

KEY AND SCORING GUIDE

ENGLISH LITERATURE 12
PROVINCIAL EXAMINATION
JUNE 1994

**ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION
KEY AND SCORING GUIDE
JUNE 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	D	1	14.	K	1	A	1
2.	K	1	D	1	15.	U	1	D	1
3.	K	1	C	1	16.	K	1	D	1
4.	U	1	B	1	17.	K	1	A	1
5.	K	1	B	1	18.	K	1	A	1
6.	K	1	D	1	19.	K	1	D	1
7.	K	1	B	1	20.	K	1	C	1
8.	K	1	B	1	21.	K	1	D	1
9.	K	1	C	1	22.	K	1	C	1
10.	U	1	B	1	23.	K	1	C	1
11.	K	1	D	1	24.	K	1	B	1
12.	K	1	D	1	25.	K	1	C	1
13.	K	1	D	1					

SECTION 2: SIGHT PASSAGE MULTIPLE-CHOICE QUESTIONS:

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

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

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| 1. | { | Literary Selections |
| | | Forms and Techniques |
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| 2. | | Sight Passage |
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| 5. | | General Essay |

WRITTEN-RESPONSE QUESTIONS:

	Q	B	C	T	S
SECTION 2: (Do both)	1.	1	U	2	6
	2.	2	U	2	4
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 = 30 (30 questions)
Written-response total = 70 (7 questions)
EXAM TOTAL = 100

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 following passage and answer the multiple-choice questions on page 9 and the short-answer questions on page 10. You may use this page for rough work.

I Wandered Lonely As a Cloud

by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees, 5
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay: 10
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay, 15
In such jocund company;
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood, 20
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

The Norton Anthology of English Literature.
Vol. II. New York: W. W. Norton & Co., 1979. 211.

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. By using quotations, explain **THREE** characteristics of this poem that are typical of Wordsworth's poetry. (6 marks)

Response:

Answers could include:

- "fluttering . . . dancing." — things in nature are alive and consciously sentient
- "I wandered . . ." — use of the first person reflecting subjective experience
- "I wandered . . . in the breeze" — poetic diction that is "the real language of men" — ordinary language
- "as a cloud/That floats on high" — enjambment — helps to give the syntax structures of "real language"
- "daffodils" — evidence of rustic and common life distinct from traditional subjects of poetry like a rose reflects a love of and a focus on nature
- "that inward eye" — the impact of nature on the mind of the poet
- "pensive mood" — the experience of melancholy and emotion characteristic of Romantics and Wordsworth
- "bliss of solitude" — Wordsworth usually depicted solitary people
- "my heart with pleasure fills" — nature as healer

Response Criteria:

ONE mark for each quotation. (3 marks)
ONE mark for each explanation. (3 marks)

Total: 6 marks

No mark is given for a quotation without an explanation.

No marks for figures of speech

No marks for saying "He talks about nature."

2. From seeing the daffodils, the poet gains **TWO** benefits, one immediate, one delayed. State each benefit. Provide a quotation to support each statement. **(4 marks)**

Response:

Answers could include:

Immediate benefit: – The poet gains a sense of joy and exaltation.
– The poet gains an experience of beauty.

Quotation: – “A poet could not but be gay,
In such jocund company;”

Delayed benefit: – Wordsworth’s primary emotion is spontaneous, rekindled and enjoyed in solitude at a later date.

Quotation: – “And then my heart with pleasure fills,
And dances with the daffodils.”

Response Criteria:

One mark for each benefit. (2 marks)

Quote but no benefit (0 marks)

There must be two distinct benefits i.e. happy and happy = 1 mark

Total: 4 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. By specific reference to The Prologue to *The Canterbury Tales*, show that Chaucer reveals that **TWO** pilgrims are not what they appear to be. **(10 marks)**

Response:

The question might have been better worded: “. . . should be.” Several candidates failed to see that the faults of several pilgrims were self-evident, not hidden.

Answers could include:

- Nun — her jewelry and animals are violations of her vows
- Monk — his hunting is also a violation of his vow of poverty
- Friar — his selectiveness in begging belies his holy profession
- Merchant — his debt contradicts his boasts of never losing a business deal
- Sergeant at Law — he is less busy than he appears to be
- Skipper — to call him "an excellent fellow" is ironic for a sailor who is a pirate
- Doctor — his cooperation with the apothecaries makes him less caring than he appears to be
- Wife of Bath — her spurs and riding position reveal her to be less congenial than she appears
- Miller — his golden thumb reveals him to be less honest than he appears
- Manciple — his fortune from tricking lawyers reveals more intelligence than his lack of formal learning
- Summoner — had less intelligence than he appeared to have
- Pardoner — much less honest than his fine sermons would suggest
- Reeve — success in cheating his master
- Parson — rich in integrity though poor in material ways
- Knight — exceptional in character though modest in dress
- Plowman — extension of Parson's personality.

OTHER RESPONSES ARE POSSIBLE.

Response Criteria:

Content and written expression.

Total: 10 marks

4. By specific reference to Bacon's "Of Studies," explain **TWO** reasons he gives for studying.
(10 marks)

Response:

The students appeared to have forgotten the essay's content; written answers with limited relevance to the text, essays which were akin to En. 12 expository essays. The quotations used tended to be decontextualized, unwed to any worthwhile critical point.

Answers could include:

- delight of private learning
- demonstration of intelligent conversation
- ability to make wise decisions
- need to perfect people's natural abilities
- ability to weigh and consider ideas
- opportunity to develop precision in learning ("writing an exact man")
- chance of removing any defect of the mind
- possibility of developing a person's intelligence ("wit") as physical exercise does for the body

OTHER RESPONSES ARE POSSIBLE.

Response Criteria:

Content and written expression.

Total: 10 marks

5. By specific reference to Browning's "Prospice," give **TWO** reasons for the poet's confidence in facing death. (10 marks)

Response:

See marker's report—Question 1 "weaknesses."

Answers could include:

- confidence in an afterlife — "When the snows begin, . . . I am nearing the place," "with God be the rest!"
- views death as a payment for "glad life's arrears"
- sure of his own strength — "the worst turns best to the brave,"
- knows that he will reunite with his wife — "thou soul of my soul? I shall clasp thee again,"

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.

6. *Hamlet* (continued)

Response:

THEMES:

- The rotten state of Denmark is again in evidence; poisoning, unweeded garden, etc.
- The substantial obstacles to Hamlet's desire to act are shown.
- A kingdom divided against itself will be shown to be precarious and subject to defeat.
- Appearance versus reality.

OTHER RESPONSES ARE POSSIBLE.

Response Criteria:

Content and written expression.

Total: 10 marks

A. WILLIAM SHAKESPEARE

7. *The Tempest*

Caliban: I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee,
Thou wondrous man.

(II.ii.167-172)

Response:

PLOT:

- In his drunken stupor, Caliban hopes to exchange his servitude from Prospero to Stephano.
- Caliban, under the influence of sack, believes he has gained freedom.
- Caliban, Stephano and Trinculo form a parodic subplot of intrigue.
- The three provide a comic interlude in the play.

CHARACTER:

- Caliban's animal naivete is demonstrated in his belief that Stephano is a god.
- The irredeemable animal element in Caliban is reinforced.
- Caliban parodies the ritual reverence worshipping his new "god."
- Caliban's seemingly paradoxical nature—his sensitivity to nature, etc.

THEMES:

- The scene parodies the way in which so-called civilized society appears magical to the uncivilized.
- The scene also parodies primitive religious conversion in Caliban's intoxicated transformation.
- Caliban demonstrates the illusion of the natural man-as-animal freeing himself from the rational man-as-spirit seen in Prospero.
- Appearance versus reality.

Response Criteria:

Content and written expression.

Total: 10 marks

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer*

- Tony: I then introduced them to the gibbet on Heavy-Tree Heath, and from that, with a circumbendibus, I fairly lodged them in the horsepond at the bottom of the garden.
- Hastings: But no accident, I hope.
- Tony: No, no. Only mother is confoundedly frightened. She thinks herself forty miles off. She's sick of the journey, and the cattle can scarce crawl. So, if your own horses be ready, you may whip off with cousin, and I'll be bound that no soul here can budge a foot to follow you.

(Act V)

Response:

PLOT:

- In order to prevent Mrs. Hardcastle from spiriting Miss Neville off to her Aunt Pedigree, Tony takes the carriage in a forty mile circuit.
- Hastings is now able to elope with his beloved, Miss Neville.
- Tony is quite happy to help Hastings because with Miss Neville taken care of, Mrs. Hardcastle will not be able to pester Tony about her.

CHARACTER:

- Tony's fun loving antics are again in evidence.
- Here, however, his tricks have a helpful purpose.
- Tony, having spoiled the previous scheme, is more than willing to redeem himself.
- Hastings' concern for the women.

THEMES:

- The comic manipulation of appearance and reality is only further reinforced: Mrs. Hardcastle believes she is forty miles from home in the most dangerous part of the country.

Response Criteria:

Content and written expression.

Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal*

Sir Oliver: Well—so one of my nephews is a wild young rogue, hey?

Sir Peter: Wild!—Ah! my old friend, I grieve for your disappointment there; he's a lost young man, indeed. However, his brother will make you amends; Joseph is, indeed, what a youth should be. Everybody in the world speaks well of him.

(II. iii.)

Response:

PLOT:

- Sir Oliver has just returned home from India and is meeting his old friend, Sir Peter.
- Sir Oliver has been informed by Rowley that Sir Peter has given up on Charles.
- Sir Peter thinks that Joseph is a good person because of the sentiments that Joseph utters.
- Sir Oliver then makes clear that he will test his two nephews.

CHARACTER:

- Sir Peter reveals his poor judgment of character in being fooled by Joseph.
- Sir Peter's poor judgment also extends to the wife that he chose.
- In contrast to the Scandal School, Sir Peter wishes to think well of people.

THEMES:

- The appearance versus reality theme that runs through the play is very much in evidence in this scene: Sir Peter has accepted the surface appearance of Joseph and doesn't recognize the reality of his character.

Response Criteria:

Content and written expression.

Total: 10 marks

C. NINETEENTH CENTURY

Oscar Wilde

10. *The Importance of Being Earnest*

- Algernon: Oh, well! The accounts I have received of Australia and the next world are not particularly encouraging. This world is good enough for me, Cousin Cecily.
- Cecily: Yes, but are you good enough for it?
- Algernon: I'm afraid I'm not that. That is why I want you to reform me. You might make that your mission, if you don't mind, Cousin Cecily.
- Cecily: I'm afraid I've no time, this afternoon.
- Algernon: Well, would you mind my reforming myself this afternoon?
(Act II)

Response:

PLOT:

- Algernon has just arrived for the express purpose of meeting Jack's ward in the country.
- Jack has used the excuse of sending Ernest to Australia to escape to London.
- Having said he would rather die than go to Australia, Algernon makes it clear he would rather be with Cecily.
- Algernon plays along with Cecily's game of preferring someone who has a wicked reputation.
- Algernon is doing his best to encourage Cecily's interest in him.

CHARACTER:

- Algernon's flippant, bantering character is revealed.
- Algernon's interest in Cecily is shown.
- Algernon's quick wit is much in evidence.

THEMES:

- Wilde's satiric view of the Victorians is demonstrated in Algernon's view that he can reform himself in an afternoon.
- The superficiality of the Victorians is also shown by Cecily's shortage of an afternoon to reform Algernon.

Response Criteria:

Content and written expression.

Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara*

- Undershaft: Well, I will make a bargain with you. If I go to see you tomorrow in your Salvation Shelter, will you come the day after to see me in my cannon works?
- Barbara: Take care. It may end in your giving up the cannons for the sake of the Salvation Army.
- Undershaft: Are you sure it will not end in your giving up the Salvation Army for the sake of the cannons?
- Barbara: I will take my chance of that.

(Act I)

Response:

PLOT:

- The bargain made here sets up the action of the play.
- Undershaft is determined to see that Barbara does not continue with the Army.
- Barbara's desire to enlist others in her support of the Army is shown.
- Barbara knows that she must find substantial monetary resources in order to sustain the Army's ability to continue its services to the poor.
- Foreshadows that Barbara will give up the Army when she lives in Perivale St. Andrews.

CHARACTER:

- Undershaft's determination to win Barbara is shown.
- Undershaft's confidence that he can win the bargain is revealed.
- Barbara's confident idealism in an effort to enlist the aid of others is shown.
- Barbara shows leadership skills and a desire to influence the actions of others.

THEMES:

- The theme of the play will be revealed in the outcome of the bargain struck here.
- Undershaft will reveal poverty as the great evil.
- The conflict between idealism and realism is focused in this encounter.

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 **THREE** of the following works stress the importance of the connection between the individual and the rest of humanity.

- Bible: from I Corinthians, Chapter 13
Donne: "Meditation 17"
Gray: "Elegy Written in a Country Churchyard"
Coleridge: "The Rime of the Ancient Mariner"

Response:

Answers could include:

BIBLE:

- Teaches that charity (love) should characterize relations between persons.

DONNE:

- Wishes to show that all of humanity is to be connected.
- All of humanity should be concerned about the welfare of its members.

GRAY:

- Death is a great leveler—all will experience life the same in the end.
- Wishes to celebrate the simple and humble who are often forgotten.

COLERIDGE:

- Wishes to show that reverence should be shown to all things God has made.
- The actions of one affect all—thus demonstrating the interconnectedness of living creatures.
- An allegory of original sin.
- Connection between Mariner and Guest is essential for communication of the Mariner's tale.

Response Criteria:

Content and written expression.

Total: 20 marks

13. Literature often celebrates heroes. Explain the nature of the heroism presented in **THREE** of the following works.

from *Beowulf*
from *Sir Gawain and the Green Knight*
Tennyson: "Ulysses"
Hardy: "The Three Strangers"

Response:

BEOWULF:

- Larger than life.
- Beowulf performs the noble deed and frees the Danes from the scourge of Grendel.
- Anglo-Saxon ideals and customs: courage, belief in Wyrð, strength, loyalty, fame, boasting.

SIR GAWAIN:

- The good knight completes his quest, fulfilling his bargain, and proving himself the moral knight, though suitably humbled by his partial failing.
- Experiences the conflicting ideals (loyalty, courtesy, humility, courage) of chivalry.

TENNYSON:

- Ulysses proves to be the ideal Victorian in his desire for commitment to the very end

HARDY:

- His hero displays bravery in the presence of the hangman.
- This folk hero commands the respect of his countrymen to such an extent that he cannot be captured.
- This hero becomes the focus of legend for many years.
- The third stranger also displays heroism in his willingness to take risks for his brother.

Response Criteria:

Content and written expression.

Total: 20 marks

14. Describe the attitude towards death in **THREE** of the following poems.

Donne: Holy Sonnet 6 (“Death, be not proud, though some have called thee”)

Keats: “When I Have Fears That I May Cease to Be”

Tennyson: “Crossing the Bar”

Brontë: “Song”

Response:

DONNE:

- Confident in his Christian belief, the poet mocks and chides Death explaining that he is not the enemy of humankind that he thinks he is.

KEATS:

- Facing death, the poet feels abandoned and burdened with what he will not be able to achieve.

TENNYSON:

- The poet wants to die quietly, without fanfare.
- He hopes to meet God and thus feels more positive toward death.

BRONTË:

- After first being resentful of the lack of reverence by the animals, the speaker’s sorrow is exacerbated by the realization that mourning will bring no response from his beloved.
- She does not need to be remembered.

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 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*.

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