

English Literature 12  
January 2002 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**

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

### Ode to the West Wind

#### I

O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,

5 Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed

The wingèd seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow

10 Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odors plain and hill:

Wild Spirit, which art moving everywhere;  
Destroyer and preserver; hear, oh, hear!

#### II

15 Thou on whose stream, 'mid the steep sky's commotion,  
Loose clouds like earth's decaying leaves are shed,  
Shook from the tangled boughs of Heaven and Ocean,

Angels of rain and lightning: there are spread  
On the blue surface of thine aëry surge,  
20 Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge  
Of the horizon to the zenith's height,  
The locks of the approaching storm. Thou dirge

25 Of the dying year, to which this closing night  
Will be the dome of a vast sepulcher,  
Vaulted with all thy congregated might

Of vapors, from whose solid atmosphere  
Black rain, and fire, and hail will burst: oh, hear!

#### III

30 Thou who didst waken from his summer dreams  
The blue Mediterranean, where he lay,  
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser day,

35 All overgrown with azure moss and flowers  
So sweet, the sense faints picturing them! Thou  
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below  
The sea-blooms and the oozy woods which wear  
40 The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,  
And tremble and despoil themselves: oh, hear!

#### IV

If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
45 A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
Than thou, O uncontrollable! If even  
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,  
50 As then, when to outstrip thy skyey speed  
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.  
Oh, lift me as a wave, a leaf, a cloud!  
I fall upon the thorns of life! I bleed!

55 A heavy weight of hours has chained and bowed  
One too like thee: tameless, and swift, and proud.

#### V

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own!  
The tumult of thy mighty harmonies

60 Will take from both a deep, autumnal tone,  
Sweet though in sadness. Be thou, Spirit fierce,  
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
Like withered leaves to quicken a new birth!  
65 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawakened earth

70 The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind?

Percy Bysshe Shelley

## FAMILIAR PASSAGE

### “Ode to the West Wind”

(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 specific reference to the poem, show that the poet strives to establish a relationship between himself and the wind. **(15 marks)**

#### **Response:**

- **The use of apostrophe indicates the desire of the poet to enter into a personal relationship with the wind.**
- **The formality of “thou” indicates the reverential awe the poet shows toward the power of the wind.**
- **The poet imitates the movement of the wind with his use of terza rima.**
- **The poet’s relationship to the wind as a boy was one of the equality of comradeship.**
- **The poet is faced with a crisis and turns to the wind in prayer for rejuvenation.**
- **The poet identifies himself with the leaves, clouds and waves, willing to experience the strength and power of the wind.**
- **In his self-dramatization, the poet identifies with the wind.**
- **The poet wishes to awaken people imaginatively; he looks to the wind to make him an instrument of inspiration.**
- **The poet wishes to be a passive participant with the wind much as the lyre is empowered by the wind passing through it, creating “mighty harmonies.” The power of the wind enables the poet’s words to be transformed and elicit “a new birth.”**

**Other responses are possible.**

## SIGHT PASSAGE

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

### The Gift

To pull the metal splinter from my palm  
my father recited a story in a low voice.  
I watched his lovely face and not the blade.  
Before the story ended, he'd removed  
5 the iron sliver I thought I'd die from.

I can't remember the tale,  
but hear his voice still, a well  
of dark water, a prayer.  
And I recall his hands,  
10 two measures of tenderness  
he laid against my face,  
the flames of discipline  
he raised above my head.

Had you entered that afternoon  
15 you would have thought you saw a man  
planting something in a boy's palm,  
a silver tear, a tiny flame.  
Had you followed that boy  
you would have arrived here,  
20 where I bend over my wife's right hand.

Look how I shave her thumbnail down  
so carefully she feels no pain.  
Watch as I lift the splinter out.  
I was seven when my father  
25 took my hand like this,  
and I did not hold that shard  
between my fingers and think,  
*Metal that will bury me,*  
christen it Little Assassin,  
30 Ore Going Deep for My Heart.  
And I did not lift up my wound and cry,  
*Death visited here!*  
I did what a child does  
when he's given something to keep.  
35 I kissed my father.

Li-Young Lee

**SIGHT PASSAGE**

**“The Gift”**

(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. With specific reference to **“The Gift,”** show that the **title** of the poem can be understood in a variety of ways. **(10 marks)**

**Response:**

**The gift is**

- **at its most literal, the father’s gift of the metal splinter.**
- **the father’s ability to release the child from his pain.**
- **the father’s kindness and gentleness at a time of pain and distress.**
- **the father’s nurturing and caring love, which becomes a model for the speaker’s love for his wife.**
- **the father’s ability to avert fear.**
- **the ability to give love.**
- **love itself.**

**The kiss represents the reciprocity of the gift and of love.**

**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 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)

*Claudius has just asked Laertes what he would do to prove his love for his late father. Laertes replies he would kill, even in a church.*

King: No place indeed should murder sanctuarize;  
Revenge should have no bounds. But, good Laertes,  
Will you do this? Keep close within your chamber.  
Hamlet returned shall know you are come home.  
We'll put on those shall praise your excellence  
And set a double varnish on the fame  
The Frenchman gave you, bring you in fine together  
And wager on your heads. He, being remiss,  
Most generous, and free from all contriving,  
Will not peruse the foils, so that with ease,  
Or with a little shuffling, you may choose  
A sword unbated, and, in a pass of practice,  
Requite him for your father.

(IV. vii. 127–139)

**Response:**

**Here Claudius shows himself to be**

- **hypocritical, as he, his brother's murderer, commends Laertes and assures him that murders should not go unchallenged.**
- **amoral, as is evident as he instructs youth to seek revenge.**
- **duplicitous, as he sets up a scheme whereby Hamlet will be manipulated into fencing with Laertes.**
- **knowledgeable of human nature, as he correctly assesses Hamlet's trusting nature.**
- **manipulative, as he uses those around him in his attempt to keep the throne.**

**Other responses are 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 often raise important issues of their time.

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

**Response:**

**Core readings:**

<i>Beowulf</i>	Hrothgar's inability to defend his people from Grendel reflects his weakness as a leader
Chaucer	the corruption of the church and the growing power of the middle class
<i>Hamlet / King Lear</i>	the qualities and duties of kingship
Milton's sonnets	the relationship between man's ambition and God's will
Pope	the triviality of upper-class life
Wordsworth	the growth of materialism and the separation from Nature
Keats	immortality through art rather than religion
Arnold	man's isolation; loss of faith
Owen	problems of war

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

<i>Antigone</i>	the issue of a ruler's power in relation to the gods as well as his subjects
<i>Gawain</i>	definition of chivalric and heroic
Burns	relationships between rich and poor, man and the natural world
Austen	nature of marriage
Shelley (Mary)	role and responsibilities of scientific behaviour
Dickens	education; narrowmindedness; facts conflict with imagination of children
Tennyson	loss of faith in <i>In Memoriam</i>
Conrad	mercantilism, racism and colonialism in <i>Heart of Darkness</i>
Atwood	the role of women in society

Many other responses are possible.

**Criteria:** Content and written expression

**Total:** 25 marks

7. By reference to at least **three** literary works, show that characters in literary works are often made memorable because they are treated satirically.

**Response:**

**Core readings:**

- **Chaucer**
- *Hamlet* (Polonius, Osric)
- **Pope**
- **Burns** (“To a Louse”)

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

- **Swift**
- **Austen**
- **Dickens**
- **Wilde**
- **Orwell**

**Many other responses are possible.**

**Criteria: Content and written expression**

**Total: 25 marks**

8. By reference to at least **three** works, show that writers present different kinds of heroism.

**Response:**

**Core Readings:**

- *Beowulf*
- *Hamlet*
- *King Lear*
- *Paradise Lost*
- “Ulysses”
- “*Dulce et Decorum Est*”
- “Do Not Go Gentle into That Good Night”

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

- *Antigone*
- *Le Morte d’Arthur*
- *Sir Gawain and the Green Knight*
- “Sir Patrick Spens”
- “To Lucasta, on Going to the Wars”
- *Gulliver’s Travels*
- *Pride and Prejudice*
- “On This Day I Complete My Thirty-Sixth Year”
- “Written After Swimming from Sestos to Abydos”
- *Don Juan*
- “Prospice”
- *Major Barbara*
- *Saint Joan*
- “To an Athlete Dying Young”
- “An Irish Airman Foresees His Death”
- “The Soldier”
- “What I Expected”

**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