

**JANUARY 1995 ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION
ANSWER KEY/SCORING GUIDE**

ITEM CLASSIFICATION

- TOPICS**
1. Literary Selections
 2. Forms and Techniques
 3. Recognition of Authors and Titles
 4. Sight Passage
 5. Short Paragraphs
 6. Drama Questions
 7. General Essay

MULTIPLE-CHOICE

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

WRITTEN-RESPONSE

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

Multiple Choice = 30 (30 questions)
Written Response = 70 (7 questions)
TOTAL = 100 marks

LEGEND:

Q = Question

C = Cognitive level

T = Topic

K = Keyed response

S = Score

B = Score box number

SECTION 2: SIGHT PASSAGE

Value: 15 marks

Suggested Time: 20 minutes

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

On the Sea

It keeps eternal whisperings around
Desolate shores, and with its mighty swell
Gluts twice ten thousand Caverns, till the spell
Of Hecate¹ leaves them their old shadowy sound.
5 Often 'tis in such gentle temper found,
That scarcely will the very smallest shell
Be mov'd for days from where it sometimes fell,
When last the winds of Heaven were unbound.
Oh ye! who have your eye-balls vex'd and tir'd,
10 Feast them upon the wideness of the Sea;
Oh ye! whose ears are dinn'd with uproar rude,
Or fed too much with cloying² melody—
Sit ye near some old Cavern's Mouth and brood
Until ye start³, as if the sea-nymphs quir'd⁴!

John Keats

¹Hecate: *goddess of the underworld associated with the goddess governing the tides.*

²cloying: *too sweet, so as to cause dislike.*

³start: *are startled.*

⁴quir'd: *archaic for "choired."*

SECTION 2: SIGHT PASSAGE (continued)

INSTRUCTIONS: Use the space provided in this booklet for written-response questions. Write your final version of each answer in INK. Complete sentences are **not** required in this section.

1. Identify **two** qualities of the sea which Keats admires, and support each choice with an appropriate quotation. (4marks)

Response: Any TWO of the following are acceptable.

- 1.a. **Quality:** Violence, strength, invincibility, etc.
- 1.b. **Quotation:** "... with its mighty swell / Gluts" (lines 2-3).
- 2.a. **Quality:** Its powerful effect—universal qualities (vastness, eternity)—its magic (combined with its changeability and flux).
- 2.b. **Quotation:** "eternal whisperings"/"spell Of Hecate"/"old shadowy sound" (line 1, 3-4,4).
- 3.a. **Quality:** Its gentleness.
- 3.b. **Quotation:** "such gentle temper" (line 5).
- 4.a. **Quality:** Its healing qualities.
- 4.b. **Quotation:** "Feast... upon the wideness of the Sea" (line 10), etc.

Other responses may be possible.

Criteria:

ONE mark for each quality. (2 marks)
ONE mark for each quotation. (2 marks)
Total: 4 marks

N.B. The same quotation may be used in both #1 and #2, but no mark for a quote will be given without an appropriate description of the quality in #1 and the Romantic feature in #2.

2. Identify **three** features of this poem which make it characteristic of Romantic poetry. Quote from the poem to support your choices. **(6 marks)**

Response: Any **THREE** of the following pairs.

- 1.a. **Feature:** Gives a classical, mythic or mysterious quality, use of the supernatural.
1.b. **Quotation:** “Hecate” and “sea-nymphs” (lines 4 and 14).
- 2.a. **Feature:** Uses archaic language.
2.b. **Quotation:** “quir’d” and “ye” (line 14).
- 3.a. **Feature:** Stimulates senses with imagery (appeal to senses).
3.b. **Quotation:** “whisperings,” “Desolate shores” (lines 1 and 2).
- 4.a. **Feature:** Theme of nature as healer in the sestet.
4.b. **Quotation:** “Feast them upon the wideness of the Sea... ” (line 10).
- 5.a. **Feature:** An intense yearning for beauty.
5.b. **Quotation:** “Sit ye... brood...” (line 13).
- 6.a. **Feature:** Intense personal identification with forces of nature.
6.b. **Quotation:** “Feast them upon the wideness ...” (line 10).
- 7.a. **Feature:** Personification of natural forces, apostrophe: direct address to nature.
7.b. **Quotation:** Sea’s “eternal whisperings...”, “sea-nymphs,” etc.
- 8.a. **Feature:** Uses sonnet form, which had been out of fashion in the eighteenth century.
8.b. **Quotation:** Poem is fourteen lines.
- 9.a. **Feature:** A sense of alienation or melancholy.
9.b. **Quotation:** “Desolate shores” (line 2).
- 10.a. **Feature:** Conveys a sense of Nature’s power.
10.b. **Quotation:** “Gluts twice ten thousand Caverns” (line 3).
- 11.a. **Feature:** references to the Industrial Revolution.
11.b. **Quotation:** “ears are dinn’d with uproar rude” (line 11).

Other responses may be possible.

Criteria:

ONE mark for each feature. (3 marks)
ONE mark for each quotation. (3 marks)
Total: 6 marks

INSTRUCTIONS: Use the Organization and Planning page for your rough work. Write the final version of each answer in INK in the space provided. 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 QUESTIONS

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 characters described in “The Prologue” to *The Canterbury Tales*, show **two** character flaws that Chaucer satirizes. **(10marks)** Respond on page 13.
4. With specific references to “To a Mouse” and/or “To a Louse,” identify **two** Romantic characteristics in Burns’ poetry. **(10 marks)** Respond on page 14.
5. With specific references to “My Last Duchess,” identify **two** actions or attitudes of the Duchess, and explain how these offended the Duke. **(10 marks)** Respond on page 15.

I have selected _____ and _____ .

NOTE: If you write on more than **two** topics, only the first **two** will be marked.

3. With specific references to characters described in “The Prologue” to *The Canterbury Tales*, show **two** character flaws that Chaucer satirizes. **(10marks)**

Response:

Principal flaws: (Any TWO of the following)

- **Hypocrisy—Monk out of cloisters enjoys wealth and luxury / fat Friar is concerned with wealth, not with helping the poor / courtly Nun / Summoner’s Latin is affected to disguise his lack of learning / the Merchant is in debt.**
- **Greed—Doctor profited by plague / Pardoner’s relics and sermonizing / Miller’s cheating.**
- **Vanity—Wife of Bath’s appearance / Nun’s appearance / Monk’s love-knot / Squire’s dress.**
- **Lust—Friar’s conduct with village girls / Pardoner and Summoner.**
- **Dishonesty—the Miller cheats his customers.**
- **Sloth—the Monk’s disregard for his duty.**

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

4. With specific references to “To a Mouse” and/or “To a Louse,” identify **two** Romantic characteristics in Burns’ poetry. **(10 marks)**

Response:

Principal characteristics: (Any TWO of the following)

- **affinity for Nature: insect in church scene and mouse in the field.**
- **use of natural setting and imagery: fields laid bare, wintry sleety dribble, kindred... cattle, etc.**
- **identifying with the common, the poor, the rustic, the humble, and the obscure: dialectal use, personal identification with mouse.**
- **use of first person point-of-view is personal and subjective: vivid and direct language, conversational tone.**
- **appeal to the emotions and revelation of personal feelings: evokes sentiment (with mouse) and humour (with louse): emotional response to a fellow being.**
- **protest against “whatever is, is right” of Pope and mainstream eighteenth-century writers in “To a Mouse.”**
- **Nature teaches moral lessons: man is part of Nature, akin to the smallest creatures, rather than above it.**
- **the direct address (apostrophe) to Nature.**
- **melancholy — a sense of lost idealism.**
- **habbie — a Scottish song stanza (marrying poetry to music, a feature of Burns’ poetry)**
- **democratic idealism reflected.**

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

5. With specific references to “My Last Duchess,” identify **two** actions or attitudes of the Duchess, and explain how these offended the Duke. **(10 marks)**

Response:

Principal actions or attitudes: (Any TWO of the following)

- **Easily pleased with blossoms, she often smiled, blushed. He felt her smile should have been reserved for him alone. Her vitality and enjoyment of life displeased him.**
- **She valued Fra Pandolf’s compliments, the bough of cherries, and the mule ride as equal to the Duke’s 900-year-old name.**
- **She responded to simple things, such as the gift of cherries from “some officious fool.” He values aloofness and putting inferiors in their place.**
- **She blushed at Fra Pandolf’s slightest compliment. The Duke values real, material things, keeping one’s own counsel, and holding one’s emotions in check.**
- **She was naive and simple. The Duke could not “stoop” to instruct her.**

Other responses may be possible.

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 any **two** of the following passages. For each passage, 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.

Choose **only** those passages from plays which you have studied.

A. THE RENAISSANCE

William Shakespeare

6. *Hamlet* (1600-1601)

Hamlet: There are more things in heaven and earth, Horatio,
 Than are dreamt of in your philosophy.
 But come:
 Here as before, never, so help you mercy,
 How strange or odd some'er I bear myself
 (As I perchance hereafter shall think meet
 To put an antic disposition on)...

(I. v. 166-172)

Let us go in together,
 And still your fingers on your lips, I pray.
 The time is out of joint. O cursèd spite,
 That ever I was born to set it right!

(I. v. 186-190)

Response:

PLOT	Hamlet, following the meeting with his father's ghost, decides on a course of action—to act mad. This decision sets up the rest of the play. In this passage, Hamlet reluctantly accepts the struggle (<i>agon</i>) or the heroic burden of having to avenge his father. Hamlet aligns Horatio as a conspirator in his plot to draw out Claudius.
PERSONALITY	Here we see Hamlet's emotional response to the revenge motive provided by the Ghost. His dilemma between logical and emotional response shows here ("O cursed spite..."), and leads to the tragic outcome for so many as he is unable to act decisively before it's too late for Ophelia, etc. Hamlet has matured in neither emotions nor reasoning—he cannot accept the rotten state of Denmark. He's torn with noble emotions and noble thoughts. Hamlet understands the limitations of scholarship. Hamlet has a bond with Horatio on which he relies throughout the play.
THEMES	The appearance / reality theme is revealed in Hamlet's decision to put on an antic disposition. There is a conflict between thought and action. Revenge is an isolated role, one which he reluctantly accepts.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

Ferdinand: My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wrack of all my friends, nor this man's threats
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid. All corners else o' th' earth
Let liberty make use of. Space enough
Have I in such a prison.

(I. ii. 487-494)

Response:

PLOT	Prospero, with his magic, is in complete control of all characters on the island. He has arranged that Ferdinand and Miranda should meet to fall in love—and their love and subsequent marriage resolve the “comic” plot for Prospero and Shakespeare. Ferdinand has just tried to draw his sword, but has been rendered powerless by Prospero’s art. Prospero imprisons Ferdinand as a test.
PERSONALITY	Ferdinand reveals how sincerely and totally he loves Miranda already. Although a youth, Ferdinand is sensitive and even poetic: note how he laments the loss of his father and of his friends.
THEMES	A “comic” plot needs a rationale for forgiving and uniting the principal characters. Prospero through the success of his magic eventually comes to have no need for it. This speech presents the paradox that the prisoner is freer near his beloved than he would be at liberty, but absent from her. Art subdues violence; the passion of love displaces all other feelings: love at first sight.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer* (1773)

Tony: *(from a reverie)* Ecod, I have hit it. It's here. Your hands. Yours and yours, my poor Sulky. My boots there, ho! Meet me two hours hence at the bottom of the garden; and if you don't find Tony Lumpkin a more good-natur'd fellow than you thought for, I'll give you leave to take my best horse, and Bet Bouncer into the bargain. Come along. My boots, ho! [*Exeunt*].

(Act IV)

Response:

PLOT	The misdirection of the jewels and Tony's inability to read have created havoc with Miss Neville's relationship to Hastings. Here the plot of the wild ride strikes his fancy. Mrs. Hardcastle is in for a rough night. Tony's plan leads to further comic events, Mrs. Hardcastle's come-uppance, and Tony's opportunity to be his own person. Tony now sets out to correct the mistakes of the night through a second deception.
PERSONALITY	Tony's propensity for pranks, his exuberance, and his quick thinking come through here. He takes pride in his good nature, ability to manage affairs, and plotting to deceive his mother.
THEMES	Tony's behaviour seems to arise from his not being accepted as an adult. The themes of conflict between youth and age, and between town and country are revealed. Young people must assert themselves against the tyranny of the older generation.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

Lady Teazle: What, would you restrain the freedom of speech?

Sir Peter: Oh! they have made you just as bad as any one of the society.

Lady Teazle: Why, I believe I do bear a part with a tolerable grace. But I vow I bear no malice against the people I abuse. When I say an ill-natured thing, 'tis out of pure good humour; and I take it for granted, they deal exactly in the same manner with me. But, Sir Peter, you know you promised to come to Lady Sneerwell's too.

Sir Peter: Well, well, I'll call in just to look after my own character.

(Act II, i)

Response:

PLOT	One of the subplots of the play is the relationship between the elderly Sir Peter and his young wife—a spring / autumn marriage. Later Lady Teazle's naive behaviour leads her to be a principal in the climax of the play, "the screen scene." Her complete acceptance of the School for Scandal's ethics (or lack of them) and activities in this speech contrasts sharply with her rejection of them at the close of the play.
PERSONALITY	Part of the conflict of the play is in these two personalities. Sir Peter, the man of principle and decency, wants nothing to do with the school and its members. Lady Teazle in her naive way thinks her joining the school will teach her how to behave in "high society." Having been raised austere in the country, Lady Teazle yearns for personal freedom in the metropolis. Good natured herself, she ironically fails to see the malicious character of her new "friends."
THEMES	Sir Peter and Lady Teazle show themselves to be "true wits." The idle of society can destroy lives and should be avoided. The "freedom of speech" desired by Lady Teazle reveals the younger generation's desire for power (reflected more seriously in a contemporary event, the American revolution). One's "character" can be so easily ruined by malicious gossip.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

C. NINETEENTH CENTURY

Oscar Wilde

10. *The Importance of Being Earnest* (1895)

Jack: I'm not a Bunburyist at all. If Gwendolen accepts me, I am going to kill my brother, indeed I think I'll kill him in any case. Cecily is a little too much interested in him. It is rather a bore. So I am going to get rid of Ernest. And I strongly advise you to do the same with Mr. ... with your invalid friend who has the absurd name.

Algernon: Nothing will induce me to part with Bunbury... (Act I).

Response:

PLOT	Both young men have their means of escape from social and familial duties—a Bunbury and an Ernest. The plot hinges on Jack's trying to "kill" his non-existent brother, and Algernon's assuming the role of the non-existent brother to win Cecily.
PERSONALITY	Both young men are rather self-centered, vapid, superficial, and manipulative, using their concocted friend / brother as a means of escaping the demands of polite society. Jack is concerned with superficial propriety, Algernon with the pursuit of pleasure.
THEMES	As Jack says, he has to get rid of Ernest—for it is important to be "Earnest" in Victorian society. However, the emotions constitute a 'hidden life' for late Victorians.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara*

Shirley: I'm not an old man. I'm only 46. I'm as good as ever I was. The grey patch come in my hair before I was thirty. All it wants is three pennorth o hair dye: am I to be turned on the streets to starve for it? Holy God! I've worked ten to twelve hours a day since I was thirteen, and paid my way all through; and now am I to be thrown into the gutter and my job given to a young man that can do it no better than me because I've black hair that goes white at the first change?
(Act II)

Response:

PLOT	At the close of the first act, Undershaft had agreed to visit Barbara at the Salvation Army shelter if she would subsequently visit his cannon works. In the second act, the scene accordingly shifts to the West Ham shelter, where Bill and Peter Shirley clash. Rummy Price believes the newcomer will find "peace and appiness" in living off charity.
PERSONALITY	Proud and self-reliant, Shirley rejects the notion that older workers are unproductive. He is no shirker like Rummy; all he wants is fair wages for an honest day's work. He is bitter and cynical as a result of his having been fired, and angry that the appearance of youth is valued more than diligence and experience. He resents being a pauper after a lifetime of working. Self-pitying and dour, Shirley is a stark contrast to Rummy's cocky cheerfulness.
THEMES	The capitalist system heartlessly exploits the proletariat when they are young (Shirley has worked the length of Christ's entire life) only to turn them out when their physical strength begins to fail.

Other responses may be possible.

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. Describe, by specific reference, the poets' responses to despair or discouragement expressed in any **three** of the following sonnets:

Shakespeare: Sonnet 29 ("When in disgrace with fortune and men's eyes")

Milton: "On His Blindness"

Wordsworth: "The World Is Too Much with Us"

Keats: "When I Have Fears That I May Cease to Be"

Response:

Shakespeare	Faced with a multitude of complaints, principally jealousy of what others have, Shakespeare turns to what he has—love—and for that he would not change his place with kings. Love is genuine wealth.
Milton	Discouraged that he is already going blind, Milton now does not know what to do with his talent. The poet finds solace in his faith in God, who is satisfied that Milton is <i>willing</i> to serve. The persona replaces despair with confidence.
Wordsworth	Faced with society's growing materialism, its loss of imagination and ability to identify with Nature, all W. W. can do is call out his frustration; he'd rather be "a pagan, suckled on a creed outworn," since the pagans venerated Nature.
Keats	Faced with an early death, before he has fully perceived life, loved, or published, Keats cannot confront his own mortality, but can only stand and stare until everything "to nothingness does sink."

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

13. Show that the speakers in any **three** of the following poems wish to escape into different worlds:

Wordsworth: “Lines Composed a Few Miles Above Tintern Abbey”

Keats: “Ode to a Nightingale”

Marvell: “The Garden”

Tennyson: “Ulysses”

Response:

“Tintern Abbey”	The speaker wishes to escape from the city into a world of memory, of almost trance-like existence, and a world of Nature. The scene replenishes him, and enables him to enter into the spirit of the universe. Also, he knows this belief is not in vain. He wishes to recover childhood joy through Dorothy’s response to the scene.
“Nightingale”	The speaker wishes to escape the reality of life (fever, fret, strife) and enter a world of imagination, of pleasure, of forgetfulness—“the viewless wings of poesy,” the world of the Queen Moon.
“The Garden”	The speaker wishes to escape from worldly achievements, from people, and enter a world of solitude, peace, and freedom. The garden leads to Quiet, Innocence, and transcendental escape.
“Ulysses”	The speaker wishes to escape from the world of dull administration, of daily routine, and re-enter a world of youthful challenge, excitement, adventure, and honour. The escape is from the mundane to the supernatural, from an “aged wife,” “barren crags,” and his dull Ithacans to the “Happy Isles.”

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

14. With specific reference to any **three** of the following works, show the authors' purpose in using caricature (the exaggeration or distortion of a character).

Mr. Collins from *Pride and Prejudice*

Bitzer from *Hard Times*

Gulliver from *Gulliver's Travels*

Mac Flecknoe (Shadwell) from "Mac Flecknoe"

Response:

Mr. Collins	He epitomizes Austen's satire on conventional manners and eighteenth-century behaviour. His exaggerated sense of conventional thinking and behaviour have overcome his humanity. His rational, argumentative proposal to Elizabeth becomes ludicrous since it is not based on affection and mutual compatibility, but on propriety.
Bitzer	He epitomizes Dickens's satire of fanatics of a soulless philosophy. Bitzer, the exaggerated product of Utilitarianism, a walking encyclopedia, is devoid of the connotative aspect of humanity, feelings and sensitivity. Through him Dickens exposes the fallacy behind the Benthamites' philosophy of "Fact, fact, fact," a knowledge of which is synonymous with neither wisdom nor common sense.
Gulliver	Through him Swift delivers his satire of politics and court life. Overly gullible and naive, Gulliver gives a humorous perspective to some questionable motivations and policies in the court and government, e.g., love of parades and the awarding of orders of Bath and Garter. In "A Voyage to Brobdingnag," Swift uses Gulliver's mindless pride in destructive behaviour (e.g., use of artillery) to attack the European tendency to use technology to enslave rather than to liberate humanity.
Mac Flecknoe (Shadwell)	Dryden satirizes an individual unfit for his position as court poet. By pointing out without any balancing virtues the extremes of Shadwell's (alias Mac Flecknoe's) stupidity and dullness, Dryden attacks the individual through false and ironic praise.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

**LITERATURE 12 HOLISTIC 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.

END OF KEY