources* icon on the same site).

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1 OVERVIEW OF THE EXAMINATION

1.1 Purpose of the Examination

English Language Arts 516 is a secondary school certification examination developed by the Direction générale de la formation des jeunes in consultation with a committee of teaching professionals who are representative of the English schools in Québec.

1.2 Aims of the Examination

The English Language Arts 516 examination assesses how well students use language according to language-learning principles of the *Secondary I-V English Language Arts* program (16-3236-A). It follows the guidelines established in the document *Definition of the Domain, English Language Arts, Secondary Education Cycles One and Two*, whose chart of concepts and abilities is presented on page 11 of the current document. Examination activities and assignments are predicated on the objectives of the program. Evaluation contexts in the examination reflect those stated in the program. The contexts embody the program objectives in specific language situations.

1.3 General Characteristics

The English Language Arts 516 examination is characterized by distinctive features:

- Student tasks will be directed by a guiding question.
- The framework through which the program objectives operate is context based. The writing context is chosen by the student **in light of the guiding question**; the task, however, requires the student to examine his/her chosen context for appropriate purpose and audience.
- It is an examination that incorporates the processes and strategies commonly associated with reading, responding and writing.
- To accommodate the processes required by the curriculum, in response to a formal request made by the English school boards to the Direction de la sanction des études (DSE), the 2009 exam will take place over three sessions. Part I is to be administered between May 28 and June 3 either in one three-hour block or three hours of classroom time. Part II will take place June 4 in one three-hour block. Students will receive Part I and Part II materials together. On June 8, Part III will be administered in one three-hour block. This schedule is designated by the Ministère de l'Éducation, du Loisir et du Sport.

- It requires criterion-referenced scoring, an approach that can ensure consistent and uniform grading among individual scorers. Anchor papers and agreed-upon interpretations of the criteria achieve this consistency and uniformity. School boards and private schools are encouraged to take whatever steps are necessary to ensure the following:
 - teachers do not mark their own students' papers
 - teachers have sufficient time to examine each paper carefully
 - practice sessions with anchor papers give scorers the opportunity to reach a common understanding of criteria and to apply them uniformly
 - two scorers evaluate a student's complete work
 - all mark discrepancies are arbitrated

2 MATERIALS

2.1 Examination Materials

The examination package consists of the following materials:

- *A video text provided in a DVD format*
- *Student Booklet Part I and Part II*
- *Literary Magazine*
- *Student Booklet Part III*
- *Administration and Invigilation Guide*
- *Marking Guide*
- *Manila envelope*

***All schools must ensure accessibility to DVD equipment. The MELS will provide the DVDs.**

Schools will find it advantageous to have students write in pre-stapled booklets or non-coil notebooks, rather than on loose sheets of foolscap. Teachers have found that this saves marking time and makes it easier to control examination materials and procedures.

2.2 Student Booklet Part I and Part II

- The *Student Booklet Part I and Part II*, which includes a literary magazine, presents students with texts that have been considered deliberately for their perspectives on the guiding question. Students are able to capitalize throughout the examination on the advantage of returning to text, to reflect on issues and ideas in new ways, to consider the views of others and, ultimately, to address a facet of the guiding question.

2.3 Part I and Part II: Reading and Discussion, Writing, Reflection
(60 marks) Time: 6 hours

A) Reading and Discussion

- Students will **view/read** DVD text (3-5 minutes).
- Students will share their initial reactions and interpretations of the DVD in pairs, followed by a second viewing and discussion in groups of four to consider the guiding question. A third viewing is recommended.
- Students will read **independently all text selections** in the literary magazine provided. **Teachers must not read the texts aloud to the students.**
- Time must be provided for small group discussion of the texts (including the DVD).

N.B.: Students should make notes in order to analyze issues or ideas that are found in the texts in light of the guiding question. These notes will provide an inspiration for the writing in Part II, as well as help the students make connections in Part III.

B) Writing

- Students will produce one piece of writing to address a facet of the guiding question. From four specified forms, students will choose one to create a context for their writing in light of the guiding question (minimum 600 words). Contextual elements include audience, style, purpose, voice and language.
- **Students must choose from four specified forms among the following: article, editorial, interior monologue, stage or radio script, short story and speech (see Appendices I and II p. 15 and www.quebecexams.ca).** The choice of form will vary for each exam, June, August and January.
- **Students will revise and edit their own work independently. There will be no conferring or peer editing in Part II A and Part II B. All work will be done individually.**

C) Reflection

Students will reflect, in writing, on the decisions they made in order to allow readers more insight and background to the students' final product (minimum 250 words) in light of the guiding question.

- Students will explain what in the literary magazine provided (DVD, visual, print) inspired their writing.
- Students will explain the development of their writing and the decisions they made within the chosen context: purpose, audience, form, style, literary conventions, etc. See Appendix III, p.19 and www.quebecexams.ca
- Students will explain the decisions made in order to improve their writing through revision and editing.

We propose the following use of time:

PART I	READING AND DISCUSSION	2 hours
	30 minutes for viewing of DVD and discussion in pairs and groups	
	60 minutes of quiet time for reading and note-taking	
	To allow all students to read without distractions, students who finish reading early can consider the guiding question in preparation for the writing task.	
	30 minutes discussion of all texts, including the DVD.	
PART II	WRITING AND REFLECTION	4 hours

2.4 Part III: Reading

(40 marks) Time: 3 hours

- Students will be given one new text (fiction) to read.
- Students will do the following:
 - identify and analyze significant ideas found in *Student Booklet Part III*
 - select one of the **print** texts from the literary magazine provided in *Part I and Part II*
 - compare the new text in *Student Booklet Part III* to one print text chosen from the literary magazine provided
 - explain how each of these texts addresses the guiding question
 - explain which text addresses the guiding question more effectively (student may refer to author’s choice of elements and techniques, form, purpose, style, language, impact on intended audience, etc.)

See Appendix IV for new marking grid

2.5 June 2009 Examination

	PART I	PART II	PART III
TIME	One three-hour block between May 28 and June 3 OR Three hours of classroom time between May 28 and June 3	One three-hour block on June 4	One three-hour block on June 8
LOCALE	Classroom OR Examination Room	Classroom OR Examination Room	Examination Room
TASKS	Reading and Discussion	Writing <ul style="list-style-type: none"> • Minimum 600 words Reflection <ul style="list-style-type: none"> • Minimum 250 words 	READING COMPONENT: Reading for Critical Thinking (Individual work) <ul style="list-style-type: none"> • Read new texts • Complete the task according to specified guidelines • Minimum 600 words
MARKS		WRITING = 50 marks (according to specified criteria) REFLECTION = 10 marks (according to specified criteria)	READING = 40 marks (according to specified criteria)

2.6 August 2009 and January 2010 Examinations

	PART I AND PART II	PART III
TIME	Date to be announced* a.m. 3 hours p.m. 3 hours	Date to be announced* a.m. 3 hours
LOCALE	Examination centre designated by school board or school	
TASKS	<p>WRITING COMPONENT: Reading, Writing, Reflection (Conferring/Collaboration)</p> <p>A) Reading and Discussion</p> <p>B) Writing</p> <ul style="list-style-type: none"> • Minimum 600 words <p>C) Reflection</p> <ul style="list-style-type: none"> • Minimum 250 words 	<p>READING COMPONENT: Reading for Critical Thinking Fiction (Individual work)</p> <ul style="list-style-type: none"> • Read new text • Complete the task according to specified guidelines • Minimum 600 words
MARKS	<p>WRITING = 50 marks (according to specified criteria)</p> <p>REFLECTION = 10 marks (according to specified criteria)</p>	<p>READING = 40 marks (according to specified criteria)</p>

* Dates for the August 2009 and January 2010 examinations, will be announced in a INFO/SANCTION. You may also go to the following website:

<http://www.mels.gouv.qc.ca/sanction/horaires.htm>

3 GENERAL PROCEDURES

3.1 Guidelines for Administration

Time is provided for students to follow responding and composing strategies. Specific contextual instructions will be given in terms of the nature of the activity, choice of writing forms and length of written work.

Teachers or invigilators may answer questions on procedures posed by students, but **must not enter directly into any of the activities**. At the same time, **teachers are responsible for monitoring against cheating**.

Throughout the Part I and Part II activities, students will discuss in Part I; but there will be no conferring or peer editing in Part II A and Part II B. Work in Part III will be done individually.

According to the Ministère de l'Éducation, du Loisir et du Sport guidelines, only students with ongoing, updated and certified Individual Education Plans (IEPs) may benefit from the **special considerations** they have been receiving all year. These may include extra time, word processing, auditory assistance or clarification of instructions. The *Guide de gestion de la sanction des études secondaires*, édition 2007-2008, specifies in *Chapter 5, 5.2, page 55*, that students with certified IEPs are entitled to one-third more of the time normally allowed. Therefore, students may have two extra hours for Parts I and II, as well as one extra hour for Part III.

The following points were clarified at a meeting of the Consultative Committee on April 15, 2003:

- Students may use a dictionary or thesaurus at any time.
- Bilingual dictionaries, that is, dictionaries having English and another language, are permitted.
- The use of computers and/or electronic devices **is not permitted** during this examination.
- Only students with an official derogation from the Ministère de l'Éducation, du Loisir et du Sport, because of special needs, may use computers and/or electronic dictionaries.
- For regular students who write the examination in January, conditions resembling those established for the June examination must be put in place. For those writing the January examination as a supplementary examination, schools will determine the dates for Parts I and II; the Ministère will determine the date for Part III.

These regulations were moved and seconded by the members of the Consultative Committee and deposited with the Direction de la sanction des études (DSE).

No outside materials of any kind are permitted in the classroom or examination room throughout this examination. Invigilators must ensure that students work exclusively with materials provided specifically for the examination. **Schools are urged to pre-identify writing booklets as a way of controlling inadmissible papers. It is important to**

ensure security of examination papers and envelopes throughout the course of the examination.

Invigilating teachers unfamiliar with language arts examinations should be thoroughly coached in the format for English Language Arts assessment and should be referred to the Administration Guide for the examination.

4 EVALUATION COMPONENT OF THE EXAMINATION

4.1 Part I and Part II

Teachers should have as references the following texts:

- 1998 Ministère de l'Éducation publication 16-4611A, FOCUS ON FORM: EXEMPLARS OF STUDENT WRITING
- 1999 publication 16-4615A, FOCUS ON LANGUAGE: EXEMPLARS OF STUDENT WRITING SECONDARY CYCLE TWO
- 2004 publication 13-4603A, FOCUS ON FORM . . . REVISITED: EXEMPLARS OF STUDENT WRITING
- Exemplars of student writing based on June Examinations

IMPACT is the overall effectiveness of the written product in light of the assigned task. Several elements combine to give impact to writing: quality of ideas/impressions/issues, purpose, voice, form, language, audience, style. It is the fusion of these elements that determines the power of the communication.

CRAFTSMANSHIP is the skill and artistry shown by the student in structuring the written texts as derived from the strategies of planning, revising and editing. This dimension includes:

- use of conventions of chosen form
- organization of thoughts and ideas
- accuracy and effectiveness of language

REFLECTION is the student's explanation of the development and decisions involved in the writing just produced. It is an integral part of the writing assessment as it illuminates the writer's intent.

4.2 Part III

Students will be required to read one new text. Students will be evaluated on their ability to read by examining and interpreting ideas in the given texts. Students will also be required to interrelate these ideas and issues from the literary magazine provided in light of the guiding question.

Assessment will be based on depth of critical thinking and development of ideas. The *Marking Guide* will include evaluation criteria at various performance levels. **See Appendix IV for new marking grid.**

5 CHART OF CONCEPTS AND ABILITIES FOR CONTEXT

Within any one of a minimum of two communication contexts, the student will show the ability to **GENERATE** ideas through to **INTERRELATE** ideas, with an understanding of the **COMMUNICATION ELEMENTS** through to the **COMMUNICATION OF OTHERS**:

ABILITIES	CONCEPTS AND UNDERSTANDINGS							
	The Communication Elements e.g. sender, receiver, message	The Conventions of Language e.g. syntax, register.	Precision and Semantic Awareness e.g. vocabulary, semantics	The Functions of Language e.g. expressive, transactional, poetic	The Media e.g. oral, visual, print, multimedia	The Modes e.g. fiction, non-fiction	Organizational Strategies e.g. brainstorming, exploratory talk, revision	The Communication of Others See Related Content, Objective 6 of the program
To generate ideas								
To clarify ideas								
To expand ideas								
To identify ideas								
To assume an individual voice in the communication of ideas								
To produce ideas								
To confirm ideas								
To reshape ideas								
To interrelate ideas								

APPENDICES

APPENDIX I – FORMS OF WRITING

Note: For Student Exemplars click on the *Secondary* icon on the LEARN site at www.quebecexams.ca. For information on Codes and Conventions, click on the *Teacher Resources* icon at the same site.

Article

The article is an evolving variation of the informal essay. The article is typically about current affairs, interesting places or personalities, and matters of opinion and belief. The topical nature of the article deals with contemporary and timely ideas and situations. Its purpose is to entertain the reader through its direct presentation of ideas. It is informative, but clearly reflects the perspective of the writer. The article also reflects the writer's personality and interests most often through the use of casual and conversational language. As in the informal essay, the article writer can adopt any style or voice or stance. It may be humorous, serious, personal, whimsical, factual, opinionated or philosophical. Most often dealing with aspects of every day life, the article writer generally takes a tightly focused view of the subject.

Editorial

An editorial is a statement on a current issue written by an editor or editorial board of a publication. The editorial, written or broadcast, commonly reflects the philosophy and position of the publication or media network.

Its purpose is to express ideas and opinions on a contemporary issue of interest to a particular public. This audience, although distant, is identifiable as the readership of a particular region, or the group most likely to buy a particular newspaper. The structure of the editorial includes a very brief introduction, a concentration on the development of the main argument, and concludes with an exhortation to action. Space and time limitations tend to keep editorials concise and to the point. Expository and persuasive language is used by the editor to develop his/her view on the issue. The voice and viewpoint of the editorial writer are clearly evident—individualistic in style and diction. In print journalism the third person is used, while broadcast editorials use the first person. The tone may be provocative, satirical or didactic in order to have an impact on the audience, such as a call to action, a development of awareness, an evoking of feeling.

Interior Monologue

The interior monologue is a presentation of personal reflections of an individual to him/herself. The purpose of the interior monologue is to capture the innermost, most intimate thoughts and feelings of an individual in the freedom of privacy. It provides insight into the mind of the individual. The intended audience is the speaker. There may be a listener in the situation to whom the thoughts are directed, but no response is offered or expected from that listener. The structure of the text does not conform to a prescribed format. It may be logical and concise, and it may also be rambling and disjointed for effect. This form is a device, a tool, to reach into the self. The voice is introspective, intensely personal, verging on the withdrawn. The language may be expressive (spontaneous) or shaped (crafted) by the thought process of the individual. The tone reflects the mental and emotional state of the speaker. While the monologue is intended to be an intensely personal expression, its impact can verge on the artistic as it presents a “window into the heart” of the speaker.

Script

The script is the text for a dramatic presentation.

The purpose of a script is to provide the text and directions for a dramatic or media presentation—television, radio, advertising, film, stage. Depending on the medium, the script has a highly specialized format. The structural elements of scripts include dialogue/text/story, stage and acting directions, sound effects instructions, blocking indicators, camera shots and angles, settings and costumes. The audience of a script is the director/actor/speaker initially and then the public audience for whom the script is being interpreted and presented. The impact of the script depends very much on the interpretation and shaping by the director/actor/speaker. The impact is further developed as the audience participates in the creative process with its response to the presentation. The skill of the script writer is to prepare a text (plot, action, voice, tone, language) which permits this creative experience to happen. The language of a script for the dialogue of the text will be normal conversation or poetic dialogue. The story of a script is told in a compact manner because a stage play is a one- to two-hour complete experience/story, and television/radio/media texts have strict production time parameters. The language for the directions must be terse, precise and objective. A script is composed of the voices of its character(s), but superimposed on those voices is the voice of the writer establishing a theme or impact, creating a tone best suited to the purpose of the script. (Script for an advertisement would be upbeat, brisk—designed to sell or inform; script for a stage play would be light for a comedy, serious for a tragedy, provocative to develop a theme).

Short Story

The short story is a work of highly concentrated narrative prose fiction. It is an evolving genre with which writers have experimented over the years. Some writers are attracted to the commercial style of the short story with its somewhat conventional themes, stereotypical characters and predictable endings. Others may experiment with less conventional themes and outcomes, complex characterizations, and innovative structures. The purpose of the short story is to elicit both enjoyment and understanding from its readers.

The short story is a literary genre characterized by certain identifiable structural elements: plot, characterization, setting, theme, conflict—though not all necessarily present in all stories. The structural elements work together to create a unified whole (tightly organized plot with recognizable climax, one main character, consistency of mood, ‘slice of life’ revelation).

The voice of the writer/storyteller shapes and is shaped by the story as it unfolds, establishing a tone which enables the reader to enjoy and appreciate the writing. The story frequently ends with an impact, a resolution which leaves the reader with an insight into the life experience.

Speech

The purpose of a speech is to influence, motivate, and/or inspire an audience with an oral presentation (formal or informal) prepared for a specific occasion. There is a direct interplay between speaker and listener, an impact involving the audience mentally, emotionally, and even physically. The structural elements of a speech usually include a salutation, recurring references to the listening audience, and a conclusion (appeal, demand, challenge) and expression of gratitude. The voice of the speaker will elicit an immediate and sustained response from the listener, using a text written in language that employs rhetoric, stylistic devices (pauses, lead-ins, points, repetitions, questions), and stylization to suit the particular context. Tone and voice reflect the personality and position of the speaker, as well as his/her response to the situation. Depending on the purpose of the speech, the tone may be impassioned or reserved, informal or formal, determined by the context in which the speech is delivered and received.

APPENDIX II – SAMPLE SCRIPT FORMATS

A) STAGE SCRIPT FORMAT

The Blind Date

CHARACTERS	Saverio, a handsome waiter Jeff, an aging bachelor Linda, a young fashionable woman
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The scene is an isolated table in a restaurant. The man is sitting by himself. He is dressed in a casual suit. He is well groomed with graying hair. Lighting is subdued and soft music is playing. Background conversations are barely audible.

Waiter: (approaching Jeff's table) Are you ready to order?

Jeff: (nervously playing with cutlery) No, not yet. I'm sort of waiting for someone.

Waiter: How about a drink then?

Jeff: Wait, I think I see her now. Maybe she'd like a drink too.

Linda: (arriving at the table) Sorry I'm late. I wasn't sure I was going to come. I'm new at this on-line dating thing. I could really use a coffee.

(Jeff nods and waiter exits.)

Jeff: I was very nervous about meeting someone through LuvMatch. I'm not really of the computer generation, and it made me feel as if I were shopping on-line for a date. (Coughing nervously) You're even prettier than your picture. I apologize that the one I sent you is slightly out of date.

Linda: We're not starting off well here. (Sternly) You seem like a nice person, but I don't like being deceived.

(Lights out to end Scene I.)

B) RADIO SCRIPT FORMAT

The Blind Date

CHARACTERS

Saverio, the waiter
Jeff, the bachelor
Linda, the woman

MUSIC: THEME MUSIC/ "ALL YOU NEED IS LOVE"

SOUND: CLATTER OF DISHES

SOUND: BACKGROUND CONVERSATIONS

SOUND: SPOON TAPPING ON TABLE

SOUND: FOOTSTEPS APPROACHING ON CERAMIC TILES

WAITER: Are you ready to order?

SOUND: SPOON TAPPING STOPS

WAITER: No, not yet. (ANXIOUSLY) I'm sort of waiting for someone.

WAITER: How about a drink then?

SOUND: DOOR OPENS, TRAFFIC SOUNDS, DOOR CLOSES

JEFF: Wait, I think I see her now. Maybe she'd like a drink too.

SOUND: HIGH HEELS ON CERAMIC TILES

LINDA: Sorry I'm late. I wasn't sure I was going to come. I'm new at this on-line dating thing. I could really use a coffee.

SOUND: CHAIR BEING PULLED AWAY FROM TABLE AND BACK INTO PLACE

JEFF: I'll join you.

SOUND: WAITER'S BRISK FOOTSTEPS FADE INTO DISTANCE

JEFF: I was very nervous about meeting someone through LuvMatch. I'm not really of the computer generation, and it made me feel as if I were shopping on-line for a date. (NERVOUS COUGH) You're even prettier than your picture. I apologize that the one I sent you is slightly out of date.

LINDA: We're not starting off well here. (STERNLY) You seem like a nice person, but I don't like being deceived.

MUSIC: "ALL YOU NEED IS LOVE" FADES IN AND OUT TO END SCENE I.

APPENDIX III – GLOSSARY OF SELECTED LITERARY CONVENTIONS

NOTE: Click on the *Teacher Resources* icon on the LEARN site at www.quebecexams.ca.

Literary texts fall into several different genres, all of which are characterized by their own purpose, together with those conventions that are proper to the genre. The conventions used in a specific literary text include, for example, literary techniques and elements, as well as rhetorical devices.

Students will be asked to discuss literary devices and, therefore, may identify either the **elements** or **techniques** that contribute to the power of the writing. Students should also be able to explain how the element or technique is crafted by the author to achieve his purpose.

LITERARY ELEMENTS are particular characteristics of a whole text. The elements help structure a text.

- Plot – the structure and sequence of events in a story
- Theme – the main idea or message in a literary work (theme should be expressed in a complete sentence. An idea represented by a single word or phrase is a **motif**.)
- Character – the people or players in a literary work who have a specific role or function in the plot
- Setting – the time and place of a literary work that help define the situation in a literary work
- Conflict – the struggle, obstacle or dilemma that drives the action in the literary work
- Climax – the emotional high point of a literary work
- Turning Point – the point in a literary work at which the action turns for or against the main character
- Mood – the atmosphere or emotional climate created by the literary work; the feeling created by the text
- Point of View – the person or narrative voice through which a story is told (not to be confused with **viewpoint**, which is a writer’s or character’s feelings, opinions or perspectives) POV may be third person omniscient, third person limited, or first person narrator or observer

Tone – the attitude or emotional state of the narrative voice (not the author or characters), as revealed through the language of the literary work

LITERARY TECHNIQUES are specific constructions or language choices used by the author to convey meaning and achieve the author's purpose.

Alliteration – the repetition of consonant sounds in close proximity in a line of poetry or prose

Allusion – a reference to a person, place or thing that has a literary, historical, artistic, geographical, mythological or scriptural significance

Characterization – the writer's means of conveying a character's personality, background, appearance, values

Dialogue – the quoted conversation of two or more people providing details about the characters and their situation

Irony – verbal: words that are intended to mean the exact opposite of what is stated (not to be confused with **sarcasm**, which is a tone of voice often accompanying verbal irony)
– situational: an unexpected turn of events, the opposite of what would be a conventional or appropriate outcome
– dramatic: an awareness of information by the audience and by one or more characters on stage, not shared by another character

Enjambment – in poetry, the continuation of a sentence from one line to the next

Foreshadowing – hinting by the author of events to come in a literary work

Imagery – the use of sensory details to stimulate thought and feeling

Metaphor – a figure of speech in which two things are compared without the use of *like* or *as*

Hyperbole – a figure of speech employing obvious exaggeration

Paradox – the juxtaposition of two seemingly contradictory ideas that contain some truth

Parallelism – use of similar language, structures, events or ideas in different parts of a text for the purpose of emphasis or comparison and contrast

Personification – a figure of speech in which a nonhuman object is described as human

- Rhyme – the repetition of similar or duplicate sounds in two or more words at the end of or within a line of poetry
- Rhythm – the regular pattern of stressed and unstressed beats or sounds in poetry or prose
- Repetition – the repeated use of a specific word, structure or phrase to emphasize a particular idea
- Simile – a figure of speech comparing two things using *like* or *as*
- Symbolism – the use of specific objects or images to represent abstract ideas

SOME CODES AND CONVENTIONS OF SCRIPT

Stage Directions

- the phrases, sentences or paragraphs that appear above, below or beside the dialogue of the characters in a play (usually enclosed by parentheses)

Sound Effects – sounds that create atmosphere, identify action or characterize environment, all of which situate characters in a context

Aside – lines spoken by a character to himself or to the audience, not meant to be heard by the other characters

Soliloquy – an extended speech delivered by an actor on stage in which his thoughts are expressed directly to the audience

Transitions – any change in time or location to advance the plot achieved by the use of music, dialogue indicators or a fading in and out of conversations

APPENDIX IV – READING EVALUATION, PART III

CRITERIA	PERFORMANCE LEVELS					
	(1)	(2)	(3)	(4)	(5)	
	0 - 40% (0 - 8)	41 - 59% (9 - 11)	60 - 72% (12 - 14)	73 - 87% (15 - 17)	88 - 100% (18 - 20)	
<p>ANALYSIS AND UNDER- STANDING:</p> <p>Identifies and analyzes significant ideas in the Part III text and the print text chosen from the literary magazine.</p> <p>Explains how each text addresses the guiding question.</p>	<ul style="list-style-type: none"> • Analysis and explanations are inaccurate, irrelevant, muddy and/or absent. 	<ul style="list-style-type: none"> • Analysis and explanations are unsustained and/or trite. 	<ul style="list-style-type: none"> • Analysis and explanations are discernible, evident, plausible and remain at a literal level. 	<ul style="list-style-type: none"> • Analysis and explanations are clear, succinct, effective and substantiated. 	<ul style="list-style-type: none"> • Analysis and explanations are incisive, intuitive and profound. 	/20
<p>COMPARISON AND DEFENSE:</p> <p>Compares the two texts and defends which addresses the guiding question more effectively.</p>	<ul style="list-style-type: none"> • Comparison and defense are inadequate and unsustainable. 	<ul style="list-style-type: none"> • Comparison and defense are tentative or simplistic. 	<ul style="list-style-type: none"> • Comparison and defense are basic and credible. 	<ul style="list-style-type: none"> • Comparison and defense are thoughtful and convincing. 	<ul style="list-style-type: none"> • Comparison and defense are comprehensive and insightful. 	/20
						/40

