

English Literature 12
June 2000 Provincial Examination

ANSWER KEY / SCORING GUIDE

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

Multiple Choice = 30 marks

Written Response

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

from “The Prologue” to *The Canterbury Tales*

A holy-minded man of good renown
There was, and poor, the Parson to a town,
Yet he was rich in holy thought and work.
He also was a learned man, a clerk,
5 Who truly knew Christ’s gospel and would preach it
Devoutly to parishioners, and teach it.
Benign and wonderfully diligent,
And patient when adversity was sent
(For so he proved in great adversity)
10 He hated cursing to extort a fee,
Nay rather he preferred beyond a doubt
Giving to poor parishioners round about
Both from church offerings and his property;
He could in little find sufficiency.
15 Wide was his parish, with houses far asunder,
Yet he neglected not in rain or thunder,
In sickness or in grief, to pay a call
On the remotest, whether great or small,
Upon his feet, and in his hand a stave.
20 This noble example to his sheep he gave,
That first he wrought, and afterwards he taught;
And it was from the Gospel he had caught
Those words, and he would add this figure too,
That if gold rust, what then will iron do?
25 For if a priest be foul in whom we trust
No wonder that a common man should rust...
The true example that a priest should give
Is one of cleanness, how the sheep should live.
He did not set his benefice to hire
30 And leave his sheep encumbered in the mire
Or run to London to earn easy bread
By singing masses for the wealthy dead,
Or find some Brotherhood and get enrolled.
He stayed at home and watched over his fold
35 So that no wolf should make the sheep miscarry.
He was a shepherd and no mercenary.
Holy and virtuous he was, but then

Never contemptuous to sinful men,
Never disdainful, never too proud or fine,
40 But was discreet in teaching and benign.
His business was to show a fair behavior
And draw men thus to Heaven and their Saviour,
Unless indeed a man were obstinate;
And such, whether of high or low estate,
45 He put to sharp rebuke, to say the least.
I think there never was a better priest.
He sought no pomp or glory in his dealings,
No scrupulosity had spiced his feelings.
Christ and His Twelve Apostles and their lore
50 He taught, but followed it himself before.

Geoffrey Chaucer

FAMILIAR PASSAGE
from “The Prologue” to *The Canterbury Tales*
(pages 2 and 3 in the **Readings Booklet**)

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

1. With reference to the passage, give **three** reasons why Chaucer considers the Parson to be a model priest. **(15 marks)**

Response:

The Parson is

- devout.
- learned.
- patient.
- charitable.
- dutiful.
- humble.

The Parson is *not*:

- materialistic.
- vainglorious.
- neglectful.
- hypocritical.
- obsequious.
- disdainful.

Other responses are possible.

SIGHT PASSAGE

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

Self-Dependence

Weary of myself, and sick of asking
What I am, and what I ought to be,
At this vessel's prow I stand, which bears me
Forwards, forwards, o'er the starlit sea.

5 And a look of passionate desire
O'er the sea and to the stars I send:
'Ye who from my childhood up have calm'd me,
Calm me, ah, compose me to the end!

'Ah, once more,' I cried, 'ye stars, ye waters,
10 On my heart your mighty charm renew;
Still, still let me, as I gaze upon you,
Feel my soul becoming vast like you!'

From the intense, clear, star-sown vault of heaven,
Over the lit sea's unquiet way,
15 In the rustling night-air came the answer:
'Wouldst thou *be* as these are? *Live* as they.

'Unaffrighted by the silence round them.
Undistracted by the sights they see,
These demand not that the things without them¹
20 Yield them love, amusement, sympathy.

'And with joy the stars perform their shining,
And the sea its long moon-silver'd roll;
For self-poised they live, nor pine with noting
All the fever of some differing soul.

25 'Bounded by themselves, and unregardful
In what state God's other works may be,
In their own tasks all their powers pouring,
These attain the mighty life you see.'

O air-born voice! long since, severely clear,
30 A cry like thine in mine own heart I hear:
'Resolve to be thyself; and know that he,
Who finds himself, loses his misery!'

Matthew Arnold

¹*without them*: outside of them

SIGHT PASSAGE
“Self-Dependence”
(page 4 in the **Readings Booklet**)

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

2. Show **three** aspects of the life of the stars and the sea that the speaker must learn if he is to live as they do. **(10 marks)**

Response:

- **The stars and the sea are not frightened by the silence in the heavens.**
- **The stars and the sea are not distracted by the sights they observe.**
- **The stars and the sea do not demand that other things give them love, amusement and sympathy.**
- **The stars and the sea joyfully perform their tasks of shining and rolling.**
- **The stars and the sea are self-possessed and do not pine with the pain of other souls.**
- **The stars and the sea are not envious of the state of others.**
- **The speaker needs to learn to be content with his own being and not long to be something else.**

Other responses are 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 5 to 7 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)*

Hamlet has just left the stage following his outburst against women in general and Ophelia in particular. The shaken Ophelia is joined by Claudius and Polonius who, secreted behind an arras by prearrangement, have been spying on Ophelia and Hamlet.

Ophelia: O what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword,
Th' expectancy and rose of the fair state,
The glass of fashion, and the mold of form,
Th' observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That sucked the honey of his musicked vows,
Now see that noble and most sovereign reason
Like sweet bells jangled, out of time and harsh,
That unmatched form and feature of blown youth
Blasted with ecstasy. O, woe is me
T' have seen what I have seen, see what I see!

Enter King and Polonius.

(III. i. 153-164)

Response:

Here Ophelia reveals

- **the sweetness of her nature.**
- **the depth of her regard for Hamlet.**
- **the reasons why she was so attracted to Hamlet.**
- **her fidelity: there is no hint of her wanting to abandon Hamlet.**
- **the extent of her despair caused by the recent change in Hamlet.**
- **her complete incomprehension of Hamlet's current state.**

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

4. *The Tempest* (1611)

Ariel has just made the banquet vanish as part of Prospero's torment of the company of Alonso and Sebastian, and reminded them of their "foul deed" against Prospero.

Prospero: Bravely the figure of this harpy hast thou
 Performed, my Ariel; a grace it had, devouring.
 Of my instruction hast thou nothing bated
 In what thou hadst to say. So, with good life
 And observation strange, my meaner ministers
 Their several kinds have done. My high charms work,
 And these, mine enemies, are all knit up
 In their distractions. They now are in my pow'r;
 And in these fits I leave them, while I visit
 Young Ferdinand, whom they suppose is drowned,
 And his and mine loved darling. [*Exit above.*]

(III. iii. 83-93)

Response:

Here Prospero shows himself to be

- **grateful.**
- **devoted to Miranda.**
- **happy with Ariel's service.**
- **delighted in his powers.**
- **confident in his plan.**
- **redemptively focused.**

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

5. *King Lear* (1603)

Goneril has just told Lear that she will no longer allow the number of knights that the King had originally brought to her home.

Lear: *[To Goneril]* Life and death, I am ashamed
That thou hast power to shake my manhood thus!
That these hot tears, which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
Th' untented woundings of a father's curse
Pierce every sense about thee! Old fond eyes,
Beweep this cause again, I'll pluck ye out
And cast you, with the waters that you loose,
To temper clay. Yea, is it come to this?
Ha! Let it be so. I have another daughter,
Who I am sure is kind and comfortable.
When she shall hear this of thee, with her nails
She'll flay thy wolvisish visage. Thou shalt find
That I'll resume the shape which thou dost think
I have cast off for ever.

(I. iv. 303–317)

Response:

Here Lear shows himself to be

- **angry.**
- **ashamed.**
- **concerned.**
- **vengeful.**
- **impotent.**
- **hopeful.**
- **stubborn.**
- **self-deluding.**

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 a person's sadness leads him or her to face important issues.

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

Response:

Core readings:

- "Whoso List to Hunt"
- Shakespeare's Sonnet 29 ("When in disgrace with fortune and men's eyes")
- Shakespeare's Sonnet 73 ("That time of year thou mayst in me behold")
- "The World Is Too Much with Us"
- "Ode to a Nightingale"
- "Dover Beach"
- "Song"
- "Do Not Go Gentle into That Good Night"

Other works to which students may refer:

- "Bonny Barbara Allan"
- "To a Mouse"
- Holy Sonnet 10 ("Batter my heart, three-personed God")
- "On My First Son"
- "On My First Daughter"
- "To Daffodils"
- "When I Have Fears That I May Cease to Be"
- "The Chimney Sweeper"
- "The Darkling Thrush"
- "When I Was One-and-Twenty"

Many other responses are possible.

Criteria: Content and written expression

Total: 25 marks

7. By reference to at least **three** works, show that a symbol is an important aspect of a literary work.

Response:

Core readings:

- **“Whoso List to Hunt”**
- **“A Valediction: Forbidding Mourning”**
- **“To a Louse”**
- **“The Tiger”**
- **“My Heart Leaps Up When I Behold”**
- **“The Rime of the Ancient Mariner”**
- **“Ode to the West Wind”**
- **“Ode to a Nightingale”**
- **“Dover Beach”**
- **“The Hollow Men”**
- **“The Second Coming”**

Other works to which students may refer:

- *Sir Gawain and the Green Knight*
- **“Ozymandias”**
- **“Ode on a Grecian Urn”**
- **“Crossing the Bar”**
- **“The Darkling Thrush”**
- **“Sailing to Byzantium”**
- **“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 writers explore issues in the relationships between the young and the old.

Response:

Core readings:

- “Prologue” to *The Canterbury Tales* Squire / Knight
- Shakespeare’s Sonnet 73 (“That time of year thou mayst in me behold”)
- *The Tempest*
- *Hamlet*
- *King Lear*
- “The Rime of the Ancient Mariner” young wedding guest
- “My Heart Leaps Up When I Behold”
- “Ulysses” Telemachus
- “Do Not Go Gentle into That Good Night” Dylan Thomas / father

Other works to which students may refer:

- *Beowulf* Hrothgar, Hygelac / Wiglaf-Old Beowulf
- Percival / Fisher-King
- “The Seafarer” (young and old)
- *Sir Gawain and the Green Knight* Arthur
- “Pardoner’s Tale” “rioters” / old man
- January / May marriages in Chaucer’s *Tales*
- “On My First Son / Daughter” Jonson’s losses
- Wordsworth’s Lucy poems
- *Pride and Prejudice*
- “Eve of St. Agnes” Madeline / Old Angela
- “Rocking Horse Winner” son / mother
- young couples / Miss Brill
- “School for Scandal” young nephews / Sir Oliver

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