

English Literature 12
June 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	T	Q	K	C	T
1.	D	K	1	16.	A	K	3
2.	A	K	1	17.	B	K	3
3.	D	K	1	18.	D	K	3
4.	B	K	1	19.	D	K	3
5.	D	K	1	20.	A	K	3
6.	C	K	1	21.	C	K	4
7.	D	K	1	22.	A	K	4
8.	C	K	1	23.	D	K	4
9.	B	K	1	24.	B	K	4
10.	C	K	1	25.	C	U	4
11.	B	K	2	26.	A	U	4
12.	C	K	2	27.	B	U	4
13.	D	K	2	28.	A	U	4
14.	D	K	2	29.	A	K	4
15.	D	K	2	30.	C	K	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 Rape of the Lock* Canto III

Hither the heroes and the nymphs resort,
To taste awhile the pleasures of a court;
In various talk th' instructive hours they passed,
Who gave the ball, or paid the visit last;
5 One speaks the glory of the British Queen,
And one describes a charming Indian screen;
A third interprets motions, looks and eyes;
At every word a reputation dies.
Snuff, or the fan, supply each pause of chat,
10 With singing, laughing, ogling, and all that.
Meanwhile, declining from the noon of day,
The sun obliquely shoots his burning ray;
The hungry judges soon the sentence sign,
And wretches hang that jurymen may dine;
15 The merchant from th' Exchange returns in peace,
And the long labors of the toilet cease.
Belinda now, whom thirst of fame invites,
Burns to encounter two adventurous knights,
At ombre singly to decide their doom;
20 And swells her breast with conquests yet to come.
Straight the three bands prepare in arms to join,
Each band the number of the sacred nine.
Soon as she spreads her hand, th' aerial guard
Descend, and sit on each important card:
25 First, Ariel perched upon a Matador,
Then each, according to the rank they bore;
For sylphs, yet mindful of their ancient race,
Are, as when women, wondrous fond of place.
Behold, four kings in majesty revered,
30 With hoary whiskers and a forky beard;
And four fair queens whose hands sustain a flower,
Th' expressive emblem of their softer power;
Four knaves in garbs succinct, a trusty band,
Caps on their heads, and halberts in their hand;
35 And particolored troops, a shining train,
Draw forth to combat on the velvet plain.
The skillful nymph reviews her force with care:
Let spades be trumps! she said, and trumps they were.

Alexander Pope

FAMILIAR PASSAGE
from *The Rape of the Lock*
(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 the passage demonstrates Pope's description of a mock epic as "using a vast force to lift a feather."
(15 marks)

Response:

- **the passage contains several trivial incidents inflated to heroic proportions:**
 - a card game turned into an epic battle
 - each player holds cards compared to the "sacred nine," an allusion to the nine Muses of the Greeks
 - young men and ladies turned into epic heroes
 - vain sylphs replace mighty gods
 - grandeur is accorded mere social ambition

- **there are many examples of inflated language to describe the ordinary:**
 - "the heroes and the nymphs"
 - "the long labors of the toilet cease"
 - "the velvet plain"
 - "the four kings in majesty revered"

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.

Anthem for Doomed Youth

- What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons¹.
- 5 No mockeries for them; no prayers nor bells,
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
- What candles may be held to speed them all?
10 Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall²;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Wilfred Owen

¹*orisons*: prayers

²*pall*: a cloth draped over a coffin

SIGHT PASSAGE

“Anthem for Doomed Youth” (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 poem reflects **both** the anger **and** the sadness of the speaker. **(10 marks)**

Response:

- in the octave, soldiers are compared to “cattle”
- the pejorative use of words, their tone dismissive, is a feature of the octave: “cattle,” “monstrous,” “patter out,” “demented”
- in the sestet, the individual worth of the soldiers is suggested
- “...the holy glimmers of goodbyes” in the boys’ eyes, eyes which “shine,” suggest that, for them, the soldiers are heroes in the traditional sense
- the pathos of the final image, one of lonely resignation, of private loss, loss rendered more acute at the end of each day, conveys poignantly the love the soldiers engendered in their intimates, and thus, however bleakly, underscores their individual worth
- anger is expressed in onomatopoeia and cacophony or dissonance of the octave
- sadness is expressed in the long vowels and images of sadness in the sestet

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.

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)*

This passage is taken from the soliloquy which follows the players' impassioned speech about Hecuba.

Hamlet: I have heard that guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaimed their malefactions.
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks,
I'll tent him to the quick. If 'a do blench
I know my course. The spirit that I have seen
May be a devil, and the devil hath power
T' assume a pleasing shape, yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me.

(II. ii. 601-615)

Response:

Here Hamlet shows himself to be

- **philosophical as he moves easily from the past to the future.**
- **astute as he recalls guilty individuals confessing their crimes after seeing them enacted on stage.**
- **cunning as he plans the re-enactment of his father's murder.**
- **perceptive as he proposes to gauge Claudius' reaction.**
- **cautious as he realizes the potential danger of the ghost (it might be the devil and not his father's spirit).**
- **a realist as he acknowledges that his intense melancholy could leave him vulnerable.**
- **possibly self-deceiving. This may be a delaying tactic since Hamlet was sure of the ghost earlier in Act I.**

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

4. *The Tempest* (1611)

Miranda has just heard Ferdinand's declaration of love and his willingness to endure his labour for Prospero in order to be near her.

Miranda: At mine unworthiness, that dare not offer
 What I desire to give, and much less take
 What I shall die to want. But this is trifling;
 And all the more it seeks to hide itself,
 The bigger bulk it shows. Hence, bashful cunning,
 And prompt me, plain and holy innocence!
 I am your wife, if you will marry me;
 If not, I'll die your maid. To be your fellow
 You may deny me; but I'll be your servant,
 Whether you will or no.

(III. i. 77-86)

Response:

Here Miranda shows herself to be

- **innocent and uncalculating.**
- **modest in her lack of self-importance.**
- **naïve in flouting social conventions.**
- **willing to risk all in her action.**
- **overcome with love in her declaration.**

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

5. *King Lear* (1603)

After Gloucester has been blinded by Cornwall and Regan, he is banished from his property and led by an old tenant onto the heath, where he meets his true son Edgar, whom he does not recognize.

Gloucester: Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all;
Thee they may hurt...
I have no way and therefore want no eyes;
I stumbled when I saw. Full oft 'tis seen,
Our means secure us, and our mere defects
Prove our commodities. Oh, dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,
I'd say I had eyes again!

(IV. i. 15-24)

Response:

Here Gloucester shows himself to be

- **concerned for the tenant's welfare.**
- **grieving and repentant for the wrong he has done to his son, Edgar.**
- **without hope. He has "no way."**
- **wise, realizing that the restoration of his true son is of more value than his sight.**

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 in the speaker's voice, there is often heard a sense of longing or yearning.

Response:

Core readings:

- “Whoso List to Hunt”
- “Elegy Written in a Country Churchyard” (post core section)
- “My Heart Leaps Up”
- “The World Is Too Much with Us”
- “Ode to the West Wind”
- “Ode to a Nightingale”
- “Do Not Go Gentle into That Good Night”
- “*Dulce et Decorum Est*”
- “Dover Beach”

Note: Some works are not well used.

Other works to which students may refer:

- *The Seafarer*
- Donne's Holy Sonnet 10 (“Batter my heart, three-personed God”)
- “Easter Wings”
- “Ae Fond Kiss”
- “O, Were Thou in the Cauld Blast”
- “When I Have Fears That I May Cease to Be”
- “Bright Star! Would I Were Steadfast As Thou Art”

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 deal with death in a variety of ways.

Response:

Core Readings:

- Shakespeare's Sonnet 73 ("That time of year thou mayst in me behold")
- *Hamlet*
- *King Lear*
- "A Valediction: Forbidding Mourning"
- "Elegy Written in a Country Churchyard"
- "Ode to a Nightingale"
- "Ulysses"
- "Song"
- "Because I Could Not Stop for Death"
- "*Dulce et Decorum Est*"
- "Do Not Go Gentle into That Good Night"

Other works to which students may refer:

- *The Death of Arthur*
- "Sir Patrick Spens"
- "Bonnie George Campbell"
- "Bonny Barbara Allan"
- "Meditation 17"
- "On My First Son"
- *A Journal of the Plague Year*
- "A Poison Tree"
- "On This Day I Complete My Thirty-Sixth Year"
- "When I Have Fears That I May Cease to Be"
- *In Memoriam*
- "Crossing the Bar"
- "Prospice"
- "The Darkling Thrush"
- "The Man He Killed"
- "Ah, Are You Digging on My Grave?"
- "To an Athlete Dying Young"
- "When You Are Old"
- "Sailing to Byzantium"
- "Not Waving but Drowning"

Many other responses are possible.

Criteria: Content and written expression

Total: 25 marks

8. By reference to at least **three** literary works, show that setting is an integral part of a literary work.

Response:

Core Readings:

- *Paradise Lost*
- *The Rape of the Lock*
(only if student attempted to show tension between epic setting as realized in the work's "mock" elements)
- "To a Louse"
- "Elegy Written in a Country Churchyard"
- "My Heart Leaps Up"
- "The World Is Too Much with Us"
- "The Rime of the Ancient Mariner"
- "Apostrophe to the Ocean"
- "Ode to the West Wind"
- "Ode to a Nightingale"
- "Dover Beach"
- "Song"

Other works to which students may refer:

- "The Passionate Shepherd to His Love"
- Shakespeare's Sonnet 18 ("Shall I compare thee to a summer's day?")
- "To Althea, from Prison"
- *The Pilgrim's Progress*
- *Gulliver's Travels*
- "I Wandered Lonely as a Cloud"
- "It Is a Beauteous Evening, Calm and Free"
- "Lines Composed a Few Miles Above Tintern Abbey"
- "Composed upon Westminster Bridge, September 3, 1802"
- "Kubla Khan"
- "Ozymandias"
- "The Eve of St. Agnes"
- "The Lady of Shalott"
- "The Darkling Thrush"
- "The Wild Swans at Coole"
- *The Waste Land*
- "Fern Hill"

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