Nova Scotia Examination

English 10

Sample Questions

NOVA SCOTIA

[09-2026]

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Format

Examination Format

These Sample Questions are designed as a resource for students to become familiar with the types of questions and genres of text. The format in the Sample Questions is slightly different than the examination format.

The examination format for 2026-2027 is:

Section	Number and Type of Questions	Points	Suggested Time
Reading: Prose #1	10 Selected Response	10 points	25 minutes
Reading: Prose #2	10 Selected Response	10 points	20 minutes
Reading: Visual/Media Text	5 Selected Response	5 points	10 minutes
Reading: Poetry	10 Selected Response	10 points	20 minutes
Writing: Persuasive Writing	1 Constructed Response	24 points	45 minutes
Total:	**36 questions**	**59 points**	**120 minutes***

* Students have up to two hours (120 minutes) to write the examination. Students requiring additional time may be given up to 15 minutes in addition to the 2-hour examination period.

Instructions

Notes to student:

- Read all choices carefully before selecting the best answer in multiple-choice questions.
- Completely fill in the circle that represents your answer (for example, ●).
- If you need to change your answer, draw an "X" through the answer you want to change.
- Use black or blue ink only to complete the essay questions.
- You may use a dictionary or thesaurus at any time.
- Complete and check your work.

Raging Waters

Above me, the loudspeakers croon *All I need is the air that I breathe and to love you*[1]. In this particular hour, at Raging Waters[2] in Salt Lake City, everyone seems to believe it: the many children, and the adults who trot behind them, all of them wet and smiling, their bare legs and arms and belly buttons flashing through the heat. Some of them hoist pink rafts onto their shoulders; some drag blue tubes behind them; some have no rafts at all, just their damp feet slapping on the asphalt, their arms flung high as they slide down the chutes, through the fountains, tumbling into the frothy water. The crowd neither walks nor runs, but moves like one organism with many limbs; it undulates in all directions around the water slides, toward the snack bar, into the wave pool.

From where I've chosen to sit in the shade, I have a clear view of the splashdowns from Shotgun Falls, The Terminator and several loop-de-loop affairs that wind down from on high, their sources impossible to decipher. One slide drops vertically into a pool; the riders tuck themselves onto yellow sleds and plummet down, then bounce across the surface of the water like skipped rocks. For an hour, I watch people zoom out of tunnels and plunge over waterfalls, their legs and arms akimbo, one person after another, skimming around curves, flying, arcing, descending, their screams merging into a pleasant, discordant harmony, like jazz.

Though hundreds of children roam the crowd, carrying with them the opportunity for any number of altercations, I hear no cries, no parents shouting, no whines. In the line to the snack bar (hamburgers $2.50; pretzels $1.00), the children can have whatever they want; they clutch damp dollars in their fists and hop from foot to foot, towels draped over their shoulders, or tucked around their waists.

My charges have already melded into the crowd. Hannah and Sarah are not my children, though I've come to use the word "my" when I speak of them; they are my boyfriend's girls, and I agreed, reluctantly at first, to take them on this outing to give their father a break. I've known them for two years, but I have only a few weeks more to spend with them; I'll be moving to another state, leaving them behind with promises not to forget. Though I know we will, all of us. Already, I can hardly remember their faces, here in this crowd where all the children begin to look alike – their skin slick, their hair one damp color.

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1. "All I need is the air that I breathe" is a line from the major hit song "The Air That I Breathe" which was recorded in 1974 by the Hollies.

2. Raging Waters was the name of a Salt Lake City water park. The park was renamed Seven Peaks in 2011.

With Sarah, who is six, I've already been to Dinosaur Pond, and swum among its sighing palms, slid through the primordial waters. We put our raft into the wave pool ("Utah's Beach") and rode the crest of the waves into shore. With the strength of someone twice her size, she tugged the raft back into deep water. Though she can't yet swim, she showed no fear as the waves broke over her head; she emerged from each one, her eyes wide, her mouth sputtering, her hands splayed at her sides. She staggered and fell back, like someone intoxicated; I lunged for her, but already she was up, laughing. Her eyes, laser-bright, no longer looked out on this earthly world. I shouted her name, but she had eyes only for the water, searching the waves, baiting them to engulf her once again.

I think I could stay cheerfully on the lawn for the rest of the day, but Hannah, the nine year-old, issues a challenge. *White Lightning*. She knows I'm afraid to go down the slides, we've discussed this. Before we came, I told her I'd had a bad experience on a crude water slide as a child; I've said there's no way I'm going down. But now she stands over me on the grass, dripping, her hands gripping her shoulders. She knows she has me; her face is alight. She reminds me that I've told her to face her fears head on, to try whatever you think is impossible.

The first, and only, time I've been on a water slide was almost thirty years ago, when I was twelve years old. I remember the tall slide in an abandoned field outside L.A. No ponds, no dinosaurs, no carefully engineered drops: only a trickle of water splashing down a plexiglas slope, with three plateaus spaced at irregular intervals. It reminded me of a vertical slip-'n-slide; the riders careened off onto a wet, plastic drop cloth spread over the grass.

It was a hot summer night, the air stagnant and thick, the vapor lights of a distant air field shimmering through the smog. I climbed the ladder with my brother and his friends, those boys from the basketball team. I laughed carelessly as we reached the top, and turned to say something witty, but the boys pushed past me to grab their mats and hurtle down the slide, whooping. I watched them go, some of them head first, and in moments they became small distant bodies strewn across the grass. I paused a moment. My brother handed me a mat. "Go," he said, jerking his head. I crouched. He pushed me off, and I was sliding down, fast. Too fast.

No one had said anything about technique. No one had said this task required any finesse at all. I made the mistake of leaning forward at first, off balance, and as I gripped my mat, I flew down the side of that mountain, lifting off at each plateau and slamming down on my tailbone, bouncing up, skidding down. My body no longer belonged to me; it uncoiled into space, leaving me behind. At the bottom, when I finally

veered off onto land, I was sobbing. Not whimpering in a sad, ladylike way, but crying big, snotty tears I wiped off with the flat of my hand. My brother and his friends already scrambled to go back up, but they hesitated, looking at me with their heads cocked to the side, as if I were a strange animal they'd never before encountered. They looked to my brother. I saw his lips twist with embarrassment as he held out his hand to help me. "It's supposed to be fun," he hissed, then let me go.

It's supposed to be fun. All my life, it seems now, I've murmured that phrase to myself in the most unlikely places: on the playground as a child, at the mall as a teenager. I've said it with both wonder and despair, as if "fun" were a foreign term I've yet to fully comprehend. Now, nearly thirty years later, I stand with Hannah on the steps to White Lightning. I don't think I've ever seen her so happy, incandescent, lit up with her triumph at getting me here at all, on the wooden stairs high above Raging Waters. She clutches the front end of our raft, leaning toward the next step up, and the next. We have a view of the entire Salt Lake Valley from here. A haze obscures the Wasatch Front and below us golfers tee off on the 18th hole.

Hannah and I watch slider after slider go down Blue Thunder, the slower of the two rides on this platform, the one most people choose. I look to the left, at White Lightning, at the tight curves and the three sharp descents, the waterfall roaring off the end. "Why isn't anyone going down this one?" I ask, trying to be casual, but my voice squeaks up a little, and Hannah grins. "It's *fast*," she says. "That's why."

Finally we're at the top. A Raging Waters "Guest Assistant," in her white polo shirt and royal-blue shorts, watches us with lazy boredom through her sunglasses. No expression mars her placid face as I situate the raft in the starting gate, no expression of warning or respect. I sit in the back of the raft, with Hannah between my legs, and I look up at the girl a moment, wanting *something* from her – a benediction, perhaps – but she gives us only a little push with her sneakered foot, and we're off.

We enter the first curve fast, sliding up on one wall then the other, straightening out for the first drop where we lift off, *oh god*, into the air, and we bump down hard, but no pain and no time to think of pain, the water rushing us through a tunnel and into the next drop, *please*, and the next; I'm holding on to Hannah and leaning back, *yes!*, as we're spit out into the waterfall. We're sailing over it. My body no longer seems linked to me; it's lifted free of gravity and become only motion and speed and liquid as Hannah and I splash down into the pool. I'm laughing now, not crying, but laughing so hard I can barely speak. The waters roil and dump us off the raft. Hannah hops out of the pool. She stands taut on the edge, looking down at me, eagerness trembling in all her limbs. There is so much I want to say, so much I *could* say, but all I manage to sputter is: *"That was so much fun."*

Hannah nods, smug in her knowledge of what fun is, satisfied to be the one teaching me a lesson. She pulls the raft from the water, raises her eyebrows. “Again?” she asks. I look up at her. The chlorine burns my eyes, but I can see Hannah more clearly than I ever have before. Unlike my vision of Sarah in the wave pool, which rocketed her back to an infant, I imagine Hannah far into the future, as a young woman, gazing with this same intensity at a horse, at a man, at her own child sleeping in her arms. The water magnifies everything about her – her brave lips, her high cheekbones, her capable hands – and makes me believe beyond all reason that I really will know her forever.

Other sliders release into the pool, splashing me off my feet. So I hoist my heavy body onto the cement. I sit there a moment, catching my breath, and the crowd throbs around me. It’s grown larger but no less unified, feet slapping in every direction, voices raised in one keen avowal of fun. But Hannah is the only one to notice me here. She’s waiting for my answer. The tape on the loud-speaker has looped around full circle to *All I need is the air that I breathe and to love you*. I can only nod my head yes, when what I mean is: yes, my love, we’ll do it again, and again, until the hours have spilled from this day and our time here is finally done.

– Brenda Miller, *Blessing of the Animals*, edited and abridged.
Reproduced with permission of the author.

Read "Raging Waters" and answer the following questions.
Select the best answer and fill in the bubble completely.

1. Why are the people described as having "damp feet" (line 6)?
   - ○ Their feet are wet from previous trips in the water.
   - ○ Their feet are wet from the asphalt.
   - ○ They are all in their bare feet.
   - ○ They are sweating from the heat of the summer.

2. What is the best meaning for: "The crowd neither walks nor runs, but moves like one organism with many limbs" (lines 7-8)?
   - ○ The crowd does not move.
   - ○ The crowd has a single purpose.
   - ○ The crowd includes people who are doing other things.
   - ○ The crowd is distracted by the activities.

3. The crowd's screams are described as "discordant harmony" (line 18) because
   - ○ the various screams are in unison.
   - ○ the various screams are jarring.
   - ○ the various screams make jazz music.
   - ○ the various screams make a pleasing sound.

4. What is implied by the phrase "I hear no cries, no parents shouting, no whines" (lines 20-21)?
   - ○ Children are too tired to argue.
   - ○ Everyone is having a good time.
   - ○ It is too noisy to distinguish individual sounds.
   - ○ The narrator is sitting too far away to hear.

5. Italics are used throughout this text for various purposes. The purpose of italicizing "*White Lightning*" (line 43) is
   - ○ to indicate dramatic emphasis.
   - ○ to indicate internal thoughts.
   - ○ to indicate names of rides.
   - ○ to indicate song lyrics.

6. Which is the most intimidating of the rides?

- ○ Blue Thunder
- ○ Dinosaur Pond
- ○ Utah's Beach
- ○ White Lightning

7. The phrase "My body no longer belonged to me; it uncoiled into space, leaving me behind" (lines 66-67) implies that the narrator

- ○ had a near-death experience.
- ○ had lost physical control.
- ○ was living in the moment.
- ○ was resisting the ride.

8. Which character in the story is the oldest?

- ○ Hannah
- ○ Sarah
- ○ the Guest Assistant
- ○ the narrator

9. The title of this story is the same as the name of the water park. In what other way is "Raging Waters" reflected in this story?

- ○ the chaos of the crowds of people at the water park
- ○ the disruption in the narrator's life
- ○ the frustration of not knowing what the future will bring
- ○ the swiftly moving water of the water slides

10. What lesson has Hannah taught the narrator?

- ○ to enjoy their time together
- ○ to face her fears
- ○ to have fun at all times
- ○ to try more adventures

The Scourge of Overpackaging

Like many a bad scene, it all started with an apple.

I was on my way to the gym when low blood sugar struck. All I wanted was a piece of fruit. Popping into a big-box grocery store, I quickly found one, chilling in the open-air crisper, tucked into a cardboard tray, shrink-wrapped in cellophane, waxed to perfection beside three other apples. The price? Roughly $4.50. Problem was, I just wanted one. And I didn't want any of the packaging.

So I did what any socially conscious person with low blood sugar would do in such a situation: I poked my fingernail through the cellophane and plucked a single Granny Smith from the tray. I then took it up to the checkout counter and placed it on the conveyor, where it bumbled down the belt toward a teenage clerk who stared at the unpackaged apple, then at me and then back at the apple. It was as if he had just been presented with a baby's decapitated head.

"What's that?" he asked.

"An apple," I said.

"But it's…it's not…" he searched.

"I just wanted one," I explained.

He shook his head. "Can't scan it."

The clerk and I then exchanged a few more words. His included "can't help," "other customers," and "waiting." Among mine were "ludicrous," "inflexible," "rip-off," and "stinking load of corporate crap."

Getting nowhere, I finally asked the clerk to hold the line and marched back to the crisper, grabbed the (now) three-pack of remaining apples, handed them over, paid the $4.50 and – still holding up the queue – proceeded to rip off all the packaging and throw it on the floor. I walked out the store, angrily munching my overpriced apple. No, it wasn't my finest moment, but my outburst reflected my growing frustration with the travesty of overpackaging.

"Mmm…," a wise girlfriend of mine said over tea a few days later. "Sounds like you were suffering from an acute case of wrap rage."

Of course. I have been suffering from wrap rage for years, but I just never knew what to call it. Ever since I cut my thumb trying to remove a Sony Walkman from a clamshell pack on Christmas morning in 1986, I have been a wrap-rage-aholic, begging sales clerks not to bundle things in tissue paper and shoving whole chickens straight into my purse. No need for a bag, thanks. I'm good.

Really, though, I'm not good. Nor am I alone. According to a recent story entitled

"Aboxalypse Now," (in *Mother Jones*, a magazine that reports on politics, the environment, human rights, and culture), 35 percent of Americans say they seek alternatives to excessively packaged goods, while nearly half of consumers worldwide claim they would choose sustainable packaging over convenience. In spite of this, nearly one-third of Americans' waste consists of packaging and only 43 percent is recycled. And here in Britain, where cling-filmed cucumbers are sold in plastic cartons, a recent government study revealed that almost 40 percent of packaging found in the typical grocery cart cannot be easily recycled.

Add to this the extra price of packaging – average estimates range from 10 to 40 percent of the total cost of food products – and wrap rage seems the only sane reaction to a needlessly shrink-wrapped society. As a blogger for *Packaging Digest*, a trade publication, put it recently, "the battle against overpackaging isn't about environmental stuff. This is about keeping people from going totally insane."

If I could, I would limit all of my shopping to the goods on offer at Unpackaged, an innovative London retailer that is taking the problem of excess baggage seriously. The brainchild of owner and environmentalist Catherine Conway, the shop is located in a converted dairy and operates a lot like an old-fashioned general store.

Not only is everything on offer organic and/or local, it's also free of excess packaging. While you can buy your first Kentish bramble jam in a jar, you are strongly encouraged after that to bring the jar back and fill it directly from the oft-replenished vat. Same goes for organic yogurt, chutney, rolled oats, lentils, beans, nuts, olive oil, wine vinegar, eco-friendly dishwasher detergent, hand cream, and shampoo. In essence, the shop has everything you need and nothing that, with a little forethought, you don't. It's also much cheaper than your average trendy locavore hot spot since there's no fancy containers to pay for.

During a recent visit, the shop was full with people on their way home from work in bicycle gear, scooping cereal and nuts into reused Ziploc bags they had pulled from their pockets. A smiley hippie girl behind the counter informed me that Unpackaged will provide bags to first-time customers who purchase $20 worth of goods or more. "We don't want to be mean about it," she said. But, she added, staff will also try to gently explain the retailer's mission, which essentially boils down to the old truism of less being more.

I bought a single green apple and went happily munching on my way.

– Leah McLaren, *The Globe and Mail,* 2010
http://theglobeandmail.com/life/im-suffering-from-overpackaging-rage/
Reproduced with permission from the author.

Read "The Scourge of Overpackaging" and answer the following questions.
Select the best answer and fill in the bubble completely.

11. Why does the author open a package of apples in the grocery store?
    - ○ She cannot afford to pay for all the apples.
    - ○ She disapproves of the packaging.
    - ○ She is desperately hungry.
    - ○ She needs only one apple.

12. The clerk's reaction to the apple at the checkout counter indicates
    - ○ that he was angry.
    - ○ that he was frightened.
    - ○ that he was sad.
    - ○ that he was surprised.

13. The word "marched" (line 21) in this context indicates that the narrator is
    - ○ aggravated.
    - ○ nasty.
    - ○ offended.
    - ○ speedy.

14. Why did the narrator throw the apple packaging on the floor of the store?
    - ○ She didn't want to carry the packaging with her.
    - ○ She wanted to make a statement about overpackaging.
    - ○ She was angry with the clerk and wanted to annoy him.
    - ○ She was feeling weak and irritable.

15. "It wasn't my finest moment" (line 25) suggests that the author feels
    - ○ completely satisfied.
    - ○ slightly ashamed.
    - ○ somewhat angry.
    - ○ very proud.

16. When did the author's frustration with overpackaging begin?

- ○ when she hurt herself on a package
- ○ when she paid a visit to the store Unpackaged
- ○ when she read "Aboxalypse Now" in a magazine
- ○ when she wanted to buy a single apple

17. The author considers the store Unpackaged "innovative" (line 49) because

- ○ it appeals to different consumers.
- ○ it encourages re-using.
- ○ it is in a converted dairy.
- ○ it sells environmentally friendly goods.

18. Why do customers need to have "a little forethought" (line 57) to shop at the store Unpackaged?

- ○ They can buy only what they need.
- ○ They must return the jam jars to the store.
- ○ They should bring containers for their purchases.
- ○ They will be overwhelmed by the variety of items.

19. The "old truism of less being more" (lines 65-66) in the context of this article means that

- ○ buying less is better than buying more.
- ○ less packaging makes more sense.
- ○ the less you buy, the more you save.
- ○ using less packaging is becoming more popular.

20. What is the main message of the article?

- ○ Consumers should try to buy locally grown food.
- ○ Large stores are impersonal.
- ○ Many consumer goods are overpackaged.
- ○ Small businesses are better than big businesses.

Persuasive Writing

21. Write an essay on the following topic.

> People of different ages can learn from each other.

Instructions:

- You must write about the assigned topic.
- Clearly explain and support your ideas either for or against the topic.
- Although there is no set number of words required, keep in mind that your essay must contain an introduction, details, and/or examples to support your ideas as well as a conclusion.

Please note:

- You may begin planning your essay on the Planning Page.
- Write your essay on the lined pages provided.
- Write in dark blue or black ink.

Your essay will be evaluated according to the following criteria:

- Ideas
- Organization
- Language Use
- Conventions

Persuasive Writing – Planning Page

My controlling theme or idea is:

You may use the space below for notes or for an outline.

Persuasive Writing

Persuasive Writing

Persuasive Writing

To be of use

The people I love best
Jump into work head first
Without dallying in the shallows
And swim off with sure strokes almost out of sight.
They seem to be natives of that element,
The black sleek heads of seals
Bouncing like half-submerged balls.

I love people who harness themselves, an ox to a heavy cart,
Who pull like water buffalo, with massive patience.
Who strain in the mud and the muck to move things forward,
Who do what has to be done, again and again.

I want to be with people who submerge
In the task, who go into the fields to harvest
And work in a row and pass the bags along,
Who are not parlour generals and field deserters
But move in a common rhythm
When the food must come in or the fire be put out.

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.
But the thing worth doing well done
Has a shape that satisfies, clean and evident.
Greek amphoras[1] for wine or oil,
Hopi vases[2] that held corn, are put in museums
But you know they were made to be used.
The pitcher cries for water to carry.
And a person for work that is real.

– Marge Piercy

"To be of use" from *Circles on the Water* by Marge Piercy, copyright © 1982 by Middlemarsh, Inc. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

1. **amphora**: a tall two-handled jar used by the ancient Greeks and Romans
2. **Hopi vases** are vases produced by the Hopi, a group of Native American people.

Read "To be of use" and answer the following questions.
Select the best answer and fill in the bubble completely.

22. In the first stanza (lines 1-7) people the speaker loves the best
    - ○ are afraid of work.
    - ○ dive into their work.
    - ○ hate to be submerged by work.
    - ○ love their work.

23. The word "element" (line 5) refers to
    - ○ air.
    - ○ earth.
    - ○ fire.
    - ○ water.

24. The animal metaphors in the second stanza (lines 8-11) symbolize
    - ○ people who have little patience.
    - ○ people who like to do things.
    - ○ people who tire easily.
    - ○ people who endure hard labour.

25. What type of work is described in the second stanza (lines 8-11)?
    - ○ complex work
    - ○ detailed work
    - ○ easy work
    - ○ repetitive work

26. The speaker of the poem prefers "to be with people" (line 12) who
    - ○ carry out complex jobs.
    - ○ grow a variety of good foods.
    - ○ perform useful tasks with others.
    - ○ put out fires on their own.

27. Which of the following best describes the speaker's opinion of "parlour generals and field deserters" (line 15)?

- ○ They do not do useful work.
- ○ They do not work well together.
- ○ They prevent food from coming in.
- ○ They work too hard.

28. What does "move in a common rhythm" in line 16 mean?

- ○ dance together
- ○ leave together
- ○ strategize together
- ○ toil together

29. In the last stanza (lines 18-26), work that is well done is likened to

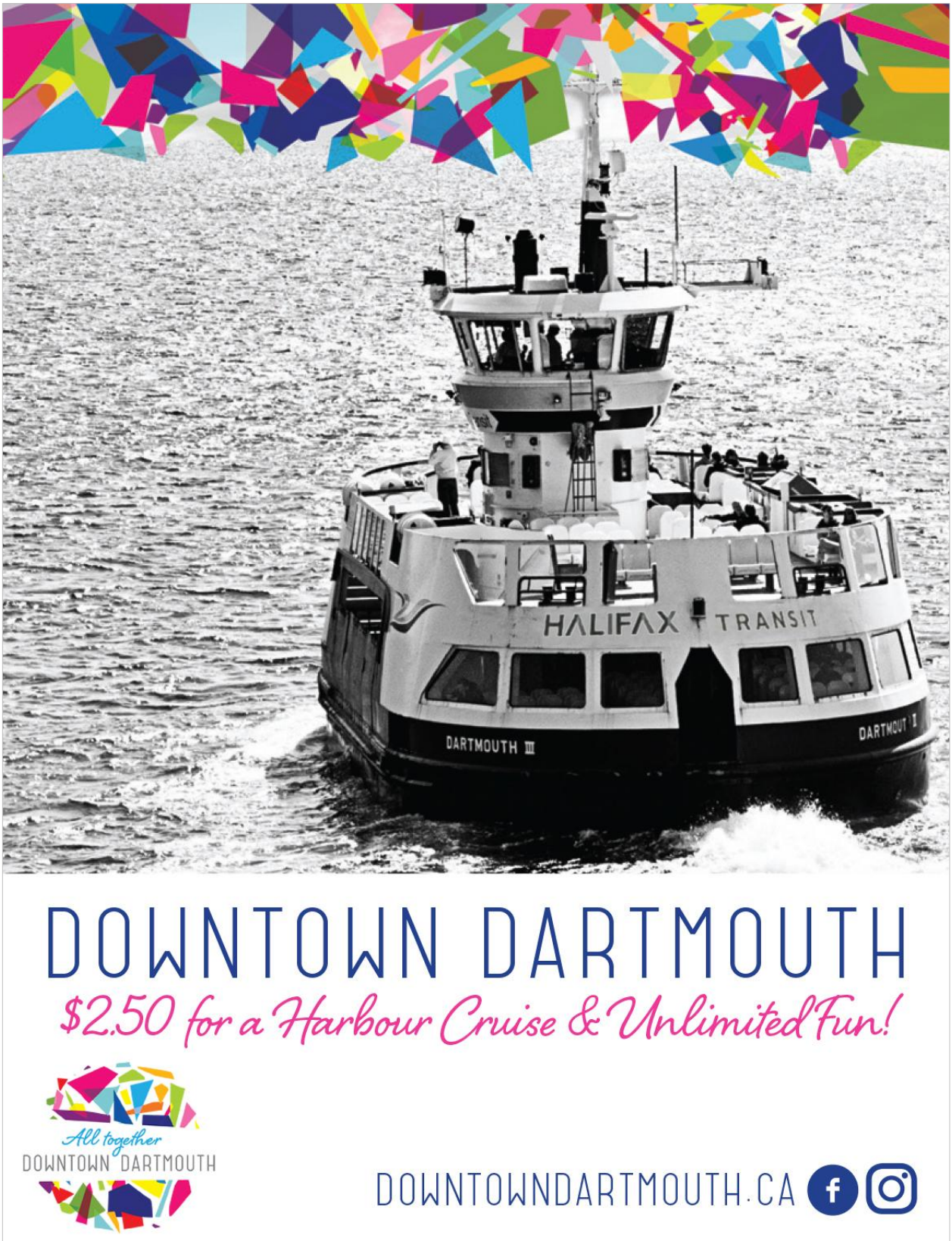
- ○ different shapes.
- ○ museum rooms.
- ○ people's hands used to smear dirt.
- ○ pottery used to store provisions.

30. The best meaning for the word "real" in the last line is

- ○ difficult.
- ○ dirty.
- ○ physical.
- ○ useful.

31. The tone of this poem can best be described as:

- ○ assertive
- ○ content
- ○ dark
- ○ hopeful



Halifax Transit operates a passenger ferry that sails between Halifax and Dartmouth as part of the public transportation system. It takes approximately 12 minutes to sail between Halifax and Dartmouth.

Reproduced with permission of the author.

Read "Downtown Dartmouth" and answer the following questions.
Select the best answer and fill in the bubble completely.

32. What is the primary purpose of this advertisement?
    - ○ to promote Downtown Dartmouth's beautiful harbour
    - ○ to promote Downtown Dartmouth's vibrant community
    - ○ to promote the cost effectiveness of taking the ferry
    - ○ to promote the entertainment value of taking the ferry

33. What is the tone of the line, "$2.50 for a Harbour Cruise & Unlimited Fun!"?
    - ○ cynical
    - ○ nostalgic
    - ○ serious
    - ○ whimsical

34. Why does the advertisement refer to the ferry as a "cruise"?
    - ○ to indicate the length of the ferry crossing
    - ○ to compare the ferry's size to a cruise ship
    - ○ to make the ferry ride seem like an exciting adventure
    - ○ to remind viewers that the ferry is a type of cruise

35. The logo of colourful geometric shapes with the words "All together" suggests that Downtown Dartmouth is a
    - ○ cohesive and diverse community.
    - ○ lively and youthful community.
    - ○ playful and active community.
    - ○ quiet and peaceful community.

36. Who operates the ferry service?
    - ○ Downtown Dartmouth
    - ○ Halifax Transit
    - ○ Harbour Cruise
    - ○ Metro Transit

Reading Response*

42.

Texts often portray opinions about
what is good or bad, right or wrong.

Write a reading response about how one or more of the texts in this examination show situations or events that portray opinions about what is good or bad, right or wrong.

Instructions:

- You must write a reading response about the assigned topic.
- You must refer to at least one of the texts you read or viewed in this examination. You may choose to support the topic with details by quoting directly from the text(s) or by summarizing aspects of the text(s).
- Although there is no set number of words required, keep in mind that you must clearly explain and support your ideas about the topic.

Please note:

- You may begin planning your reading response on the Planning Page.
- Write your reading response on the lined pages provided.
- Write in dark blue or black ink.

Your reading response will be evaluated according to the following criteria:

- Reading Comprehension
- Ideas
- Organization
- Language Use
- Conventions

*** Please Note: There is no Reading Response writing task on the NSE English 10 for the 2026-2027 school year.**

Reading Response – Planning Page

My controlling theme or idea is:

Select one or more of the following texts you plan to use to support your controlling theme or idea, and fill in the bubble(s) completely:

- ○ "Raging Waters"
- ○ "The Scourge of Overpackaging"
- ○ "To be of use"
- ○ "Downtown Dartmouth"

You may use the space below for notes or for an outline.

Reading Response

Reading Response

Reading Response

English 10 Sample Questions Answer Key

Below is the answer key for this set of sample questions; for more details about each question, an annotated marking guide is available on the GNSPES Educators' Area.

Prose #1	1. **a**	6. **d**
(Raging Waters)	2. **b**	7. **b**
	3. **d**	8. **d**
	4. **b**	9. **b**
	5. **a**	10. **b**
Prose #2	11. **d**	16. **a**
(The Scourge of Overpackaging)	12. **d**	17. **b**
	13. **a**	18. **c**
	14. **b**	19. **b**
	15. **b**	20. **c**
Persuasive Writing	21. **See the *Analytic Rubric for Scoring Persuasive Writing***	
Poetry	22. **b**	27. **a**
(To be of use)	23. **d**	28. **d**
	24. **d**	29. **d**
	25. **d**	30. **d**
	26. **c**	31. **a**
Visual/Media Text	32. **b**	
(Downtown Dartmouth)	33. **d**	
	34. **c**	
	35. **a**	
	36. **b**	
Reading Response	37. **See the *Analytic Rubric for Scoring Reading Response***	

Analytic Rubric for Scoring Persuasive Writing

Ideas: *the presence and quality of a main idea; the extent to which the main idea is developed through details; the quality of the details used to support the main idea. Writing must adhere to the prompt.*	
7–8 points	A main idea is distinct and is developed through vivid and relevant details.
5–6 points	A main idea is clear and is developed through relevant details.
3–4 points	A main idea is evident and is somewhat developed through details, some of which may be irrelevant.
1–2 points	A main idea is not present, or a main idea is not developed with details, or writing does not address the prompt.
Organization: *the extent to which the writing is organized as a whole (external organization); the extent to which the ideas are logically sequenced (internal organization) with a beginning, middle, and end; the quality of transitional words/phrases.*	
7–8 points	The writing is skillfully organized with skillful use of varied transitions.
5–6 points	The writing is organized with effective use of varied transitions.
3–4 points	The writing is somewhat organized with vague or mechanical transitions.
1–2 points	The writing is lacking organization; there is little or no evidence of transitions.
Language Use: *the quality of stylistic choices (voice, word choice, variety of sentence lengths and types/syntax) and their impact on the writing. Sentence structure is considered in terms of style, not grammatical correctness as that is assessed under Conventions.*	
4 points	Language use contributes to vivid and skillful writing.
3 points	Language use contributes to clear and fluid writing.
2 points	Language use contributes to vague or mechanical writing.
1 point	Language use contributes to confusing writing, or there is little evidence of language use.
Conventions: *the extent to which the writing demonstrates control over expected grade-level conventions (spelling of commonly used words including homonyms, punctuation, capitalization, and grammatical correctness such as sentence structure, verb tense agreement, noun/pronoun agreement) and their impact on communication.*	
4 points	A variety of consistently correct conventions contribute to enhanced communication.
3 points	A variety of generally correct conventions contribute to effective communication.
2 points	Errors in conventions are noticeable, but communication is coherent.
1 point	Errors in conventions contribute to confusing communication, or there is little evidence of conventions.

Note: Students who do not respond to the writing task should receive a 0 for that task.

Analytic Rubric for Scoring Reading Response

Reading Comprehension: *the understanding of at least 1 text from the examination and the level of effectiveness of the response with supporting details from the selected text(s).*	
4 points	Demonstrates a thorough understanding of the text(s) offering an insightful response with strong support from the text(s).
3 points	Demonstrates a clear understanding of the text(s) offering a thoughtful response with relevant support from the text(s).
2 points	Demonstrates a limited understanding of the text(s) offering a simplistic response with vague and/or minimal support from the text(s).
1 point	Demonstrates a misreading or significant misunderstanding of the text(s) offering an irrelevant response with minimal or no support from the text(s).
Ideas: *the presence and quality of a main idea; the extent to which the main idea is developed through details; the quality of the details used to support the main idea. Writing must adhere to the prompt.*	
4 points	A main idea is distinct and is developed through vivid and relevant details.
3 points	A main idea is clear and is developed through relevant details.
2 points	A main idea is evident and is somewhat developed through details, some of which may be irrelevant.
1 point	A main idea is not present, or a main idea is not developed with details, or writing does not address the prompt.
Organization: *the extent to which the writing is organized as a whole (external organization); the extent to which the ideas are logically sequenced (internal organization) with a beginning, middle, and end; the quality of transitional words/phrases.*	
4 points	The writing is skillfully organized with skillful use of varied transitions.
3 points	The writing is organized with effective use of varied transitions.
2 points	The writing is somewhat organized with vague or mechanical transitions.
1 point	The writing is lacking organization; there is little or no evidence of transitions.
Language Use: *the quality of stylistic choices (voice, word choice, variety of sentence lengths and types/syntax) and their impact on the writing. Sentence structure is considered in terms of style, not grammatical correctness as that is assessed under Conventions.*	
4 points	Language use contributes to vivid and skillful writing.
3 points	Language use contributes to clear and fluid writing.
2 points	Language use contributes to vague or mechanical writing.
1 point	Language use contributes to confusing writing, or there is little evidence of language use.
Conventions: *the extent to which the writing demonstrates control over expected grade-level conventions (spelling of commonly used words including homonyms, punctuation, capitalization, and grammatical correctness such as sentence structure, verb tense agreement, noun/pronoun agreement) and their impact on communication.*	
4 points	A variety of consistently correct conventions contribute to enhanced communication.
3 points	A variety of generally correct conventions contribute to effective communication.
2 points	Errors in conventions are noticeable, but communication is coherent.
1 point	Errors in conventions contribute to confusing communication, or there is little evidence of conventions.

Note: Students who do not attempt the writing task should receive a 0 for that task.