

English Literature 12
January 2001 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	S	T		Q	K	C	S	T
1.	A	K	1	1		16.	D	K	1	3
2.	C	K	1	1		17.	D	K	1	3
3.	C	K	1	1		18.	A	K	1	3
4.	B	K	1	1		19.	D	K	1	3
5.	B	K	1	1		20.	C	K	1	3
6.	D	K	1	1		21.	B	K	1	4
7.	A	U	1	1		22.	D	U	1	4
8.	B	U	1	1		23.	A	U	1	4
9.	C	U	1	1		24.	B	U	1	4
10.	C	K	1	1		25.	C	U	1	4
11.	C	K	1	2		26.	C	U	1	4
12.	B	K	1	2		27.	B	K	1	4
13.	A	K	1	2		28.	C	U	1	4
14.	B	K	1	2		29.	D	K	1	4
15.	C	K	1	2		30.	B	U	1	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.

Pretty

Why is the word pretty so underrated?
In November the leaf is pretty when it falls
The stream grows deep in the woods after rain
And in the pretty pool the pike stalks

5 He stalks his prey, and this is pretty too,
The prey escapes with an underwater flash
But not for long, the great fish has him now
The pike is a fish who always has his prey

10 And this is pretty. The water rat is pretty
His paws are not webbed, he cannot shut his nostrils
As the otter can and the beaver, he is torn between
The land and water. Not 'torn,' he does not mind.

15 The owl hunts in the evening and it is pretty
The lake water below him rustles with ice
There is frost coming from the ground, in the air mist
All this is pretty, it could not be prettier.

20 Yes, it could always be prettier, the eye abashes
It is becoming an eye that cannot see enough,
Out of the wood the eye climbs. This is prettier
A field in the evening, tilting up.

The field tilts to the sky. Though it is late
The sky is lighter than the hill field
All this looks easy but really it is extraordinary
Well, it is extraordinary to be so pretty.

25 And it is careless, and that is always pretty
The field, this owl, this pike, this pool are careless,
As Nature is always careless and indifferent
Who sees, who steps, means nothing, and this is pretty.

30 So a person can come along like a thief—pretty!—
Stealing a look, pinching the sound and feel,
Lick the icicle broken from the bank
And still say nothing at all, only cry pretty.

35 Cry pretty, pretty, pretty and you'll be able
Very soon not even to cry pretty
And so be delivered entirely from humanity
This is prettiest of all, it is very pretty.

Stevie Smith

FAMILIAR PASSAGE

“Pretty”

(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. With specific reference to the poem, show that the repetition of the word “pretty” suggests that people’s responses to the natural world are often superficial. **(15 marks)**

Response:

- **The contradictions in the natural world demand examination, not simply an acknowledgement of nature’s physical beauty.**
- **The repetition of the banal “pretty” suggests that a superficial response to nature is a cliché.**
- **The cliché “pretty” is an avoidance of the complex.**
- **To “only cry pretty” is to reduce the complexity of nature to a level where people have deceived themselves about the diversity, range and capacity of nature.**
- **By avoiding the disturbing aspects of nature, the onlooker, the speaker suggests, will before too long “be delivered entirely from humanity,” that is to say, will become—just like nature itself—indifferent to any consideration divorced from the onlooker’s own interests.**
- **The speaker suggests that someone who edits out all but the immediately appealing has been “delivered entirely from humanity.”**
- **To see nature / life as being merely “pretty” requires indifference to cruelty and suffering.**

Other responses may be possible.

SIGHT PASSAGE

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

Sonnet 37

What guile is this, that those her golden tresses
She doth attire under a net of gold,
And with sly skill so cunningly them dresses,
That which is gold or hair may scarce be told?
5 Is it that men's frail eyes, which gaze too bold,
She may entangle in that golden snare,
And being caught, may craftily enfold
Their weaker hearts, which are not well aware?
Take heed therefore, mine eyes, how ye do stare
10 Henceforth too rashly on that guileful net,
In which if ever ye entrapped are,
Out of her bands ye by no means shall get.
Fondness¹ it were for any, being free,
To covet fetters², though they golden be.

Edmund Spenser

¹*Fondness*: foolishness

²*fetters*: chains

SIGHT PASSAGE

“Sonnet 37”

(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. Show that the speaker recognizes the power of the woman’s beauty. **(10 marks)**

Response:

Recognition of power:

- that despite the speaker’s recognition of the danger of his “imprisonment,” he is captivated by love.

Language which reveals the power of beauty:

“golden tresses”	line 1
“net of gold”	line 2
“sly,” “cunningly”	line 3
“entangle,” “golden snare”	line 6
“caught,” “craftily enfold”	line 7
“guileful net”	line 10
“entrapped”	line 11
“bands”	line 12
“fettters”	line 14

Other responses are possible.

ENGLISH LITERATURE 12 HOLISTIC SCALE FOR THE MARKING OF THE PARAGRAPH RESPONSES.

A response 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 passage, and the literary analysis shows a keen awareness and insight. References and/or quotations are accurate, precise, and appropriate. The writing is fluent, controlled, coherent, and precise. In its control of language, the paragraph exhibits outstanding fluency.

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 paragraph at Scalepoint 5 and may contain some flaws. All references and illustrations are accurate, although they are limited in number and may be somewhat obvious. The organization of the paper is appropriate and sentences show some variety. In its control of language, the paragraph exhibits strong vocabulary and a general absence of mechanical errors.

Scalepoint 3: Adequate

Scalepoint 3 papers are limited to a purely superficial level of understanding. The *knowledge* of the passage may be flawed or incomplete. Language may be marred by errors, but is conventionally competent. Supporting details may be weak or nonexistent and there is a general failure to develop ideas fully.

Scalepoint 2: Inadequate

The *knowledge* reflected in a paragraph at Scalepoint 2 is inadequate. References to the passage, if they exist, may include: copying from the Readings Booklet without commentary; misinterpretation of the text; trite commentary. Any analysis is likely misleading or inaccurate. Organization and expression are weak. 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 passage. 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. Spelling and mechanical errors are extensive.

Scalepoint 0: Insufficient

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

4. *The Tempest* (1611)

On encountering Prospero and Miranda for the first time, Ferdinand is restrained by Prospero with his magic.

Ferdinand: My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wrack of all my friends, nor this man's threats
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid. All corners else o' th' earth
Let liberty make use of. Space enough
Have I in such a prison.

(I. ii. 487-494)

Response:

Here Ferdinand shows himself to be

- **much in love with Miranda.**
- **deceived because he believes his father is dead.**
- **confused by his treatment by Prospero.**
- **self-absorbed in his love for Miranda.**
- **willingly accepting of his imprisonment.**
- **amazed at the lessening of his negative feelings because of his love for Miranda.**

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

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 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 depict the ordinary.

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

Response:

Core readings:

- “Get Up and Bar the Door”
- “To a Louse”
- “Elegy Written in a Country Churchyard”
- “My Heart Leaps Up”
- “Song”
- “Pretty”

Other works to which students may refer:

- “To a Mouse” (Burns’ work, of course, teems with appropriate material)
- “The Deserted Village”
- “The Prelude”, “Michael”, *et al* (for Wordsworth, see Burns above)
- “The Darkling Thrush”, “In Time of ‘The Breaking of Nations’”
- “The Chimney Sweeper,” “The Little Black Boy”
- Dickens’ novels

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 explore fear.

Response:

Core readings:

- soliloquies in Shakespeare’s plays
- “A Valediction: Forbidding Mourning”
- “On His Blindness”
- “The Tyger”
- “The World Is Too Much with Us”
- “Ode to a Nightingale”
- “Dover Beach”
- “The Second Coming”
- “The Hollow Men”
- “*Dulce et Decorum Est*”

Other works to which students may refer:

- “Meditation 17”
- “To the Virgins, to Make Much of Time”
- “To Lucasta, on Going to the Wars”
- “On His Having Arrived at the Age of Twenty-Three”
- *A Journal of the Plague Year*
- *Gulliver’s Travels*
- “A Modest Proposal”
- “London”
- “On This Day I Complete My Thirty-Sixth Year”
- “When I Have Fears that I May Cease to Be”
- *Frankenstein*
- *In Memoriam*
- “Prospice”
- “The Darkling Thrush”
- “The Rocking-Horse Winner”
- “Shooting an Elephant”
- *1984*
- *The Waste Land*

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 challenge the social values of their worlds.

Response:

Core Readings:

- “The Prologue” to *The Canterbury Tales*
- “To a Louse”
- *The Rape of the Lock*
- “The World Is Too Much with Us”
- “*Dulce et Decorum Est*”
- “The Second Coming”
- “The Hollow Men”

Other works to which students may refer:

- “Prometheus Unbound”
- *Frankenstein*
- *Jane Eyre*
- *Silas Marner*
- *Hard Times*
- *1984*

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