

English Literature 12
June 2002 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.	D	K	1	1	16.	B	K	1	3
2.	C	K	1	1	17.	C	K	1	3
3.	B	K	1	1	18.	B	K	1	3
4.	C	U	1	1	19.	A	K	1	3
5.	C	K	1	1	20.	D	K	1	3
6.	B	K	1	1	21.	D	K	1	4
7.	A	K	1	1	22.	A	U	1	4
8.	D	U	1	1	23.	C	U	1	4
9.	B	K	1	1	24.	A	U	1	4
10.	C	U	1	1	25.	D	U	1	4
11.	C	U	1	2	26.	D	K	1	4
12.	C	K	1	2	27.	A	K	1	4
13.	C	K	1	2	28.	A	K	1	4
14.	A	U	1	2	29.	A	U	1	4
15.	B	K	1	2	30.	A	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.

1. The Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world,
5 The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
10 Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
15 A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
20 Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

William Butler Yeats

FAMILIAR PASSAGE
“The Second Coming”
(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 passage, show **three** ways Yeats creates the mood of the poem.
(15 marks)

Response:

- **violent images**
 - “anarchy is loosed” (line 4)
 - “blood-dimmed tide...ceremony of innocence drowned” (line 5 and 6)
 - “worst...full of passionate intensity” (line 7 and 8)
- **confusion / the unknown**
 - “Things fall apart; the center cannot hold” (line 3)
 - “gaze blank and pitiless” (line 15)
 - “shadows of the indignant...birds” (line 17)
 - “what rough beast...Slouches towards Bethlehem to be born?” (line 21 and 22)
- **mystical elements**
 - “blood-dimmed...ceremony” being drowned (line 5 and 6)
 - a “Second Coming”; a blank sphinx-like shape slouching through desert
 - images coming out of a *Spiritus Mundi*
- **diction**
 - “blood-dimmed” (line 5)
 - “Slouches” (line 22)
 - “Reel” (line 17)
 - “vexed” (line 20)
- **symbolism**
 - the falcon
 - desert
 - sphinx
 - cradle

Other responses are possible.

SIGHT PASSAGE

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

2. excerpt from *Beowulf*

The Last Battle

And Beowulf uttered his final boast:
“I’ve never known fear, as a youth I fought
In endless battles. I am old, now,
But I will fight again, seek fame still,
5 If the dragon hiding in his tower dares
To face me.”

...The Geats’
Great prince stood firm, unmoving, prepared
Behind his high shield, waiting in his shining
10 Armor. The monster came quickly toward him,
Pouring out fire and smoke, hurrying
To its fate. Flames beat at the iron
Shield, and for a time it held, protected
Beowulf as he’d planned; then it began to melt,
15 And for the first time in his life that famous prince
Fought with fate against him, with glory
Denied him. He knew it, but he raised his sword
And struck at the dragon’s scaly hide.
The ancient blade broke, bit into
20 The monster’s skin, drew blood, but cracked
And failed him before it went deep enough, helped him
Less than he needed. The dragon leaped
With pain, thrashed and beat at him, spouting
Murderous flames, spreading them everywhere.
25 And the Geats’ ring-giver did not boast of glorious
Victories in other wars: his weapon
Had failed him, deserted him, now when he needed it
Most, that excellent sword. Edgetho’s
Famous son stared at death,
30 Unwilling to leave this world, to exchange it
For a dwelling in some distant place—a journey
Into darkness that all men must make, as death
Ends their few brief hours on earth.

Quickly, the dragon came at him, encouraged
35 As Beowulf fell back; its breath flared,
And he suffered, wrapped around in swirling
Flames—a king, before, but now
A beaten warrior. None of his comrades
Came to him, helped him, his brave and noble
40 Followers; they ran for their lives, fled
Deep in a wood. And only one of them
Remained, stood there, miserable, remembering,
As a good man must, what kinship should mean.

SIGHT PASSAGE
excerpt from *Beowulf*
(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 the passage, show that the hero Beowulf becomes vulnerable.

(10 marks)

Response:

- **recognizes his old age**
- **awareness of mortality**
- **hero moves from supreme confidence “never known fear” to “stared at death”**
- **failure of familiar things (shield melts, sword breaks)**
- **being overwhelmed by forces larger than ourselves**
- **man’s reluctance to leave life**
- **fear of the “journey / Into darkness”**
- **betrayal**

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)

After giving the players suggestions about acting, Hamlet now learns that the King and Queen will watch the play he has so carefully planned. Horatio has just been warmly welcomed by Hamlet.

Hamlet:

Give me that man

That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. Something too much of this—
There is a play tonight before the King.
One scene of it comes near the circumstance
Which I have told thee, of my father's death.
I prithee, when thou seest that act afoot,
Even with the very comment¹ of thy soul
Observe my uncle. If his occulted² guilt
Do not itself unkennel in one speech,
It is a damnèd ghost we have seen,
And my imaginations are as foul
As Vulcan's stithy³.

(III. ii. 73–86)

¹*comment*: deepest wisdom

²*occulted*: hidden

³*stithy*: forge

Response:

Here Hamlet shows himself to be

- **affectionate.** Hamlet's joy at seeing his friend is very apparent; Horatio is in his "heart of heart."
- **single-minded.** Because he is somewhat taken aback at the intensity of his emotional response to Horatio's presence, he breaks off his praise and moves forward with his plan.
- **analytical.** He sets up a play and enlists Horatio's help to assess the response of Claudius.
- **imaginative.** He uses figurative language: for instance, he employs the phrase "occulted guilt" which might be "unkenned," as well as the phrase "foul / As Vulcan's stithy" in reference to imagination.

Other responses are possible.

Criteria: Content and written expression Total: 10 marks

4. *The Tempest* (1611)

Caliban encourages the drunken Stephano and Trinculo to act against Prospero and become lords of the island.

Caliban: Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep. There thou mayst brain him,
Having first seized his books, or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand¹ with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am, nor hath not
One spirit to command. They all do hate him
As rootedly as I. Burn but his books.
He has brave utensils (for so he calls them)
Which, when he has a house, he'll deck withal.
And that most deeply to consider is
The beauty of his daughter. He himself
Calls her a nonpareil. I never saw a woman
But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As great'st does least.

(III. ii. 91–107)

¹*wezand*: windpipe

Response:

Here Caliban shows himself to be

- **vengeful.** He wants to take revenge against Prospero.
- **callous.** He desires Prospero's death.
- **cunning.** He tries to have Stephano and Trinculo carry out the act of revenge.
- **aware.** He knows that he must neutralize Prospero's power.
- **judgemental.** He is willing to judge others' hatred of Prospero by his own.
- **manipulative.** He is willing to use Miranda's beauty to motivate Stephano and Trinculo.
- **morally blind.** He is unable to recognize Prospero's intrinsic worth.
- **susceptible to beauty.** He recognizes Miranda's beauty.

Other responses are possible.

Criteria: Content and written expression Total: 10 marks

5. *King Lear* (1603)

Lear has called his court together to announce his decision.

Lear: Meantime we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom; and 'tis our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburthened crawl toward death. Our son of Cornwall,
And you our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The Princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answered. Tell me, my daughters
(Since now we will divest us both of rule,
Interest of territory, cares of state),
Which of you shall we say doth love us most,
That we our largest bounty may extend
Where nature doth with merit challenge.

(I. i. 38–55)

Response:

In this passage, Lear shows himself to be

- **decisive.** Having determined that he wishes to retire, he acts upon his plan.
- **irresponsible.** As King, he does not have the choice to step back from his responsibilities and obligations to the kingdom.
- **blind.** He will give the most land to the daughter who says she loves him most.
- **vain.** He will make political decisions based upon flattery.
- **prophetic.** Ironically, his “darker purpose” in bringing the court together begins a series of actions which in fact destroys his family and his kingdom.

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 the speaker is profoundly affected by the natural world.

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

Response:

Core readings:

- *Beowulf*
- *The Tempest*
- “The Tyger”
- “My Heart Leaps Up When I Behold”
- “The Rime of the Ancient Mariner”
- “Apostrophe to the Ocean”
- “Ode to the West Wind”
- “Ode to a Nightingale”
- “Dover Beach”
- “Song”
- “Pretty”
- “Disembarking at Quebec”

Other works to which students may refer:

- “The Seafarer”
- “The Nymph’s Reply to the Shepherd”
- *Wuthering Heights*
- “I Wandered Lonely as a Cloud”
- “Fern Hill”
- *Away*

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 use particular situations to reveal character.

Response:

Beowulf

- *feast* provides opportunity to display values of generosity and hospitality
- *feast* provides audience for Beowulf's boast

The Canterbury Tales

- *pilgrimage* is social; through interactions of the pilgrims, as well as the tale each tells, the variety of individuals and their shortcomings/strengths are revealed

Hamlet

- the opening court scene reveals Hamlet's alienation

The Rape of the Lock

- the *card game* reveals the superficiality of the characters

"Ulysses"

- the *leave-taking* provides an opportunity for Ulysses to encourage others, explain himself, and ensure the smooth governance of his people

"My Last Duchess"

- the duke's monologue reveals his need to control others

Many other responses are possible.

Criteria: Content and written expression Total: 25 marks

8. With reference to at least **three** works, show that unfulfilled longing is often an important issue.

Response:

Core Readings:

- “Whoso List to Hunt”
- “A Valediction: Forbidding Mourning”
- *The Rape of the Lock*
- “The Rime of the Ancient Mariner”
- “Ode to the West Wind”
- “Ode to a Nightingale”
- “Ulysses”
- “Dover Beach”
- “The Hollow Men”
- “Disembarking at Quebec”
- “Do Not Go Gentle into That Good Night”

Other works to which students may refer:

- “When I Have Fears That I May Cease to Be”
- *Wuthering Heights*
- *Great Expectations*
- “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