

English Literature 12  
 August 2007 — Form A  
 Provincial Examination — Answer Key

**Cognitive Processes**

W = Retrieve Information  
 X = Recognize Meaning  
 Y = Interpret Texts  
 Z = Analyze Texts

**Question Types**

30 = Multiple Choice (MC)  
 3 = Written Response (WR)

**Topics**

1. Literary Selections and Recognition of Authors and Titles
2. Sight Passage
3. Shakespearean Drama
4. General Essay

**Weightings**

25%  
 25%  
 20%  
 30%

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type	Question Source
1.	A	W	1	1	—	MC	
2.	A	Y	1	1	—	MC	
3.	B	W	1	1	—	MC	
4.	A	X	1	1	—	MC	
5.	B	Y	1	1	—	MC	
6.	C	X	1	1	—	MC	
7.	A	X	1	1	—	MC	
8.	B	Y	1	1	—	MC	
9.	A	X	1	1	—	MC	
10.	B	X	1	1	—	MC	
11.	A	Y	1	1	—	MC	
12.	D	X	1	1	—	MC	
13.	A	X	1	1	—	MC	
14.	D	X	1	1	—	MC	
15.	B	Y	1	1	—	MC	
16.	B	Y	1	1	—	MC	
17.	D	W	1	1	—	MC	
18.	B	W	1	1	—	MC	
19.	C	W	1	1	—	MC	
20.	A	W	1	1	—	MC	
21.	D	W	1	1	—	MC	
22.	C	W	1	1	—	MC	
23.	B	W	1	1	—	MC	
24.	A	Y	1	2	—	MC	
25.	D	X	1	2	—	MC	
26.	B	X	1	2	—	MC	
27.	B	X	1	2	—	MC	
28.	D	X	1	2	—	MC	
29.	A	X	1	2	—	MC	
30.	C	Z	1	2	—	MC	

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type	Question Source
1.	–	Y	18	2	–	WR	
Option							
2.	–	Z	18	3	–	WR	
<b>OR</b>							
3.	–	Z	18	3	–	WR	
<b>OR</b>							
4.	–	Z	18	3	–	WR	
Option							
5.	–	Z	24	4	–	WR	
<b>OR</b>							
6.	–	Z	24	4	–	WR	
<b>OR</b>							
7.	–	Z	24	4	–	WR	

English Literature 12  
August 2007  
Provincial Examination — Scoring Guide

**PART B: SIGHT PASSAGE**

**7 multiple-choice questions**  
**1 written-response question**  
**Value: 25%**

**Suggested Time: 35 minutes**

**INSTRUCTIONS:** Read the following passage by Jonathan Swift. For questions 24 to 30, choose the **best** answer and record your choice on the **Answer Sheet** provided.

**A Satirical Elegy on the Death of a  
Late Famous General<sup>1</sup>**

His Grace! impossible! what, dead!  
Of old age too, and in his bed!  
And could that mighty warrior fall?  
And so inglorious, after all!

5 Well, since he's gone, no matter how,  
The last loud trump must wake him now:  
And trust me, as the noise grows stronger,  
He'd wish to sleep a little longer.  
And could he be indeed so old

10 As by the newspapers we're told?  
Threescore, I think, is pretty high;  
'Twas time in conscience he should die.  
This world he cumbered long enough;  
He burnt his candle to the snuff;<sup>2</sup>

15 And that's the reason, some folks think,  
He left behind *so great a s—k*.  
Behold his funeral appears,  
Nor widow's sighs, nor orphan's tears,  
Wont at such times each heart to pierce,

20 Attend the progress of his hearse.  
But what of that, his friends may say,  
He had those honors in his day.  
True to his profit and his pride,  
He made them weep before he died.

*continued on next page ...*

<sup>1</sup> *General*: John Churchill, 1<sup>st</sup> Duke of Marlborough (1650–1722)

<sup>2</sup> *snuff*: to the very end

25 Come hither, all ye empty things,  
Ye bubbles raised by breath of kings;  
Who float upon the tide of state,  
Come hither, and behold your fate.  
Let pride be taught by this rebuke  
30 How very mean a thing's a Duke;  
From all his ill-got honors flung,  
Turned to the dirt from whence he sprung.

Jonathan Swift

**PART B: SIGHT PASSAGE**  
**“A Satirical Elegy on the Death of a  
Late Famous General”**  
(page 7 in the Examination Booklet)

**INSTRUCTIONS:** With specific reference to the passage, respond to the following question in approximately **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

1. Discuss how the speaker satirizes **both** the general and others who received royal favour.

**Response:**

- Swift’s intent is clear from the title “A Satirical Elegy.”
- Satire mocks the weaknesses of individuals, institutions or humanity as a whole; its purpose is to establish a moral compass (or standard) for society and satirists employ mockery or laughter as a means of persuading the reader to sympathize with their point of view.
- In an effort to convince the reader that Marlborough was unfit to rule, Swift catalogues a list of Marlborough’s flaws though these criticisms are ironically couched as praise of the “Late Famous General.”
  - His death appears to have been “inglorious” for someone reputed to have been “a mighty warrior.”
  - The speaker implies that Marlborough’s death was long overdue: “ ’Twas time in conscience he should die.”
  - Swift’s tone is critical; he denounces the considerable damage done by Marlborough in his lifetime: “This world he cumbered long enough.”
  - The speaker suggests that Marlborough’s decisions were responsible for “widow’s sighs and orphan’s tears,” possibly by sending their husbands and fathers to battle.
  - Marlborough was overly concerned with achieving great wealth: “True to his profit and his pride / He made them weep before he died.”
- It is not just Marlborough whom Swift indicts; in the final stanza he includes all those who have received patronage appointments.
  - The speaker addresses them as “ye empty things,” indicating that such positions are granted not because of ability or merit but because of the king’s whim: “Ye bubbles raised by breath of kings.”
  - The speaker issues a clear warning to such men that worldly “ill-got” honours are fleeting, and even dukes eventually become dust once more: “Turned to the dirt from whence [they] sprung.”

**Other responses are possible.**

## SCORING GUIDE FOR THE SIGHT PASSAGE

**This is a first-draft response and should be scored as such.**

### 6

The 6 response combines a perceptive understanding of the passage with a detailed discussion of the topic. The analysis includes pertinent references. The ideas are focused and clearly expressed. The response, however, need not be error-free.

### 5

The 5 response combines an accurate understanding of the passage with a detailed discussion of the topic. The analysis includes relevant references. The ideas are clearly and logically presented. The response, however, need not be error-free.

### 4

The 4 response contains a general understanding of the passage and a competent discussion of the topic. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner. Errors may be present but are seldom distracting.

### 3

The 3 response contains a limited understanding of the passage and a barely adequate discussion of the topic. While present, references may be inappropriate or incorrect. The development of ideas is superficial or incomplete. Errors may be distracting.

### 2

The 2 response is inadequate. The understanding of the passage is flawed, and the discussion of the topic is inadequate or incomplete. References may be irrelevant or lacking. The response may lack organization and coherence. Errors may impede understanding.

### 1

The 1 response is unacceptable. It does not meet the purpose of the task or may be too brief to address the topic. References may be irrelevant, flawed, or lacking. Errors may render the paper unintelligible.

### 0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic. Any zero response must be cleared by the section leader.

### NR

A blank paper with no response given.

## PART C: SHAKESPEAREAN DRAMA

### 1 written-response question

Value: 20%

Suggested Time: 25 minutes

**INSTRUCTIONS:** Choose **one** of the three passages on pages 14 to 17 in the **Examination Booklet**. With specific reference to the drama, respond to one of the following questions in approximately **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

### 2. *Hamlet* (1600–1601)

Hamlet: I must to England; you know that?

Gertrude: Alack,  
I had forgot. 'Tis so concluded on.

Hamlet: There's letters sealed, and my two school-fellows,  
Whom I will trust as I will adders fanged,  
They bear the mandate;<sup>1</sup> they must sweep my way 205  
And marshal me to knavery. Let it work;  
For 'tis the sport to have the engineer  
Hoist with his own petar,<sup>2</sup> and 't shall go hard  
But I will delve one yard below their mines  
And blow them at the moon. O, 'tis most sweet 210  
When in one line two crafts<sup>3</sup> directly meet.  
This man shall set me packing:  
I'll lug the guts into the neighbor room.  
Mother, good night. Indeed, this counselor  
Is now most still, most secret, and most grave, 215  
Who was in life a foolish prating knave.  
Come, sir, to draw toward an end with you.  
Good night, Mother.

*[Exit the Queen. Then] exit Hamlet, tugging in Polonius.*

(III. iv. 201–218)

<sup>1</sup> *mandate*: command

<sup>2</sup> *petar*: bomb

<sup>3</sup> *crafts*: (1) boats; (2) acts of guile, crafty schemes

2. Show how Hamlet's words relate to the events of the play.

**Response:**

- **Hamlet is aware of the plots against him and looks forward to the “sport” of having “the enginer / Hoist with his own petar.”**
- **Polonius, Claudius's spy, has just been killed as a consequence of his spying on Hamlet.**
- **Rosencrantz and Guildenstern, willing tools of Claudius, will be destroyed.**
- **Laertes will be killed with the poisoned sword he prepared for Hamlet.**
- **After seeing his wife die poisoned by the drink he intended for Hamlet, Claudius himself will die, poisoned by the same cup and stabbed with Laertes's poisoned sword.**

**Other responses are possible.**

**Criteria: Content and clarity**

3. *The Tempest* (1611)

[*The island. In front of Prospero's cell.*]

*Enter Prospero and Miranda.*

Miranda: If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch  
But that the sea, mounting to th' welkin's cheek,<sup>1</sup>  
Dashes the fire out. O, I have suffered 5  
With those that I saw suffer! A brave<sup>2</sup> vessel  
(Who had no doubt some noble creature in her)  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perished!  
Had I been any god of power, I would 10  
Have sunk the sea within the earth or ere  
It should the good ship so have swallowed and  
The fraughting<sup>3</sup> souls within her.

Prospero: Be collected.  
No more amazement.<sup>4</sup> Tell your piteous heart  
There's no harm done.

Miranda: O, woe the day!

Prospero: No harm. 15  
I have done nothing but in care of thee,  
Of thee my dear one, thee my daughter, who  
Art ignorant of what thou art, naught knowing  
Of whence I am, nor that I am more better  
Than Prospero, master of a full poor cell, 20  
And thy no greater father.<sup>5</sup>

Miranda: More to know  
Did never meddle<sup>6</sup> with my thoughts.

Prospero: 'Tis time  
I should inform thee farther. Lend thy hand  
And pluck my magic garment from me. So  
[*Lays down his robe.*]  
Lie there, my art. Wipe thou thine eyes; have comfort. 25

(I. ii. 1–25)

<sup>1</sup> *welkin's cheek*: face of the sky

<sup>2</sup> *brave*: fine, gallant (the word often has this meaning in the play)

<sup>3</sup> *fraughting*: forming her freight

<sup>4</sup> *amazement*: consternation

<sup>5</sup> *thy no greater father*: i.e., thy father, no greater than the Prospero just described

<sup>6</sup> *meddle*: mingle

3. Describe the relationship between Miranda and her father as shown by their treatment of each other in this scene and elsewhere in the play.

**Response:**

- **Miranda’s sincere love for her father is evident; she addresses Prospero as “my dearest father.”**
- **Prospero is protective of her and recognizes her “piteous heart”; he seeks to comfort her.**
- **Part of his motive in bringing the three men of sin to the isle has been so that she might return to claim what is rightfully hers — “I have done nothing but in care for thee.”**
- **Miranda is respectful of her father’s authority, never questioning what he has chosen to tell her.**
- **Later in the play, Prospero insists that Ferdinand’s love for her be sincere rather than lustful.**

**Other responses are possible.**

**Criteria: Content and clarity**

4. *King Lear* (1603)

Cornwall: Who's there, the traitor?  
Regan: Ingrateful fox, 'tis he.  
Cornwall: Bind fast his corky<sup>1</sup> arms. 30  
Gloucester: What means your Graces? Good my friends, consider  
You are my guests. Do me no foul play, friends.  
Cornwall: Bind him, I say.  
[*Servants bind him.*]  
Regan: Hard, hard! O filthy traitor.  
Gloucester: Unmerciful lady as you are, I'm none.  
Cornwall: To this chair bind him. Villain, thou shalt find—— 35  
[*Regan plucks his beard.*<sup>2</sup>]  
Gloucester: By the kind gods, 'tis most ignoby done  
To pluck me by the beard.  
Regan: So white, and such a traitor?  
Gloucester: Naughty<sup>3</sup> lady,  
These hairs which thou dost ravish from my chin  
Will quicken<sup>4</sup> and accuse thee. I am your host. 40  
With robber's hands my hospitable favors<sup>5</sup>  
You should not ruffle<sup>6</sup> thus. What will you do?  
Cornwall: Come, sir, what letters had you late<sup>7</sup> from France?  
Regan: Be simple-answered,<sup>8</sup> for we know the truth.  
Cornwall: And what confederacy have you with the traitors 45  
Late footed in the kingdom?  
Regan: To whose hands you have sent the lunatic King: Speak.  
Gloucester: I have a letter guessingly<sup>9</sup> set down,  
Which came from one that's of a neutral heart,  
And not from one opposed.  
Cornwall: Cunning  
Regan: And false. 50  
Cornwall: Where hast thou sent the King?

*continued on next page ...*

<sup>1</sup> *corky*: sapless (because old)

<sup>2</sup> *plucks his beard*: (a deadly insult)

<sup>3</sup> *Naughty*: wicked

<sup>4</sup> *quicken*: come to life

<sup>5</sup> *hospitable favors*: face of your host

<sup>6</sup> *ruffle*: tear at violently

<sup>7</sup> *late*: recently

<sup>8</sup> *simple-answered*: straightforward in answering

<sup>9</sup> *guessingly*: without certain knowledge

Gloucester: To Dover.

Regan: Wherefore to Dover? Wast thou not charged at peril<sup>10</sup>\_\_\_\_\_

Cornwall: Wherefore to Dover? Let him answer that.

Gloucester: I am tied to th' stake, and I must stand the course.<sup>11</sup> 55

Regan: Wherefore to Dover?

Gloucester: Because I would not see thy cruel nails  
 Pluck out his poor old eyes; nor thy fierce sister  
 In his anointed<sup>12</sup> flesh rash<sup>13</sup> boarish fangs.  
 The sea, with such a storm as his bare head 60  
 In hell-black night endured, would have buoyed<sup>14</sup> up  
 And quenched the stellèd<sup>15</sup> fires.  
 Yet, poor old heart, he holp<sup>16</sup> the heavens to rain.  
 If wolves had at thy gate howled that dearn<sup>17</sup> time,  
 Thou shouldst have said, "Good porter, turn the key."<sup>18</sup> 65  
 All cruels else subscribe.<sup>19</sup> But I shall see  
 The wingèd<sup>20</sup> vengeance overtake such children.

Cornwall: See't shalt thou never. Fellows, hold the chair.  
 Upon these eyes of thine I'll set my foot.

(III. vii. 29–69)

<sup>10</sup> *charged at peril*: ordered under penalty

<sup>11</sup> *course*: coursing (in which a relay of dogs baits a bull or bear tied in the pit)

<sup>12</sup> *anointed*: holy (because king)

<sup>13</sup> *rash*: strike with the tusk, like a boar

<sup>14</sup> *buoyed*: risen

<sup>15</sup> *stellèd*: (1) fixed (as opposed to the planets or wandering stars); (2) starry

<sup>16</sup> *holp*: helped

<sup>17</sup> *dearn*: dread

<sup>18</sup> *turn the key*: i.e., unlock the gate

<sup>19</sup> *All cruels else subscribe*: all cruel creatures but man are compassionate

<sup>20</sup> *wingèd*: (1) heavenly; (2) swift

4. Show how this scene reflects the different sorts of “violation” present in the play.

**Response:**

**Besides the obvious violation of Gloucester’s body, the following are violated:**

- **The duty of guest to host: The scene takes place in Gloucester’s own house.**
- **The duty of respect due to age: Regan plucks the old man’s beard.**
- **Truth: The accusation that Gloucester is a traitor is a lie.**
- **Loyalty to the king.**
- **Filial piety: Regan and Goneril are most unnatural daughters.**

**Other responses are possible.**

**Criteria: Content and clarity**

## SCORING GUIDE FOR SHAKESPEAREAN DRAMA

**This is a first-draft response and should be scored as such.**

### 6

The 6 response combines a detailed discussion of the topic with a perceptive understanding of the passage in the context of the play. The analysis includes pertinent references. The ideas are focused and clearly expressed. The response, however, need not be error-free.

### 5

The 5 response combines a detailed discussion of the topic with an accurate understanding of the passage in the context of the play. The analysis includes relevant references. The ideas are clearly and logically presented. The response, however, need not be error-free.

### 4

The 4 response contains a competent discussion of the topic and a general understanding of the passage. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner. Errors may be present but are seldom distracting.

### 3

The 3 response contains a barely adequate discussion of the topic and a limited understanding of the passage. While present, references may be inappropriate or incorrect. The development of ideas is superficial or incomplete. Errors may be distracting.

### 2

The 2 response is inadequate. The discussion of the topic is inadequate or incomplete, and the understanding of the passage is flawed. References may be irrelevant or lacking. The response may lack organization and coherence. Errors may impede understanding.

### 1

The 1 response is unacceptable. It does not meet the purpose of the task or may be too brief to address the topic. References may be irrelevant, flawed, or lacking. Errors may render the paper unintelligible.

### 0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic. Any zero response must be cleared by the section leader.

### NR

A blank paper with no response given.

## PART D: GENERAL ESSAY

### 1 written-response question

Value: 30%

Suggested Time: 40 minutes

**INSTRUCTIONS:** Choose **one** of the following topics. Write a multi-paragraph essay (at least three paragraphs) 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. You must refer to at least **one** work from the Specified Readings List (see page 20 in the Examination Booklet). The only translated works you may use are those from Anglo-Saxon and Medieval English. Write your answer in **ink** in the **Response Booklet**.

5. Literature is often concerned with a sense of loss.  
Support this statement by discussing at least **three** literary works.

**Note to markers:** Students must refer to at least one work from the Specified Readings List. Students may refer to works outside the Specified Readings. Students will not be penalized for using only Specified Readings in responding to a question.

**Response:**

**Specified Readings:**

- “Whoso List to Hunt”
- *Hamlet*
- *King Lear*
- *The Tempest*
- “On His Blindness”
- *Paradise Lost*
- “The World Is Too Much with Us”
- “Ulysses”
- “Dover Beach”
- “Song”
- “The Hollow Men”
- “*Dulce et Decorum Est*”
- “Do Not Go Gentle into That Good Night”

Other responses are possible.

**Criteria:** Content and clarity

6. Literature often depicts admirable human qualities.  
Support this statement by discussing at least **three** literary works.

**Note to markers:** Students must refer to at least one work from the Specified Readings List. Students may refer to works outside the Specified Readings. Students will not be penalized for using only Specified Readings in responding to a question.

**Response:**

**Specified Readings:**

- *Beowulf*
- “The Prologue” to *The Canterbury Tales*
- *Hamlet*
- *King Lear*
- *The Tempest*
- “Elegy Written in a Country Churchyard”
- “My Heart Leaps Up”
- “Ulysses”

**Other responses are possible.**

**Criteria:** Content and clarity

7. Literature is often concerned with the passage of time.  
Support this statement by discussing at least **three** literary works.

**Note to markers:** Students must refer to at least one work from the Specified Readings List. Students may refer to works outside the Specified Readings. Students will not be penalized for using only Specified Readings in responding to a question.

**Response:**

**Specified Readings:**

- “The Nymph’s Reply to the Shepherd”
- “To the Virgins”
- *Hamlet*
- “On His Blindness”
- “Elegy Written in a Country Churchyard”
- “My Heart Leaps Up”
- “Ulysses”
- “Song”
- “Because I Could Not Stop for Death”

**Other responses are possible.**

**Criteria: Content and clarity**

## SCORING GUIDE FOR THE GENERAL ESSAY

**This is a first-draft response and should be scored as such. The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.**

### 6

The 6 essay is a detailed and perceptive discussion of the topic which clearly justifies the choice of literary works. The analysis includes pertinent references. The ideas are focused and clearly expressed. The response, however, need not be error-free.

### 5

The 5 essay is an accurate and thorough discussion of the topic which clearly justifies the choice of literary works. The analysis includes relevant references. The ideas are clearly and logically presented. The response, however, need not be error-free.

### 4

The 4 essay is a competent discussion of the topic which presents literary works to support the response. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner which may include listing. Errors may be present but are seldom distracting.

### 3

The 3 essay is a barely adequate discussion of the topic which presents literary works to support the response. While present, references may be inappropriate or incorrect. The development of ideas is superficial or incomplete. Errors may be distracting.

### 2

The 2 response is inadequate. It attempts to address the topic, but fails to do so. It may be inaccurate or incomplete. References may be irrelevant, flawed, or lacking. The response may lack organization and coherence. Errors may impede understanding.

### 1

The 1 response is unacceptable. It does not meet the purpose of the task or may be too brief to address the topic. References may be irrelevant, flawed, or lacking. Errors may render the paper unintelligible.

### 0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic.

Any zero response must be cleared by the section leader.

### NR

A blank paper with no response given.