**English 3201 Public Exam Outline**

**Exam: June 13th, 2017 8:15-11:15 am**

<http://www.ed.gov.nl.ca/edu/k12/evaluation/english3201/The_English_3201_Public_Exam.pdf>

**Section 2: Table of Specifications and Description of Exam**

*The purpose of the English 3201 Table of Specifications (Revised 2015) is to delineate the criteria by which students of English 3201 will be assessed on the English 3201 Public Exam. These criteria reflect the examinable outcomes of the English 3201 curriculum as outlined in English Language Arts 3201 - Curriculum Guide (2015).* ***This document will take effect for all English 3201 Public Exams beginning in June 2016.***

**Table of Specifications:**

|  |  |  |  |
| --- | --- | --- | --- |
| Curriculum Strand  | Examination Part  | Type of Response  | Weighting  |
| Listening  | Listening  | 4 selected response (1% each), 1 constructed response (6%)  | 10%  |
| Reading and Viewing  | Viewing: Media  | 3 selected response (1% each), 1 constructed response  | 9%  |
| Viewing: Artistic  | 1 constructed response  | 6%  |
| Poetic Study  | 8 selected response (1% each), 2 constructed response (6% each)  | 20%  |
| Prose Study  | 13 selected response (1% each), 2 constructed response (6% each)  | 25%  |
| Writing  | Analytical Essay Construction  | 1 constructed essay response  | 20%  |
| Writing  | Personal Response Construction  | 1 constructed response  | 10%  |

Actual number of selected response questions within the Reading and Viewing strand section may fluctuate between pieces in any given year.

|  |
| --- |
| Table of Specifications Cognitive Levels  |
|   | Level 1 knowledge and understanding  | Level 2 application  | Level 3 analysis, evaluation and integration  | Totals  |
| listening  | selected response: 1%-3%  | selected response: 1%-3%  | constructed response: 6%  | -  | 10%  |
| reading and viewing  | selected response: 9%-12%  | selected response: 11%-15%  | constructed response: 36%  | -  | 60%  |
| writing (analytical essay construction)  | -  | -  | 20%  | 20%  |
| writing (personal response construction)  | -  | -  | 10%  | 10%  |
| Totals  | 10%-15%  | 54%-60%  | 30%  | 100%  |

* Percentage ranges within Cognitive Level 1 (i.e. 10%-15%) and Cognitive Level 2 (i.e. 54%-60%) are due to the number of selected response questions under each level. For example, in any given year, the number of Level 1 questions under the Listening section will range between 1% and 3%. All 6 point valued questions (constructed response) on the exam are deemed to be Level 2 (application) in nature.

**Description of Exam:** The provincial exam is divided into four (4) sections:

**Section A: Listening** (GCO 1, GCO 2, GCO 3) **\*May 30th, 2017, 8:15 am in assigned rooms.**

* The Listening section is designed to assess students’ ability to listen critically to a spoken word text. The text may be fiction or non-fiction, from media, prose or poetic sources. Students will be expected to complete four selected response (four marks) and one constructed response question (six marks).

* The listening component will be completed outside of the three hour sitting of the English 3201 exam, at a time designated by the Department of Education and Early Childhood Development.

* The selected text will normally not exceed three minutes in duration. Students will be given the questions at the beginning of the session. They will have two minutes to read over the questions. They will then hear the text for the first time. Following the first listening, students will be given two minutes to make notes and/or respond to any questions they choose. The text will then be heard for a second time. Following the second listening, students will complete the assigned questions. The total time (from start to finish) allowed for this assessment will be 40 minutes.

**Section B: Reading and Viewing** (GCO 4, GCO 5, GCO 6, GCO 7)

The Reading and Viewing section of the exam is made up of four parts: **visual (both artistic and media), poetry and prose.** Students will be required to complete selected and constructed response questions. There will be a total of 24 selected response questions and six constructed response questions in this part of the exam.

**Part I: Viewing (Media)**

This sub-section is designed to assess students’ ability to read and view media texts and to apply their understanding of media terms and strategies. It will consist of a visual, three selected response questions (three marks), and one constructed response question (six marks). Students are cautioned that while there may be media strategies beyond those listed in the curriculum guide, reference to such strategies in a response would require particular justification.

**Part II: Viewing (Artistic)**

This sub-section is designed to assess students’ ability to read and view visual texts and to apply their understanding of visual forms and elements. The subsection will consist of a visual and one constructed response question (six marks). Students are encouraged to pay particular attention to the visual forms and elements as identified in the curriculum guide.

**Part III: Poetic Study**

This sub-section is designed to assess students’ ability to respond critically to poetic texts, applying their understanding of language, form and technique. The sub-section will consist of a poem, eight selected response questions (eight marks), and two constructed response questions (12 marks). Note: although the number of selected response questions is given as eight, this number may fluctuate in any given year in relation to the number of selected response questions on the prose study (see below).

**Part IV: Prose Study (Short Story OR Essay)**

This sub-section is designed to assess students’ ability to respond critically to a range of texts, applying their understanding of language, form, and genre. It will consist of a prose piece, 13 selected response questions (13 marks), and two constructed response questions (12 marks). The prose piece may be an essay, short story, an excerpt from drama or a longer work, and may be fiction or non-fiction. Note: although the number of selected response questions is given as 13, this number may fluctuate in any given year in relation to the number of selected response questions on the poetic study (see above).

**Section C: Writing (Analytical Essay)** (GCO 8, GCO 9, GCO 10)

This section is designed to assess students’ ability to use a range of strategies to develop formalized writing and to enhance their clarity, precision, and effectiveness. Students will be required to write one well-developed, multi-paragraph essay analyzing a given prompt as it applies to a text given on the exam form (i.e. prose or poetic text separate from those in Section B). Prompts may address universal themes, characterization, or literary elements such as those identified in the curriculum guide. The Analytical Essay Scoring Scale (see p. 34) will be used to assess this writing.

A statement providing context may appear above the passage to be read if relevant information about the passage is deemed necessary. Where excerpts from longer works are used, context may offer some information regarding action or events that preceded the passage. Students should therefore read the context statement carefully, if it appears.

The level of complexity of the piece to be analyzed will be deemed appropriate for English 3201 students by item writers. The scoring of the essay will be equally weighted between content and composition. The question will be explicit in nature and therefore allow all students the opportunity to respond, no matter what their level of comprehension of the text may be.

Prompts in this section will contain the phrase **“you may consider”.** The intention of this phrase is to allow students choice in how they decide to develop a thesis. See the Sample Analytical Essay Prompts section (p. 37) for explanation.

**Section D: Writing (Personal Response)** (GCO 8, GCO 9, GC0 10)

Students will respond personally as they explore in writing their own thoughts, feelings, experiences, and learning in relation to a given prompt. The following categories will be assessed through a holistic rubric: content with support, diction, mechanics, organization and voice. This should be an organized, detailed response, but not necessarily multi-paragraph. The Personal Response Scoring Scale (see p. 35) will be used to assess this writing.

**Sample Analytical Essay Prompts**

*The prompts found below are intended to give examples of the types of questions that might be asked in Section C of the exam. It should be noted however, that the piece given on Section C of the exam will not come from any authorized or prescribed text from English 3201. It will be unseen.*

*It is also important to note the “you may consider” phrase in these analytical essay prompts, as well as the one seen on the Sample Exam. This phrase will appear in the analytical prompt on the public exam as well. The prompt is intended to be prescriptive, lending itself to straightforward organization for students. However, the “you may consider” phrase allows for students who see alternatives to the suggested direction of the prompt, the option to explore this alternative. For example, in the first prompt below on “Do Not Go Gentle Into That Good Night”, students are asked to analyze how the poet develops theme.*

*There is no option with this portion of the prompt. The essay must be about theme. However the “you may consider such devices as repetition, imagery and oxymoron” portion of the question offers students the option to explore other devices that lead to the development of theme. If a student wants to explore other devices rather than repetition, imagery and oxymoron, such as metaphor or imagery, the prompt allows for this.*

*Whether a student chooses to explore the devices given in the prompt or those of their own choosing in developing a thesis, they should make their choice clear in the introduction to their essay.*

1. Read the poem “Do Not Go Gentle into That Good Night” by Dylan Thomas carefully. Then write an essay in which you identify and analyze how the poet develops his **theme**. In your analysis, you may consider such devices as **repetition, imagery** and **oxymoron**.
2. The sonnets “Letter to an Astronaut” and “Reply” by Jane lordakieva **deal with a sense of longing**. Write an essay where you analyze how this sense of longing is developed. In your analysis, you may consider **temporal references, figurative language** and **specific detail.**

1. Carefully read the excerpt (Chapter 86) from *Life of Pi* by Yann Martel. Here we get a sense of the unique bond between Pi and Richard Parker, the wild Bengal tiger. Write an essay where you **analyze how this bond is evident**. In your analysis, you may consider **dialogue, setting** and **conflict.**

1. Rex Murphy describes Gooseberry Cove as a place of “tranquility” in his “A Cove of Inner Peace on Newfoundland’s Cape Shore.” Write an essay where you **analyze how Murphy captures this “tranquility**.” In your analysis, you may consider the writer’s use of **allusion, diction and imagery**.
2. Read the excerpt from *Unbroken* (Chapter 12 – beginning to top of p. 133) by Laura Hillenbrand. Write an essay where you **analyze the development of atmosphere**. In your analysis, you may consider **imagery, setting and specific events**.
3. Carefully read “The Story of an Hour” by Kate Chopin. Write an essay where you **analyze how the author reveals the character of Mrs. Mallard**. In your analysis, you may consider **setting, irony and imagery**.

1. Read Ray Bradbury’s “The Flying Machine.” Write an essay where you **analyze the symbolic significance of the flying machine**. In your analysis you may consider **specific events, dialogue and the contrast** between the flying machine and the Emperor’s miniature garden.

1. Read the essay “Am I Blue?” by Alice Walker. Write an essay where you **identify and analyze the development of Walker’s main argument**. In your analysis you may consider the writer’s use of **analogy, specific detail** and the **character of Blue**.

1. Read Liam O’Flaherty’s “The Sniper.” Write an essay where you **analyze the development of mood** in the story. You may consider the writer’s use of **setting, character** and **conflict**.

1. Read the excerpt from William Shakespeare’s Othello (Act 3, Scene 3, Lines 409-479). Write an essay where you **analyze what contributes to Othello’s downfall into madness**. In your essay you may consider evidence of **Othello’s naiveté and the cunning of Iago.**
2. Identify the **purpose** of the text and discuss how it is developed. In your analysis, you may consider any three of the following.
3. Identify the **thesis statement** of the text and discuss how it is developed. In your analysis, you may consider any three of the following.
4. Identify the **conflict** of the text and discuss how it is developed. In your analysis, you may consider any three of the following.
5. Identify the **message** of the piece and discuss how it is developed. In your analysis, you may consider any three of the following.

**Review Terminology:**

|  |  |
| --- | --- |
| **Literary Terms** allegory alliteration allusion analogy anecdote antagonist apostrophe assonance atmosphere cacophony character/characterization climax complication conflict connotation consonance denotation diction dominant impression epiphany eulogy euphony extended metaphor fable figurative language flash fiction flashback foil foreshadowing genre hyperbole imageryirony – dramatic irony – situational irony – verbal juxtaposition literal meaning lyrics memoir metaphor monologue mood motif myth narrator onomatopoeiaoxymoron parable paradox parodypersonification poetic form – ballad poetic form – elegy poetic form – epic poetic form – free verse poetic form – lyric poetic form – narrative poetic form – ode poetic form – sonnet point of view – first person point of view  – second person point of view  – third person limited point of view  – third person omniscient protagonist proverb pun purpose refrain sarcasm satire setting simile speaker stanza stereotype suspense symbolism thematic statement thematic topic theme title (significance) tone**Dramatic Terms** act action aside chorus comic relief (comedy) dialogue motivation prologue scene screenplay script soliloquy stage directions stereotype tragedy (tragic hero)  | **Language Terms** audiencebias cliché coherence – parallel structure / parallelism coherence – pronoun reference coherence – repetition (key words and phrases) coherence – transitions comparison composition context contrast emphatic device – listing (numerical order, bullets, sequencing) emphatic device – font (bold, unusual capitalization, italics, underline) emphatic device – punctuation (colon, dash, exclamation mark, ellipsis, brackets) emphatic device – repetition, parallel structure emphatic device – sentence fragments emphatic device – short sentences essay development – argumentation / persuasion essay development – cause and effect essay development – classification and division essay development – compare and contrast essay development – definition essay development – description essay development – examples and illustration essay development – expositionessay development – narration essay development – process analysisjournal language style – jargon language style – colloquiallanguage style – dialect language style – euphemisms language style – formal language style – informal language style – slang paraphrase rhetorical question transitions – logical transitions – oppositional transitions – spatial transitions – temporal/chronological unity – closing by return unity – repetition (key words and phrases) unity – thesis (statement) unity – topic sentence voice  **Visual Terms** element – angle element – asymmetry element – background element – balance element – colour element – composition element – contrast element – dominant image element – focal point element – focus (in or out) element – font element – foreground element – frame element – lighting element – line element – panel element – perspective element – proportion element – scale element – shadow element – symbol element – symmetry form – caricature form – collage form – comic stripform – editorial cartoon form – graphics form – photo essay form – poster form – print form – storyboard **Media Literacy Terms** advertisement agenda bias blog brochure caption commercial deconstruct demographic endorsement format form headline icon image intent lead logo mass media media medium message motive poster product product placement propaganda dialogue bubbles / speech balloons strategies – bandwagon strategies – cartoon/cute characters strategies – celebrity endorsement strategies – emotional appeal strategies – facts and figures strategies – gender / sex appeal strategies – name calling strategies – plain folks strategies – shock appeal strategies – snob appeal strategies – testimonials subliminal message subtext target audience webpage whitespace  |