

KEY AND SCORING GUIDE

ENGLISH LITERATURE 12
PROVINCIAL EXAMINATION
JANUARY 1994

**ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION
KEY AND SCORING GUIDE
JANUARY 1994**

ITEM CLASSIFICATION

TOPICS:

1. { Literary Selections
Forms and Techniques
Recognition of Authors and Titles
2. Sight Passage
3. Short Paragraphs
4. Drama Questions
5. General Essay

SECTION 1: MULTIPLE-CHOICE QUESTIONS:

Q	C	T	K	S	Q	C	T	K	S
1.	U	1	B	1	14.	K	1	C	1
2.	K	1	C	1	15.	K	1	D	1
3.	K	1	A	1	16.	K	1	B	1
4.	K	1	D	1	17.	K	1	C	1
5.	K	1	D	1	18.	K	1	D	1
6.	K	1	C	1	19.	K	1	A	1
7.	U	1	B	1	20.	K	1	C	1
8.	K	1	B	1	21.	K	1	B	1
9.	D E L E T E D				22.	K	1	D	1
10.	K	1	A	1	23.	K	1	B	1
11.	K	1	D	1	24.	K	1	D	1
12.	K	1	A	1	25.	K	1	B	1
13.	K	1	A	1					

SECTION 2: SIGHT PASSAGE MULTIPLE-CHOICE QUESTIONS:

Q	C	T	K	S
26.	K	2	C	1
27.	K	2	B	1
28.	U	2	C	1
29.	U	2	B	1
30.	U	2	C	1

LEGEND:	Q = Question	T = Topic	S = Score
	C = Cognitive Level	K = Keyed Response	

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| 1. | { | Literary Selections |
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| 2. | | Sight Passage |
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WRITTEN-RESPONSE QUESTIONS:

	Q	B	C	T	S
SECTION 2: (Do both)	1.	1	U	2	4
	2.	2	U	2	6
SECTION 3: (Select two)	3.	3	U	3	10
	4.	4	U	3	10
	5.	5	U	3	10
SECTION 4: (Select two)	6.	6	H	4	10
	7.	7	H	4	10
	8.	8	H	4	10
	9.	9	H	4	10
	10.	10	H	4	10
	11.	11	H	4	10
SECTION 5: (Select one)	12.	12	H	5	20
	13.	13	H	5	20
	14.	14	H	5	20

Multiple-choice = 29 (29 questions)
Written-response total = 70 (7 questions)
EXAM TOTAL = 99

LEGEND:	Q = Question	C = Cognitive Level	S = Score
	B = Score Box Number	T = Topic	

SECTION 2: SIGHT PASSAGE

Value: 15 marks

Suggested Time: 20 minutes

INSTRUCTIONS: Read the passage and answer the following questions. You may use this page for rough work.

Jude leaped out of arm's reach, and walked along the trackway weeping — not from the pain, though that was keen enough; not from the perception of the flaw in the terrestrial scheme, by which what was good for God's birds was bad for God's gardener; but with the awful sense that he had wholly disgraced himself before he had been a year in the parish, and hence might be a burden to his great-aunt for life. 5

With this shadow on his mind he did not care to show himself in the village, and went homeward by a roundabout track behind a high hedge and across a pasture. Here he beheld scores of coupled earthworms lying half their length on the surface of the damp ground, as they always did in such weather at that time of the year. It was impossible to advance in regular steps without crushing some of them at each tread. 10

Though Farmer Troutham had just hurt him, he was a boy who could not himself bear to hurt anything. He had never brought home a nest of young birds without lying awake in misery half the night after, and often reinstating them and the nest in their original place the next morning. He could scarcely bear to see trees cut down or lopped, from a fancy that it hurt them; and late pruning, when the sap was up and the tree bled profusely, had been a positive grief to him in his infancy. This weakness of character, as it may be called, suggested that he was the sort of man who was born to ache a good deal before the fall of the curtain upon his unnecessary life should signify that all was well with him again. He carefully picked his way on tiptoe among the earthworms, without killing a single one. 15 20 25

Thomas Hardy. *Jude the Obscure*. New York: Macmillan, 1966. 21.

WRITTEN-RESPONSE INSTRUCTIONS: Use the space provided in this booklet for Written-Response questions. Write your final version of each answer in **INK**.

SIGHT-PASSAGE QUESTIONS

SECTION 2: SHORT-ANSWER QUESTIONS: Complete sentences are **NOT** required in this section. (10 marks)

1. List **FOUR** examples of Jude's tenderheartedness. You may quote or paraphrase. (4 marks)

Response:

Answers could include:

- avoids earthworms
- put nest of birds back into tree
- hated to see trees cut or pruned
- wept for the flow of sap
- does not want to trouble his aunt

Response Criteria:

ONE mark for each response. (4 marks)

Total: 4 marks

2. Quote and explain **TWO** examples of Hardy's pessimism. (6 marks)

Response:

Answers could include:

QUOTATION	EXPLANATION
“the flaw in the terrestrial scheme” or “what was good for God's birds was bad for God's gardener”	The universe is very badly organized.
“weakness of character” or “born to suffer a great deal”	Kindness and sensitivity can only be the cause of suffering.
“unnecessary life should signify that all was well with him again”	Human beings are better off dead.
“fall of the curtain”	This implies that there is no life after death.

Response Criteria:

ONE mark for each quotation. (2 marks)

TWO marks for each explanation. (4 marks)

Total: 6 marks

**INSTRUCTIONS FOR
THE REMAINING
WRITTEN-RESPONSE
QUESTIONS:**

Use the blank page headed **Organization and Planning** for your rough work. Write your final version of each answer in **INK** in the space headed **FINISHED WORK**. Only your finished work will be marked. Written-response questions are evaluated by a scoring method that takes into account **the quality of your written expression**.

SECTION 3: SHORT-PARAGRAPH ANSWERS

Value: 20 marks total

Suggested Time: 25 minutes

INSTRUCTIONS: Write **concise, focused** answers of approximately **100 WORDS** each on any **TWO** of the following three topics. Make specific references to the works. You may not need to use all the space provided for your answers. Do **NOT** double space.

3. With specific references to Milton's *Paradise Lost*, discuss **TWO** examples of Satan's faulty reasoning. **(10 marks)**

Response:

Answers could include:

- Suggests that battle was close — “. . . dubious battle on the plains of Heaven/And shook his throne.”
- God won only on account of the secret weapon — “. . . and till then who knew/The force of those dire arms?”
- Claims it is better to hate eternally than to submit to God's will — “All is not lost,” etc.
- Satan succeeded in frightening God — “Who from the terror of this arm so late/Doubted his empire”
- God is a tyrant — “Sole reigning holds the tyranny of Heaven”
- Doing evil is more satisfying than doing good — “. . . ever to do ill our sole delight/As being the contrary to his high will.”
- Believes he can act independently of God's will — Milton is careful to state that he “. . . nor ever thence/Had risen or heaved his head, but that the will/ And high permission of all-ruling Heaven/Left him at large to his own dark designs”
- God is superior to him only in force, not reason — “Whom reason hath equalled, force hath made supreme/Above his equals”
- His mind is independent of its circumstances — “The mind is its own place, and in itself/Can make a Heaven of Hell, a Hell of Heaven”
- To reign is worth any price — “To reign is worth ambition, though in Hell/Better to reign in Hell than serve in Heaven”

OTHER RESPONSES ARE POSSIBLE.

Response Criteria:

Content and written expression

Total: 10 marks

4. With specific references to *The Life of Samuel Johnson*, describe **TWO** aspects of Johnson's character which Boswell finds admirable. **(10 marks)**

Response:

Answers could include:

- Confidence in his own powers — fully aware of the enormity of the Dictionary undertaking, but sure that he could accomplish in 3 yrs. what had taken the 40 members of the French Academy 40 yrs. to do
- Immense learning — all examples for the Dictionary taken from his own reading
- Common-sense — did not over-estimate the importance of individual talents in “civilized” society
- Humanity — is willing to overlook Derrick's failings after they have been lived down
- Practicality of morality — recognizes distinction between legality and morality — “instead of applying to my Lord Chief Justice to punish him, I would send half a dozen footmen and have him well ducked”
- Loved wit, humour, argument — “...the heartiest merriment was often enjoyed in his company”
- Brilliant conversationalist — would often maintain the “wrong” side of an argument, in order to raise the level of discourse
- Immense courage — overcame “morbidity” of temperament and physical disabilities (e.g. depression, blindness in one eye, lack of coordination, compulsive mannerisms) in order to write and to maintain a wide social circle

OTHER RESPONSES ARE POSSIBLE.

Response Criteria:

Content and written expression

Total: 10 marks

5. With specific references to Shelley's "Ode to the West Wind," discuss the purpose of **TWO** features of the poem's structure. **(10 marks)**

Response:

Answers could include:

- *Terza rima* gives swirling, circular rhymes like "eddies of leaves."
- Each section of 14 lines is in fact a sonnet; concluding with a couplet that reinforces the power or the turbulent effect of the wind.
- Each of the first four sections reflects the imagery of one of the four elements concluding with a restatement of all four in the fifth section.
- Spenserian pattern of rhyme - linked quatrains.

OTHER RESPONSES ARE POSSIBLE.

Response Criteria:

Content and written expression

Total: 10 marks

DRAMA

LITERATURE 12 SCALE FOR THE DOUBLE-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, whether discussing plot, character, or theme, 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. Statements of theme are thoughtful and concise. The answer invariably mentions at what point in the play the speech occurs. 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. Analysis of plot reveals an appreciation of the order and relative significance of events, though they may not be related to any other aspects of the play. 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 plot, theme or 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. References to the plot reveal little understanding of the importance or order of events. 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: DRAMA QUESTIONS

Value: 20 marks

Suggested Time: 30 minutes

INSTRUCTIONS: Choose **TWO** of the following passages. For **EACH**, write a single paragraph answer of approximately **100 WORDS** in which you do **ONE** or more of the following:

1. explain why the passage is important to the **plot** of the play;
2. explain how the passage reveals the **personality** of the **speaker(s)**;
3. explain how the passage relates to the **themes** of the play.

Read only those passages from plays which you have studied.

A. WILLIAM SHAKESPEARE

6. *Hamlet*

Ophelia: O what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword,
Th' expectancy and rose of the fair state,
The glass of fashion, and the mold of form,
Th' observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That sucked the honey of his musicked vows,
Now see that noble and most sovereign reason
Like sweet bells jangled, out of time and harsh,
That unmatched form and feature of blown youth
Blasted with ecstasy. O, woe is me
T' have seen what I have seen, see what I see!
(III. i. 153-164)

Response:

PLOT:

- Hamlet's "antic disposition" is very convincing to Ophelia, and serves to foreshadow her own madness.
- This is an interesting flashback of Hamlet before the recent events at Elsinor.
- Ophelia has been deceived by Hamlet, but is herself deceiving him and being manipulated by Polonius and Claudius.

CHARACTER:

- Ophelia's admiration of Hamlet and her own vulnerability are evident.
- The gravity and depth of Ophelia's commitment to Hamlet is demonstrated along with her intelligence.
- naiveté of Ophelia

THEMES:

- Appearances versus reality: – Hamlet appears to be mad, but is not; even Ophelia is not nearly so wretched as she will later become.
- Disease Theme: – The rose imagery connects with the "unweeded garden" imagery of Hamlet's first soliloquy as well as Laertes' speech of warning to Ophelia in Act II.
– Those close to Hamlet suffer.

Response Criteria:

Content and written expression

Total: 10 marks

A. WILLIAM SHAKESPEARE

7. *The Tempest*

Prospero:

But, howsoev'r you have
Been justled from your senses, know for certain
That I am Prospero, and that very duke
Which was thrust forth of Milan, who most strangely
Upon this shore, where you were wracked, was landed
To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for breakfast, nor
Befitting this first meeting. Welcome, sir;
This cell's my court. Here have I few attendants,
And subjects none abroad. Pray you look in.
My dukedom since you have given me again,
I will requite you with as good a thing,
At least bring forth a wonder to content ye
As much as me my dukedom.

(V. i. 157-171)

Response:

PLOT:

- Prospero proves his identity to Alonso and will very shortly restore his son to him as well as show him the sense in which Prospero has “lost” his own daughter (to Ferdinand)
- Prospero in a God-like role, has “gathered” the characters for disposition.

CHARACTER:

- Prospero, no longer embittered, displays his generosity and grandeur of character to Alonso, the person most worthy of seeing them, because he grieves for the (supposed) loss of his son and because he has asked Prospero’s forgiveness
- Prospero himself changes in the course of trying to change others. He learns a new humility.

THEMES:

- forgiveness, reconciliation, restitution (of Prospero’s kingdom and of Alonso’s son)
- Some of the characters are not redeemable, in some, human nature is unchangeable.
- redemption through suffering

Response Criteria:

Content and written expression

Total: 10 marks

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer*

Hastings: You have lived pretty much among them. In truth, I have been often surprised, that you who have seen so much of the world, with your natural good sense, and your many opportunities, could never yet acquire a requisite share of assurance.

Marlow: The Englishman's malady. But tell me, George, where could I have learned that assurance you talk of? My life has been chiefly spent in a college or an inn, in seclusion from that lovely part of the creation that chiefly teach men confidence. I don't know that I was ever familiarly acquainted with a single modest woman — except my mother — but among females of another class, you know —

(Act II)

Response:

PLOT:

- Marlow's extreme shyness is what will prevent his looking at Kate, so that he will not know that she is the pretty barmaid

CHARACTER:

- Marlow demonstrates his insecurity; unable to overcome his upbringing.
- Hastings' speech gives us more reassurance about Marlow's character than we can find for ourselves until the end of the play, but Marlow's own speech is forthright and sensible
- Hastings is perceptive; an understanding friend.

THEMES:

- the "double standard" which we see not only in Marlow's dealings with Kate vs. the pretty barmaid, but also in his behaviour to Mr. Hardcastle, whom he believes to be an innkeeper; Goldsmith shows that it is the result of defective upbringing (and forms a parallel to Tony's differently defective upbringing)

Response Criteria:

Content and written expression

Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal*

Lady Teazle: I assure you, Sir Peter, good nature becomes you. You look now as you did before we were married, when you used to walk with me under the elms, and tell me stories of what a gallant you were in your youth, and chuck me under the chin, you would; and ask me if I thought I could love an old fellow, who would deny me nothing — didn't you?

(III. i.)

Response:

PLOT:

- Lady Teazle's speech shows that Sir Peter has been the architect of his own misfortunes (this interlude of reconciliation, the result of Sir Peter's giving his wife the money she has asked for, will be short-lived)

CHARACTER:

- Lady T's high-spirited teasing is good humoured and amusing, but we see clearly why the Teazles have a stormy domestic life

THEMES:

- "good nature" are the key words of the play — in the long run, good nature is all that matters (at the end of the play, Sir Peter does in fact show himself to be good-natured, as his wife also is; ultimately, they are reconciled)

Response Criteria:

Content and written expression

Total: 10 marks

C. NINETEENTH CENTURY

Oscar Wilde

10. *The Importance of Being Earnest*

Lady Bracknell: The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate bred, in a handbag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the handbag was found, a cloakroom at a railway station might serve to conceal a social indiscretion — has probably, indeed, been used for that purpose before now — but it could hardly be regarded as an assured basis for a recognized position in good society.

(Act I)

Response:

PLOT:

- Jack has just asked Lady Bracknell’s permission to marry her daughter Gwendolyn; Lady Bracknell is inquiring about his family
- the handbag will become important at the end of the play, when Lady Bracknell discovers Miss Prism, thereby revealing Jack’s true identity
- Lady Bracknell’s reaction gives Jack a similar weapon regarding the relationship of Algernon and Cecily

CHARACTER:

- Lady Bracknell functions as a blocking character.
- Jack’s humble origins seem dangerously revolutionary to this bastion of property and social propriety (as opposed to moral propriety, about which she is not nearly so concerned); she is characteristically forthright in voicing her opinion
- Illegitimacy is the social ‘indiscretion’.

THEMES:

- appearances are more important than reality, and the appearance of social respectability is the most important of all
- satire on Victorian hypocrisy/values

Response Criteria:

Content and written expression

Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara*

Stephen: My father evidently had no great opinion of my capacity.

Lady Britomart: Stuff, child! you were only a baby: it had nothing to do with your capacity. Andrew did it on principle, just as he did every perverse and wicked thing on principle. When my father remonstrated, Andrew actually told him to his face that history tells us of only two successful institutions: one the Undershaft firm, and the other the Roman Empire under the Antonines. That was because the Antonine emperors all adopted their successors. Such rubbish! The Stevenages are as good as the Antonines, I hope; and you are a Stevenage. But that was Andrew all over. There you have the man! Always clever and unanswerable when he was defending nonsense and wickedness: always awkward and sullen when he had to behave sensibly and decently!

(Act I)

Response:

PLOT:

- part of the exposition of the play (Lady Brit is explaining the reason for the rift between herself and her husband, whom she has summoned to her household for the first time in many years)
- Undershaft's refusal to let Stephen inherit the firm has two results: he must make some other provision for his children which is why he is coming to Wilton Crescent, and it foreshadows the necessity of finding a foundling.
- establishes interest in the character of Andrew

CHARACTER:

- Lady Brit reveals herself as an upholder of social conventions (and especially of inherited assets); her speech reveals her to be a shrewd judge of character as well as someone whose overbearing personality might well cause a husband's flight (not to mention a son's lack of stamina)

THEMES:

- Lady Brit, comically, voices the theme of "wrong reason" (like Satan's reasoning, Andrew Undershaft's arguments are valid, but what he says may not be true)
- ridicule of the class system.

Response Criteria:

Content and written expression

Total: 10 marks

SECTION 5: GENERAL ESSAY

Value: 20 marks

Suggested Time: 30 minutes

INSTRUCTIONS: Choose **ONE** of the following topics. In an essay of approximately **200 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.

12. Show that reassurance is provided in **THREE** of the following works:

Shakespeare:	Sonnet 29 (When in disgrace with fortune and men's eyes)
Donne:	"A Valediction: Forbidding Mourning"
Jonson:	"On My First Son"
Lovelace:	"To Lucasta, on Going to the Wars"

Response:

Answers could include:

SHAKESPEARE: (Sonnet 29)

- poet, overwhelmed by feelings of failure and despair, needs only to think of the person whom he addresses.
- mere memory of this person's love causes speaker's spirits to soar, so that the speaker would not change his place with kings.

DONNE: ("A Valediction Forbidding Mourning")

- poet's beloved should not grieve at their separation because theirs is a spiritual love, less dependent on the presence of the beloved than physical love is.
- their ethereal love will expand to fill the distance of their separation.
- their love will certainly draw the poet back to his beloved.

JONSON: ("On My First Son")

Traditional religious view:

- poet's son lost only to the father and has now returned to his true home, (Heaven)
- son too good for this world; he cannot be corrupted by it
- child's death a tragedy only from the father's point of view.

LOVELACE: ("To Lucasta, on Going to the Wars")

- speaker is not leaving Lucasta because she is in any way lacking.
- speaker is leaving (in part) in order to be the sort of person who is worthy of her love.
- speaker would not be so much of a person — i.e. so capable of love for Lucasta — if he were not the sort of person who puts honour above love.

Response Criteria:

Content and written expression

Total: 20 marks

13. Show that the self-importance of **THREE** of the following characters is ridiculed:

The Summoner in The Prologue to *The Canterbury Tales*

Gulliver in Swift's from *Gulliver's Travels*

Belinda in the extract from *The Rape of the Lock*

Jenny in Burns' "To a Louse."

Response:

THE SUMMONER: (The Prologue to *The Canterbury Tales*)

- The Summoner, who is physically repulsive, is blissfully unaware that his garland is totally inappropriate.
- His cake, which he flourishes as a shield, is not nearly so amusing a joke as he thinks.
- He is so pleased with the "importance" of his job that he spouts Latin phrases of whose meaning he has no notion.

GULLIVER: (in Swift's from *Gulliver's Travels*)

- In "Voyage to Lilliput," Gulliver is clearly proud of his acquaintance with the emperor — "emperor" and "his majesty" roll trippingly off his tongue.
- Gulliver's diction (e.g. "metropolis") betrays his desire to take his position in this miniature life so seriously that he sees nothing ridiculous in being a temporary colossus.
- In "Voyage to Brobdingnag," Gulliver's chauvinistic "British is best" line provokes the king's hilarity.
- Gulliver feels so important in being able to reveal the secret of gunpowder that he is even more than usually slow to notice a different point of view — in this case, the king's horror at the destructiveness and stupidity of Englishmen.

BELINDA: (in from *The Rape of the Lock*)

- The danger of losing a card game causes Belinda to turn pale.
- When she does win the game, her cries of triumph are worthy of a much greater accomplishment.
- Pope makes it clear that the whole feud is a result of Belinda's taking herself too seriously.
- The poet attempts to appease Belinda's sense of her own importance by promising her immortality for her lock of hair.

JENNY: (in Burns' "To a Louse.")

- The humour of the poem is in the difference between Jenny's self-important manner (which attracts all eyes) and what people see when she has attracted their attention.
- The towering bonnet is too elaborate for church, and therefore very noticeable, but Jenny is so anxious to be noticed that she tosses her head importantly, in order to put all the ribbons into motion.

Response Criteria:

Content and written expression

Total: 20 marks

14. Show that the wintry setting has symbolic value in **THREE** of the following poems:

from *Sir Gawain and the Green Knight*

Raleigh: "The Nymph's Reply to the Shepherd."

Keats: "The Eve of St. Agnes"

Hardy: "The Darkling Thrush"

Response:

Sir Gawain and the Green Knight:

- A poem about regeneration – both in the Christian context (Christmas time) and as a vegetation myth (the green god who is beheaded in the dead of winter, but is not killed) – therefore, the winter setting is important.
- Snow may also be read as symbolic of Gawain's innocence, which he mars by his breach of trust with his host, just as the snow is marred when "bright/ Blood shot from his shoulder to the ground" (significantly, having lost innocence – both about himself and about the world — he is able to act effectively; he has become a hardy survivor, like the green knight whose belt he will wear, regretfully).

RALEIGH: ("The Nymph's Reply to the Shepherd")

- Winter, in the chilly view of the nymph, symbolizes the reality of life, which is subject to time.
- The shepherd's pretty offerings will soon be destroyed, just as winter will drive the flock into the fold, swell the musical rivers into raging torrents, and silence the nightingale.
- The world is driven, not by love, but by the killing force of time.

KEATS: ("The Eve of St. Agnes")

- Just as the snow may be seen as a reflection of Gawain's character, the wintry setting of this poem can be seen as an extension of Madeline's character.
- Porphyro overcomes the chilliness of Madeline's dream, just as he has made his way through the storm to her.
- At the end of the poem, Porphyro first warns Madeline that the storm is real, but then dismisses it in comparison to the dangers of the castle – "tis an elfin storm from fairyland" (Keats implies that the dangers of the platonic ideal are less of a threat to the lovers than the coarseness and violence of "real" life in society, as represented by the inhabitants of the castle).
- Discuss a contrast to the warmth of the setting in Madeline's room.

HARDY: ("The Darkling Thrush")

- The wintry setting (the end of the day, of the year, and of the century) is easily seen as the symbol of loss of hope.
- Nature seems as dead as the poet himself feels — a terrifying prospect, after a century of nature as the Romantic solace for loss of faith in religion and society.
- Nevertheless, even in this dead landscape, the natural setting — in the guise of the aged thrush — is still the conduit of whatever hope there might be.

Response Criteria:

Content and written expression

Total: 20 marks

**LITERATURE 12 MARKING SCALE
FOR THE DOUBLE-MARKING OF 20-POINT EXPOSITORY 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 fortune 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*.

Source: *English Literature 12 Scoring Procedures for Provincial and Scholarship Examination Essays* (1990): 27.