



**JANUARY 2000**

## **PROVINCIAL EXAMINATION**

**MINISTRY OF EDUCATION**

# **ENGLISH LITERATURE 12**

### **GENERAL INSTRUCTIONS**

1. Insert the stickers with your Student I.D. Number (PEN) in the allotted spaces above and on the **back** cover of this booklet. **Under no circumstance is your name or identification, other than your Student I.D. Number, to appear on this booklet.**
2. Ensure that in addition to this examination booklet, you have a **Readings Booklet** and an **Examination Response Form**. Follow the directions on the front of the Response Form.
3. **Disqualification** from the examination will result if you bring books, paper, notes or unauthorized electronic devices into the examination room.
4. All multiple-choice answers must be entered on the Response Form using an **HB pencil**. Multiple-choice answers entered in this examination booklet will **not** be marked.
5. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.
6. When instructed to open this booklet, **check the numbering of the pages** to ensure that they are numbered in sequence from page one to the last page, which is identified by

**END OF EXAMINATION**.

7. At the end of the examination, place your Response Form inside the front cover of this booklet and return the booklet and your Response Form to the supervisor.

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## ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

	Value	Suggested Time
1. This examination consists of <b>four</b> sections:		
SECTION 1: <i>Literary Selections, Literary Forms and Techniques, Recognition of Authors and Titles</i> 20 multiple-choice questions	20	15
SECTION 2: <i>Familiar Passage</i> 5 multiple-choice questions 1 written-response question	5 15	25
<i>Sight Passage</i> 5 multiple-choice questions 1 written-response question	5 10	25
SECTION 3: <i>Shakespearean Drama</i> Three passages are given. <b>One</b> passage must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. <b>One</b> question must be answered.	25	40
	<b>Total:</b>	<b>90 marks</b>
		<b>120 minutes</b>

- Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
- The **Readings Booklet** contains the poetry and drama passages you will need to answer certain questions on this examination.
- The evaluation of written-response answers takes into consideration the **quality of your written expression**.
- Adequate writing space has been provided for average-sized writing. Do **not** attempt to determine the length of your answers by the amount of writing space available. You may not need to use all the allotted space for your answers.
- Ensure that you use language and content appropriate to the purpose and audience of this examination. Failure to comply may result in your paper being awarded a zero.
- The time allotted for this examination is **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

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## SECTION 1: MULTIPLE CHOICE

Value: 20 marks

Suggested Time: 15 minutes

**INSTRUCTIONS:** For each multiple-choice question, including those on the Reading Passages, select the **best** answer and record your choice on the Response Form provided. Using an HB pencil, completely fill in the circle that has the letter corresponding to your answer.

### Literary Selections

1. Grendel's first thought when he is seized by Beowulf is to
  - A. destroy his enemy.
  - B. flee back to his lair.
  - C. change his evil ways.
  - D. surrender to Beowulf.
  
2. In "The Prologue" to *The Canterbury Tales*, the Parson and the Oxford Cleric are
  - A. brothers.
  - B. vain men.
  - C. hypocrites.
  - D. learned men.
  
3. In "Whoso List to Hunt," the speaker abandons the hunt because he is
  - A. wounded.
  - B. penniless.
  - C. distracted.
  - D. exhausted.
  
4. In Sonnet 29 ("When in disgrace with fortune and men's eyes"), the speaker's depression is relieved by thoughts of
  - A. travel.
  - B. prayer.
  - C. his loved one.
  - D. his social standing.

5. In *Paradise Lost*, Satan says that his purpose in Hell will be
- A. “to bow and sue for grace.”
  - B. “in the heart of Hell to work in fire.”
  - C. “out of good still to find means of evil.”
  - D. “to dwell in adamant chains and penal fire.”
6. In “To a Louse,” Jenny is revealed as
- A. vain.
  - B. lazy.
  - C. angry.
  - D. modest.
7. In “The World Is Too Much with Us,” the speaker states that man has abandoned his
- A. duty to the church.
  - B. reverence for nature.
  - C. pursuit of knowledge.
  - D. love of his fellow man.
8. In “Dover Beach,” the speaker suggests that the world is
- A. majestic.
  - B. nurturing.
  - C. deceptive.
  - D. predictable.
9. In “Because I Could Not Stop for Death,” Death is described as
- A. civil.
  - B. witty.
  - C. mighty.
  - D. ominous.
10. In “Disembarking at Quebec,” the speaker is
- A. angry.
  - B. joyful.
  - C. relieved.
  - D. uncertain.

## Literary Forms and Techniques

**INSTRUCTIONS:** Students are reminded that in this section, examples may be from works outside the Core Studies Readings List.

11. “Vice is a monster of so frightful mien,  
As, to be hated, needs but to be seen;  
Yet seen too oft, familiar with her face,  
We first endure, then pity, then embrace.”

These lines illustrate the use of

- A. blank verse.
  - B. the ballad stanza.
  - C. iambic tetrameter.
  - D. the heroic couplet.
12. “Him the Almighty Power  
Hurled headlong flaming from the ethereal sky”

These lines illustrate the use of

- A. dialect.
  - B. caesura.
  - C. inversion.
  - D. parallelism.
13. “Thou foster child of silence and slow time”

This line illustrates the use of

- A. analogy.
  - B. paradox.
  - C. assonance.
  - D. onomatopoeia.
14. In a dramatic monologue, the speaker usually
- A. speaks alone on stage.
  - B. has a low opinion of his listeners.
  - C. reveals certain aspects of his character.
  - D. provides lengthy descriptions of setting.

15. “The gemmy bridle glittered free,  
Like to some branch of stars we see  
Hung in the golden Galaxy.”

These lines contain an example of

- A. simile.
- B. aphorism.
- C. oxymoron.
- D. apostrophe.

### Recognition of Authors and Titles

**INSTRUCTIONS:** Select the author of the quotation or the title of the selection from which the quotation is taken.

16. “Such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy.”
- A. “Pretty”
  - B. “My Last Duchess”
  - C. “Disembarking at Quebec”
  - D. “My Heart Leaps Up When I Behold”
17. “In what distant deeps or skies,  
Burnt the fire of thine eyes?”
- A. Keats
  - B. Blake
  - C. Brontë
  - D. Thomas
18. “Can storied urn or animated bust  
Back to its mansion call the fleeting breath?”
- A. Gray
  - B. Yeats
  - C. Arnold
  - D. Tennyson



19. “The fair breeze blew, the white foam flew,  
The furrow followed free;  
We were the first that ever burst  
Into that silent sea.”
- A. “Ulysses”
  - B. “Dover Beach”
  - C. “Apostrophe to the Ocean”
  - D. “The Rime of the Ancient Mariner”
20. “All that I dread is leaving you behind!  
Rather than so, ah, let me still survive,  
And burn in Cupid’s flames—but burn alive.”
- A. Pope
  - B. Wyatt
  - C. Donne
  - D. Shakespeare

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## SECTION 2: FAMILIAR PASSAGE

Value: 20 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read Sonnet 73 on page 1 in the **Readings Booklet**. For questions 21 to 25, select the **best** answer and record your choice on the Response Form provided.

21. The “time of year” referred to in line 1 is
- A. spring.
  - B. summer.
  - C. autumn.
  - D. winter.
22. “Bare ruined choirs” (line 4) are
- A. birds.
  - B. years.
  - C. leaves.
  - D. boughs.
23. “Which by and by black night doth take away” (line 7) illustrates the use of
- A. caricature.
  - B. alliteration.
  - C. apostrophe.
  - D. onomatopoeia.
24. In line 12, “Consumed with that which it was nourished by” is an example of
- A. a pun.
  - B. a simile.
  - C. paradox.
  - D. internal rhyme.
25. In the concluding couplet, the speaker
- A. begs for forgiveness.
  - B. connects aging and loving.
  - C. realizes that love is important.
  - D. acknowledges his mistress’ beauty.





## SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read “Song to the Men of England” on page 2 in the **Readings Booklet**. For questions 26 to 30, select the **best** answer and record your choice on the Response Form provided.

26. The speaker is
- A. joyful.
  - B. resigned.
  - C. outraged.
  - D. nostalgic.
27. The poem is written in
- A. tercets.
  - B. quatrains.
  - C. free verse.
  - D. heroic couplets.
28. “From the cradle to the grave” (line 6) illustrates the use of
- A. simile.
  - B. kenning.
  - C. metonymy.
  - D. anti-climax.
29. “Bees of England” (line 9) refers to
- A. tyrants.
  - B. soldiers.
  - C. wealthy people.
  - D. working people.
30. The speaker says the “Men of England” are
- A. feared.
  - B. ignored.
  - C. exploited.
  - D. respected.

**“Song to the Men of England”**  
(page 2 in the **Readings Booklet**)

**INSTRUCTIONS:** In paragraph form, using approximately 150 words, respond to the following question. Write your answer in **ink**.

2. With specific reference to Shelley’s “Men of England,” show **three** contrasts the speaker makes between the lives of the “Men of England” and the lives of the “lords.”      **(10 marks)**

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## **Organization and Planning**



**SECTION 3: SHAKESPEAREAN DRAMA**

**Value: 10 marks**

**Suggested Time: 15 minutes**

**INSTRUCTIONS:** Choose **one** of the three passages on pages 3 to 5 in the **Readings Booklet**. For the selected passage, write approximately 150 words in paragraph form, in which you explain what the passage reveals about the **character** of the **speaker**.

**I have selected passage \_\_\_\_.**

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## **Organization and Planning**

## SECTION 4: GENERAL ESSAY

Value: 25 marks

Suggested Time: 40 minutes

**INSTRUCTIONS:** Choose **one** of the following topics. In an essay of approximately **400 words**, develop a **concise, focused** answer to show your knowledge and understanding of the topic. Include specific references to the works you discuss. You may not need all the space provided for your answer. Do **not** double space. You are encouraged to refer to works outside the Core Studies Readings List.

6. By reference to at least **three** literary works, show that writers often praise that which they see as enduring and timeless.

**OR**

7. By reference to at least **three** literary works, show that writers, in their depiction of the natural world, often explore human experience.

**OR**

8. By reference to at least **three** literary works, show that characters sometimes feel remorse or deep regret for their actions.

**You may detach this page for convenient reference.  
Exercise care when tearing along perforations.**

**OVER**

## **Organization and Planning**











**FINISHED WORK**

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**END OF EXAMINATION**

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Score **both** of the following questions:

Question 1:

1.

(15)

Question 2:

2.

(10)

Score **one** of the three responses:

Question 3:

3.

(10)

Question 4:

4.

(10)

Question 5:

5.

(10)

Score **one** of the three topics:

Question 6:

6.

(25)

Question 7:

7.

(25)

Question 8:

8.

(25)

← INSERT STUDENT I.D. NUMBER (PEN) →

STICKER IN THIS SPACE

**batch and sequence number**

**ENGLISH  
LITERATURE 12**

**January 2000**

Course Code = LIT

Use this space if I.D. sticker is **not** available.

WRITE STUDENT I.D. NUMBER (PEN)

←  →

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English Literature 12  
January 2000 Provincial Examination

ANSWER KEY / SCORING GUIDE

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- Topics:**
1. Literary Selections
  2. Literary Forms and Techniques
  3. Recognition of Authors and Titles
  4. Reading Passages
  5. Shakespearean Drama
  6. General Essay

**Multiple Choice**

Q	K	C	T	Q	K	C	T
1.	B	K	1	16.	B	K	3
2.	D	K	1	17.	B	K	3
3.	D	K	1	18.	A	K	3
4.	C	K	1	19.	D	K	3
5.	C	K	1	20.	A	K	3
6.	A	K	1	21.	C	U	4
7.	B	K	1	22.	D	U	4
8.	C	K	1	23.	B	K	4
9.	A	K	1	24.	C	K	4
10.	D	K	1	25.	B	U	4
11.	D	K	2	26.	C	U	4
12.	C	K	2	27.	B	K	4
13.	C	K	2	28.	C	K	4
14.	C	K	2	29.	D	U	4
15.	A	K	2	30.	C	U	4

**Multiple Choice = 30 marks**

## Written Response

	<b>Q</b>	<b>B</b>	<b>C</b>	<b>T</b>	<b>S</b>
SECTION 2:	1.	1	H	4	15
(Score <b>both</b> )	2.	2	H	4	10
SECTION 3:	3.	3	H	5	10
(Score only <b>one</b> )	4.	4	H	5	10
	5.	5	H	5	10
SECTION 4:	6.	6	H	6	25
(Score only <b>one</b> )	7.	7	H	6	25
	8.	8	H	6	25

**Written Response = 60 marks**

Multiple Choice = 30 (30 questions)

Written Response = 60 (4 questions)

**EXAMINATION TOTAL = 90 marks**

### **LEGEND:**

**Q** = Question Number

**C** = Cognitive Level

**T** = Topic

**K** = Keyed Response

**S** = Score

**B** = Score Box Number

## SECTION 2: FAMILIAR PASSAGE

**INSTRUCTIONS:** Read the following passage and answer the questions on pages 7 and 8 in the examination booklet.

### Sonnet 73

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruined choirs where late the sweet birds sang.  
5 In me thou see'st the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire,  
10 That on the ashes of his youth doth lie  
As the deathbed whereon it must expire,  
Consumed with that which it was nourished by.  
This thou perceivest, which makes thy love more strong,  
To love that well which thou must leave ere long.

William Shakespeare

**FAMILIAR PASSAGE**  
**Sonnet 73**  
(page 1 in the **Readings Booklet**)

**INSTRUCTIONS:** In paragraph form, using approximately 200 words, respond to the following question. Write your answer in **ink**.

1. Show that each of the **three** quatrains in the sonnet uses an image that effectively illustrates the speaker's approaching death. **(15 marks)**

**Response:**

- **dying year (autumn), which is giving way to winter (cold, desolate, lonely)**
- **dying day (twilight), which is going towards night (dark takes away light as Death takes away life)**
- **dying fire (ashes), which is slowly being choked out:**
  - **wood fuels the fire and its ashes suffocate it / Life gives us our time and, paradoxically, is what kills us—old age**
  - **too much ash kills the fire as too many years of life kill us**

**Other responses are possible.**



## SIGHT PASSAGE

**INSTRUCTIONS:** Read the following passage and answer the questions on pages 10 and 11 in the examination booklet.

### Song to the Men of England

Men of England, wherefore plough  
For the lords who lay ye low?  
Wherefore weave with toil and care  
The rich robes your tyrants wear?

5 Wherefore feed and clothe and save  
From the cradle to the grave  
Those ungrateful drones<sup>1</sup> who would  
Drain your sweat—nay, drink your blood?

10 Wherefore, Bees of England, forge  
Many a weapon, chain, and scourge,  
That these stingless drones may spoil  
The forced produce of your toil?

15 Have ye leisure, comfort, calm,  
Shelter, food, love's gentle balm?  
Or what is it ye buy so dear  
With your pain and with your fear?

20 The seed ye sow, another reaps;  
The wealth ye find, another keeps;  
The robes ye weave, another wears;  
The arms ye forge, another bears.

Sow seed—but let no tyrant reap:  
Find wealth—let no impostor heap:  
Weave robes—let not the idle wear:  
Forge arms—in your defence to bear.

25 Shrink to your cellars, holes, and cells—  
In halls ye deck another dwells.  
Why shake the chains ye wrought? when see  
The steel ye tempered glance on ye.

30 With plough and spade and hoe and loom  
Trace your grave and build your tomb  
And weave your winding-sheet—till fair  
England be your Sepulchre.

Percy Bysshe Shelley

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<sup>1</sup> *drones*: non-working male bees

## SIGHT PASSAGE

### “Song to the Men of England” (page 2 in the Readings Booklet)

**INSTRUCTIONS:** In paragraph form, using approximately 150 words, respond to the following question. Write your answer in **ink**.

2. With specific reference to Shelley’s “Men of England,” show **three** contrasts the speaker makes between the lives of the “Men of England” and the lives of the “lords.” **(10 marks)**

#### Response:

Men of England	Lords
• “weave with toil and care” (3) weave robes (19)	• wear “rich robes” (4)
• “feed and clothe” (5)	• “ungrateful drones who would / Drain your sweat—nay, drink your blood?” (7-8)
• “forced...toil” (12)	• “stingless drones” spoil the produce of workers (11)
• have “pain” and “fear” (16)	• have “leisure, comfort, calm, / Shelter, food, love’s gentle balm” (13-14)
• “sow seed” (21)	• reap
• poor	• keep the wealth (18)
• “forge arms” (24) temper steel (28)	• use them on the workers “steels glanced on them” (28)
• fearful / cowardly / blind / oppressed “Bees of England” (9)	• impostors (22), tyrants (21)
• live in “cellars, holes, and cells” (25) live in chains made by themselves (27)	• live in decked halls (26)
• continue as they are and they can “trace [their] grave,” build tombs, “weave winding-sheet,” and die (“England be your Sepulchre.”) (30-32)	

Other responses may be possible.

# ***SHAKESPEAREAN DRAMA***

## **ENGLISH LITERATURE 12 SCALE FOR THE MARKING OF 10-POINT EXPOSITORY ANSWERS.**

A composition may or may not show all of the features of any one scale point.

### **Scalepoint 5: Excellent**

The *knowledge* contained in an answer at Scalepoint 5 is outstanding. The answer displays a clear understanding of the speech and indeed of the entire play. References and/or quotations are accurate, precise, and appropriate. Analysis of character shows keen awareness and insight. The answer suggests a complete synthesis of the play, even though it may focus only on the particular speech quoted in the question. The writing is fluent, controlled, coherent, and precise.

### **Scalepoint 4: Good**

A relatively high degree of competence is displayed at Scalepoint 4, though the depth of insight or breadth of understanding will be less than that found in a paper at Scalepoint 5. All references and illustrations are accurate, although they are limited in number and may be somewhat obvious. Appropriate understanding of character is displayed; however, it may not extend beyond the conventional. The organization of the paper is appropriate. Sentences show some variety, and vocabulary is accurate. There are only a few mechanical errors, none of which is obtrusive.

### **Scalepoint 3: Adequate**

Scalepoint 3 papers are limited to a purely superficial level of understanding. The knowledge of character (while adequate) may be flawed or incomplete. Language may be marked by errors, but is competent. Supporting details may be weak or nonexistent.

### **Scalepoint 2: Inadequate**

The *knowledge* reflected in a paper at scalepoint 2 is inadequate or inappropriate. References to the text, if they exist, are probably irrelevant, flawed, incorrect, or confusing. The motivations or traits applied to characters are likely misleading or inaccurate. Organization is weak; transitions are not apparent. Sentences are poorly constructed or, at best, short and choppy. Diction may be colloquial and inappropriate; mechanical errors likely impede basic understanding.

### **Scalepoint 1: Unacceptable**

There are two outstanding characteristics of the scalepoint 1 response. First, the response contains inadequate or incorrect information about the drama or quotation. Second, the student's inability to organize a paragraph hinders communication to the point where the reader has to guess at the writer's intent.

### **Scalepoint 0: Insufficient**

Papers at scalepoint 0 indicate little knowledge of the play. Comments are superficial or general, and are unsupported by explanation or detail. No coherent explanation of significance or importance of the passage is evident.

### SECTION 3: SHAKESPEAREAN DRAMA

Value: 10 marks

Suggested Time: 15 minutes

**INSTRUCTIONS:** Choose **one** of the three passages on pages 3 to 5 in the **Readings Booklet**. For the selected passage, write approximately 150 words in paragraph form, in which you explain what the passage reveals about the **character** of the **speaker**.

#### 3. *Hamlet (1600-1601)*

*Having witnessed Claudius' reaction to the play within the play, Hamlet is now convinced of the latter's guilt. It is at this point, while on his way to his mother's bedroom, that Hamlet is afforded the best opportunity of avenging his father's murder.*

Hamlet: Now might I do it pat, now he is a-praying,  
And now I'll do't. And so he goes to heaven,  
And so am I revenged. That would be scanned.  
A villain kills my father, and for that  
I, his sole son, do this same villain send  
To heaven.  
Why, this is hire and salary, not revenge.  
He took my father grossly, full of bread,  
With all his crimes broad blown, as flush as May;  
And how his audit stands, who knows save heaven?  
But in our circumstance and course of thought,  
'Tis heavy with him; and am I then revenged,  
To take him in the purging of his soul,  
When he is fit and seasoned for his passage?

(III. iii. 73–86)

**Response:**

**In this passage, Hamlet shows himself to be**

- **logical.**
- **scrupulous.**
- **prone to tortuous internal debate.**
- **guilty—as he himself would see it—of “thinking too precisely on the event.”**

**Other responses may be possible.**

**Criteria: Content and written expression Total: 10 marks**

4. *The Tempest* (1611)

*Ferdinand is in front of Prospero's cell performing the tasks given him by Prospero. Miranda enters immediately after this speech.*

Ferdinand: There be some sports are painful, and their labor  
Delight in them sets off; some kinds of baseness  
Are nobly undergone, and most poor matters  
Point to rich ends. This my mean task  
Would be as heavy to me as odious, but  
The mistress which I serve quickens what's dead  
And makes my labors pleasures. O, she is  
Ten times more gentle than her father's crabbed;  
And he's composed of harshness. I must remove  
Some thousands of these logs and pile them up,  
Upon a sore injunction. My sweet mistress  
Weeps when she sees me work, and says such baseness  
Had never like executor. I forget;  
But these sweet thoughts do even refresh my labors,  
Most busiest when I do it.

(III. i. 1–15)

**Response:**

**In this passage, Ferdinand shows himself to be**

- **intelligent.**
- **caring.**
- **sensitive.**
- **admiring.**
- **much in love with Miranda.**
- **willing to accept discipline.**
- **resentful of Prospero's treatment.**

**Other responses may be possible.**

**Criteria: Content and written expression    Total: 10 marks**

5. *King Lear* (1603)

*Both Regan and Goneril have denied Lear's men access to their homes. Outside the house, Lear finds Kent in the stocks.*

Lear:        You heavens, give me that patience, patience I need.  
              You see me here, you gods, a poor old man,  
              As full of grief as age, wretched in both.  
              If it be you that stirs these daughters' hearts  
              Against their father, fool me not so much  
              To bear it tamely; touch me with noble anger,  
              And let not women's weapons, water drops,  
              Stain my man's cheeks. No, you unnatural hags!  
              I will have such revenges on you both  
              That all the world shall—I will do such things—  
              What they are, yet I know not; but they shall be  
              The terrors of the earth. You think I'll weep.  
              No, I'll not weep.        [*Storm and tempest.*]  
              I have full cause of weeping, but this heart  
              Shall break into a hundred thousand flaws  
              Or ere I'll weep. O Fool, I shall go mad!

(II. iv. 270–285)

**Response:**

**In this passage, Lear shows himself to be**

- pitiable.
- powerless.
- betrayed.
- bombastic.
- proud.
- on the edge of madness.

**Other responses may be possible.**

**Criteria: Content and written expression    Total: 10 marks**

## SECTION 4: GENERAL ESSAY

Value: 25 marks

Suggested Time: 40 minutes

**INSTRUCTIONS:** Choose **one** of the following topics. In an essay of approximately **400 words**, develop a **concise, focused** answer to show your knowledge and understanding of the topic. Include specific references to the works you discuss. You may not need all the space provided for your answer. Do **not** double space. You are encouraged to refer to works outside the Core Studies Readings List.

6. By reference to at least **three** literary works, show that writers often praise that which they see as enduring and timeless.

**Note to markers:** Students will not be penalized for utilizing only core works in responding to a question.

**Response:**

**Core readings:**

- “Prologue” to *The Canterbury Tales*
- Shakespeare’s Sonnet 29 (“When in disgrace with fortune and men’s eyes”)
- “Valediction: Forbidding Mourning”
- “Elegy Written in a Country Churchyard”
- “My Heart Leaps Up”
- “Ulysses”
- Elizabeth Barrett Browning’s Sonnet 43 (“How do I love thee? Let me count the ways”)

**Other works to which students may refer:**

- Shakespeare’s Sonnet 16 (“Let me not to the marriage of true minds”)
- Shakespeare’s Sonnet 18 (“Shall I compare thee to a summer’s day”)
- “Lines Composed a Few Miles Above Tintern Abbey”
- “The Pulley”
- “It Is a Beauteous Evening, Calm and Free”
- “Bright Star. Would I Were Steadfast as Thou Art!”
- “Prospice”
- “In Time of ‘The Breaking of Nations’”
- “The Wild Swans at Coole”

Many other responses are possible.

**Criteria:** Content and written expression

**Total:** 25 marks

7. By reference to at least **three** literary works, show that writers, in their depiction of the natural world, often explore human experience.

**Response:**

**Core readings:**

- **“Whoso List to Hunt”**
- **Shakespeare’s Sonnet 73 or any of his plays**
- **“To a Louse”**
- **“Elegy in a Country Churchyard”**
- **“My Heart Leaps Up When I Behold”**
- **“The World Is Too Much with Us”**
- **“The Rime of the Ancient Mariner” Parts I and II**
- **“Apostrophe to the Ocean”**
- **“Ode to the West Wind”**
- **“Ode to a Nightingale”**
- **“Dover Beach”**
- **“Song”**
- **“Pretty”**

**Other works to which students may refer:**

- **“The Nymph’s Reply to the Shepherd”**
- **“The Garden”**
- **“Lines Composed a Few Miles Above Tintern Abbey”**
- **“Ozymandias”**
- **“The Wild Swans at Coole”**
- **“Shooting an Elephant”**

**Many other responses are possible.**

**Criteria: Content and written expression**

**Total: 25 marks**



8. By reference to at least **three** literary works, show that characters sometimes feel remorse or deep regret for their actions.

**Response:**

**Core readings:**

- **Hamlet is remorseful for his own inaction; killing Polonius, hurting Ophelia, poor manners to Laertes.**
- **Lear's remorse for his treatment of Cordelia.**
- **Ancient Mariner is remorseful for killing the Albatross / his shipmates.**

**Other works to which students may refer:**

- **Percival is remorseful for not asking questions (re: the grail)**
- **Gawain is remorseful for his hiding of green belt (against chivalry and God)**
- **Everyman is remorseful for delaying his preparation for death**
- **Adam and Eve show remorse for sin... (*Paradise Lost*)**
- **the young soldier is remorseful for killing his "foe" (Hardy's "The Man He Killed")**
- **Gradgrind is remorseful for his parenting skills**
- **the youth in "Araby" is remorseful he could not get a gift for the girl**

**Many other responses are possible.**

**Criteria: Content and written expression**

**Total: 25 marks**

**ENGLISH LITERATURE 12 HOLISTIC SCALE  
FOR THE DOUBLE-MARKING OF THE GENERAL ESSAY ANSWERS.**

**Scalepoint 5: Excellent**

The *knowledge* reflected in the content of a paper at Scalepoint 5 is excellent. There is an outstanding match of topic and selections. The content may go beyond the conventional, suggesting the perspective of an independent thinker who has synthesized the entire work. Literary references are specific and apt. The paper's clear *organization* and focus produce a unified, coherent, and direct analysis of the topic. In its control of *language* the paper exhibits outstanding fluency.

**Scalepoint 4: Good**

This paper resembles a 5, but lacks a 5's insight and specific illustration. The *knowledge* reflected in the content of a paper at Scalepoint 4 is good. There is an above average match of topic and selections. The paper presents its material conventionally, but accurately. Supporting detail is appropriate, but is usually limited. The paper's *organization* is conventional and workmanlike, with some evidence of attention to matters of unity and coherence. Literary references are accurate and appropriate. In its *control of language* the 4 paper exhibits strong vocabulary and a general absence of mechanical errors.

**Scalepoint 3: Adequate**

This paper resembles a 4 paper, but tends to lack a proper thesis and tends to limit itself to the narrative or purely superficial level of understanding. The *knowledge* reflected in the content of a paper of Scalepoint 3 is adequate. It demonstrates partial or flawed understanding. References may be weak, and there is a general failure to develop ideas fully. Often, supporting details are weakly linked to the thesis. The *language*, like the *organization*, is competent but conventional. Some mechanical errors impair the force and clarity of expression.

**Scalepoint 2: Inadequate**

The *knowledge* reflected in the content of a paper of Scalepoint 2 is inadequate. The paper fails to address the topic, deals with only part of the topic, or contains a number of factual errors. It reflects incorrect understanding and superficial thinking. References are flawed, lack variety, and offer inadequate support. *Structure* is weak; paragraphing is rudimentary. Transitions are weak or non-existent. *Sentences* are simple, and lack variety. Diction is frequently colloquial and inappropriate. Mechanical errors are frequent.

**Scalepoint 1: Unacceptable**

The *knowledge* reflected in the content of a paper of Scalepoint 1 is unacceptable. Such a paper displays very little knowledge of the work(s) discussed. There are few, if any, detailed references or pertinent quotations. Points remain undeveloped. Knowledge displayed is often simplistic, narrative, or inaccurate. There is little sense of *organization*: thesis or topic sentences are misleading or absent; development points are vague or absent. The conclusion may be missing entirely, or confusing. Spelling and *mechanics* are a distraction.

**Scalepoint 0: Insufficient**

There is virtually *no knowledge* reflected in the content of a paper of Scalepoint 0. The paper has information insufficient to warrant a grade. It is without merit of *length* or *language*.

END OF KEY