

English Literature 12
2007/08 Released Exam
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
1.	D	Y	1	1	–	MC
2.	C	W	1	1	–	MC
3.	C	Y	1	1	–	MC
4.	D	X	1	1	–	MC
5.	B	X	1	1	–	MC
6.	A	X	1	1	–	MC
7.	C	X	1	1	–	MC
8.	D	X	1	1	–	MC
9.	B	X	1	1	–	MC
10.	A	X	1	1	–	MC
11.	C	X	1	1	–	MC
12.	B	Y	1	1	–	MC
13.	B	X	1	1	–	MC
14.	A	Y	1	1	–	MC
15.	D	Y	1	1	–	MC
16.	A	X	1	1	–	MC
17.	D	W	1	1	–	MC
18.	D	W	1	1	–	MC
19.	C	W	1	1	–	MC
20.	D	W	1	1	–	MC
21.	B	W	1	1	–	MC
22.	B	W	1	1	–	MC
23.	D	W	1	1	–	MC
24.	B	X	1	2	–	MC
25.	C	Y	1	2	–	MC
26.	C	Y	1	2	–	MC
27.	B	Z	1	2	–	MC
28.	D	Y	1	2	–	MC
29.	C	X	1	2	–	MC
30.	A	X	1	2	–	MC

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

English Literature 12
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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 selection by Dylan Thomas. For questions 24 to 30, choose the **best** answer and record your choice on the **Answer Sheet** provided.

In this passage, set in Britain in the 1920s, a group of children goes from house to house singing traditional Christmas songs.

from *A Child's Christmas in Wales*

- 1 Bring out the tall tales now that we told by the fire as the gaslight bubbled like a diver. Ghosts whooped like owls in the long nights when I dared not look over my shoulder; animals lurked in the cubbyhole under the stairs where the gas meter ticked. And I remember that we went singing carols once, when there wasn't the shaving of a moon to light the flying streets. At the end of a long road was a drive that led to a large house, and we stumbled up the darkness of the drive that night, each one of us afraid, each one holding a stone in his hand in case, and all of us too brave to say a word. The wind through the trees made noises as of old and unpleasant and maybe webfooted men wheezing in caves. We reached the black bulk of the house.
- 2 "What shall we give them? Hark the Herald?"
- 3 "No," Jack said, "Good King Wenceslas. I'll count three."
- 4 One, two, three, and we began to sing, our voices high and seemingly distant in the snow-felted darkness round the house that was occupied by nobody we knew. We stood closer together, near the dark door.
- 5 *Good King Wenceslas looked out
On the Feast of Stephen...*
- 6 And then a small, dry voice, like the voice of someone who has not spoken for a long time, joined our singing: a small, dry, eggshell voice from the other side of the door: a small dry voice through the keyhole. And when we stopped running we were outside our house; the front room was lovely; balloons floated under the hot-water-bottle-gulping gas; everything was good again and shone over the town.
- 7 "Perhaps it was a ghost," Jim said.
- 8 "Perhaps it was trolls," Dan said, who was always reading.
- 9 "Let's go in and see if there's any jelly left," Jack said. And we did that.

Dylan Thomas

PART B: SIGHT PASSAGE
from *A Child's Christmas in Wales*
(page 7 in the Examination Booklet)

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

1. Show how the author re-creates the experience of childhood in the passage.

Response:

- **The passage employs childlike diction and sentence structure: words like “whoood”; several sentences start with “And.”**
- **The child’s imaginative world is recreated through the use of fanciful figurative language: “as of old and unpleasant and maybe webfooted men wheezing in caves.”**
- **The passage accurately depicts a child’s fear of the dark and the unknown and the tendency to fill the darkness with imaginary monsters.**
- **The passage authentically portrays the bravado of boyhood: the boys hold stones in their hands “in case.”**
- **The passage shows the rapidly changing emotions of childhood in the transformation of the boys’ mood from terror to comfort and the joy of jelly.**

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 statements in at least **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

2. *Hamlet (1600–1601)*

Hamlet: Now, Mother, what's the matter?

Queen: Hamlet, thou hast thy father much offended. 10

Hamlet: Mother, you have my father much offended.

Queen: Come, come, you answer with an idle tongue.

Hamlet: Go, go, you question with a wicked tongue.

Queen: Why, how now, Hamlet?

Hamlet: What's the matter now?

Queen: Have you forgot me?

Hamlet: No, by the rood,¹ not so! 15
You are the Queen, your husband's brother's wife,
And, would it were not so, you are my mother.

Queen: Nay, then I'll set those to you that can speak.

Hamlet: Come, come, and sit you down. You shall not budge.
You go not till I set you up a glass² 20
Where you may see the inmost part of you!

(III. iv. 9–21)

¹ *rood*: cross

² *glass*: mirror

2. Show the significance of this exchange between Hamlet and Gertrude. Refer both to this passage and to elsewhere in the play.

Response:

- **This passage immediately follows Hamlet’s avoidance of killing Claudius at prayer, and immediately precedes his rash murder of Polonius. Both events will have tragic consequences.**
- **Hamlet confronts his mother with the truth.**
- **Hamlet displays an emotion central to his motivation throughout the play: his utter disgust with his mother’s actions.**
- **This passage immediately precedes a radical shift in the relationship between Hamlet and his mother. Though Gertrude here attempts to maintain a firm maternal authority, she will soon be reduced to remorseful submission by Hamlet’s browbeating, leading to a reappearance of the ghost “to whet [Hamlet’s] almost blunted purpose.”**
- **From this point, Gertrude’s loyalty appears to be to Hamlet, not Claudius.**
- **Appearance versus reality is a central theme of the play. In this passage, Hamlet drops his own mask of madness as he “set[s]...up a glass” to expose his mother’s hidden sins.**

Other responses are possible.

Criteria: Content and clarity

3. *The Tempest* (1611)

Gonzalo: I have inly wept, 200
Or should have spoke ere this. Look down, you gods,
And on this couple drop a blessèd crown!
For it is you that have chalked forth the way
Which brought us hither.

Alonso: I say amen, Gonzalo.

Gonzalo: Was Milan thrust from Milan that his issue 205
Should become kings of Naples? O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars. In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand her brother found a wife 210
Where he himself was lost; Prospero his dukedom
In a poor isle; and all of us ourselves
When no man was his own.

Alonso: [To Ferdinand and Miranda] Give me your hands.
Let grief and sorrow still embrace his heart
That doth not wish you joy.

Gonzalo: Be it so! Amen! 215

(V. i. 200–215)

3. With reference both to this passage and to elsewhere in the play, show that this passage contributes to theme.

Response:

THEME OF ATONEMENT / RESTITUTION

- **The importance of the transforming power of atonement is evident as Gonzalo proclaims, “O rejoice beyond a common joy.” He recognizes the “sea change” that the characters undergo on the island when he says “and all of us ourselves / When no man was his own.”**

THEME OF RESPONSIBILITY

- **Gonzalo states that Prospero’s dukedom is now restored. But in order to be worthy of the office, Prospero has had to acknowledge the responsibilities that accompany rule. In the preceding scene, he has buried his staff and discarded his books.**

THEME OF VENGEANCE AND FORGIVENESS

- **Prospero had every right to seek vengeance. However, he chooses instead to forgive Alonso through the vehicle of the marriage of Ferdinand and Miranda upon whom the gods will “drop a blessed crown.”**

THEME OF RECONCILIATION

- **In this final scene of the play, Prospero’s efforts to re-unify the royal houses have been successful. Alonso directs Ferdinand and Miranda to “give me your hands” as he blesses the union of the two noble houses.**

Other responses are possible. Responses which refer to only one theme will not be penalized.

Criteria: Content and clarity

4. *King Lear* (1603)

In her response to Lear's question as to how much she loves him, Cordelia answers truthfully.

Lear: But goes thy heart with this?
Cordelia: Ay, my good lord.
Lear: So young, and so untender?
Cordelia: So young, my lord, and true.
Lear: Let it be so, thy truth then be thy dower! 110
For, by the sacred radiance of the sun,
The mysteries of Hecate and the night,
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care, 115
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom 120
Be as well neighbored, pitied, and relieved,
As thou my sometime daughter.

(I. i. 107–122)

AND

4. *King Lear* (1603)

Gloucester has just read a letter forged by Edmund.

Gloucester: You know the character to be your brother's?
Edmund: If the matter were good, my lord, I durst
swear it were his; but in respect of that, I would
fain think it were not. 70
Gloucester: It is his.
Edmund: It is his hand, my lord; but I hope his heart is
not in the contents.
Gloucester: Has he never before sounded you in this
business? 75
Edmund: Never, my lord. But I have heard him
oft maintain it to be fit that, sons at perfect age,
and fathers declined, the father should be as ward
to the son, and the son manage his revenue.
Gloucester: O villain, villain! His very opinion in the 80
letter. Abhorred villain, unnatural, detested,
brutish villain; worse than brutish! Go, sirrah, seek
him. I'll apprehend him. Abominable villain!
Where is he?

(I. ii. 66–84)

4. Discuss the parallels between the father–child relationship found both in these passages and elsewhere in the play.

Response:

- **Both fathers leap to conclusions, misjudge their children and fail to know themselves.**
- **Both fathers curse their loyal children.**
- **Both misunderstandings will eventually lead to self-realization and tragedy.**
- **The theme of blindness to reality is apparent in the responses of both fathers.**
- **Both men speak of inheritance, blundering in the assumption that their “loyal” children are more concerned with money than with truth.**
- **Both fathers eventually recognize their children’s true natures; each makes amends with the child he has wronged.**

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. The presence or absence of loyalty is often a theme in literature.
Support this statement with reference to 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.

Response:

Specified Readings:

- *Beowulf*
- “The Prologue” to *The Canterbury Tales*
- “Bonny Barbara Allan”
- *Sir Gawain and the Green Knight*
- “The Nymph’s Reply to the Shepherd”
- “A Valediction: Forbidding Mourning”
- *Paradise Lost*
- “On His Blindness”
- “The Rime of the Ancient Mariner”
- *Hamlet*
- *The Tempest*
- *King Lear*
- “Ulysses”
- “Song”
- “Dover Beach”

Other responses are possible.

Criteria: Content and clarity

6. A journey of some kind is important to many works of literature.
Support this statement with reference to 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.

Response:

Specified Readings:

- *Beowulf*
- “The Prologue” to *The Canterbury Tales*
- *Sir Gawain and the Green Knight*
- Sonnet 29 (“When in disgrace with fortune and men’s eyes”)
- *Hamlet*
- *King Lear*
- *The Tempest*
- “A Valediction: Forbidding Mourning”
- *Paradise Lost*
- “On His Blindness”
- “The Rime of the Ancient Mariner”
- “Ulysses”
- “Because I Could Not Stop for Death”

Other responses are possible.

Criteria: Content and clarity

7. The meaning of a literary work may be enhanced by its reference to another work of art or literature. Support this statement with reference to 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.

Response:

Specified Readings:

- “My Last Duchess” (the picture; the statue of Neptune)
- *Hamlet* (the play about Hecuba recalled by Hamlet)
- *The Tempest* (Montaigne’s *Les Essais*)
- *Paradise Lost* (the Bible and the epics)
- “On His Blindness” (parable)
- “The Nymph’s Reply to the Shepherd” (answer to “The Passionate Shepherd”)
- “The Rape of the Lock” (epic)
- “Ode to a Nightingale” (Ruth)
- “Dover Beach” (tragedies of Sophocles)
- “*Dulce et Decorum Est*” (a tag from the Roman poet Horace)
- “The Hollow Men” (Mr. Kurtz from “Heart of Darkness”; Dante’s *Inferno* and *Paradiso*; The Lord’s Prayer and others)
- “Disembarking at Quebec” (*The Journals of Susanna Moodie*)

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.