

English Literature 12
January 1996 Provincial Examination
ANSWER KEY / SCORING GUIDE

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

Written Response

	Q	B	C	T	S
SECTION 2:	1.	1	U	4	4
(Score both)	2.	2	U	4	6
SECTION 3:	3.	3	U	5	10
(Score only two)	4.	4	U	5	10
	5.	5	U	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 Number

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.

from Chapter 28 of *Pride and Prejudice* (1813)

Note: At this point in the novel Elizabeth Bennet is visiting her friend Charlotte, who has recently married the Reverend Mr. Collins.

1 Elizabeth was prepared to see him in his glory; and she could not help fancying that in displaying the good proportion of the room; its aspect and its furniture, he addressed himself particularly to her, as if wishing to make her feel what she had lost in refusing him. But though every thing seemed neat and comfortable, she was not able to gratify him by any sigh
5 of repentance; and rather looked with wonder at her friend that she could have so cheerful an air, with such a companion. When Mr. Collins said any thing of which his wife might reasonably be ashamed, which certainly was not unseldom, she involuntarily turned her eye on Charlotte. Once or twice she could discern a faint blush; but in general Charlotte wisely did not hear. After sitting long enough to admire every article of furniture in the room, from
10 the sideboard to the fender¹, to give an account of their journey and of all that had happened in London, Mr. Collins invited them to take a stroll in the garden, which was large and well laid out, and to the cultivation of which he attended himself. To work in his garden was one of his most respectable pleasures; and Elizabeth admired the command of countenance with which Charlotte talked of the healthfulness of the exercise, and owned she encouraged it as
15 much as possible. Here, leading the way through every walk and cross walk, and scarcely allowing them an interval to utter the praises he asked for every view was pointed out with a minuteness which left beauty entirely behind. He could number the fields in every direction, and could tell how many trees there were in the most distant clump. But of all the views which his garden, or which the country, or the kingdom could boast, none were to be
20 compared with the prospect of Rosings, afforded by an opening in the trees that bordered the park nearly opposite the front of his house. It was a handsome modern building, well situated on rising ground.

Jane Austen

¹fender: *a low screen, often of brass, fixed in front of a fireplace to keep hot coals in the hearth.*

SECTION 2: SIGHT PASSAGE (continued)

INSTRUCTIONS: Use the space provided in this booklet for written-response questions. Write your answer in **INK**. Complete sentences are **not** required in this section. No mark will be given for a quotation alone. A single quotation may be used more than once.

1. List **two** character traits of Elizabeth Bennet which are revealed in this passage. For each character trait provide a suitable supporting quotation from the passage. **(4 marks)**

Response: (Any TWO of the following)

1. **Quotation:** “Elizabeth was prepared to see him in his glory” or “Once or twice she could discern a faint blush”
Character trait: perceptive
2. **Quotation:** “...rather looked with wonder at her friend that she could have so cheerful an air, with such a companion” or “Elizabeth admired Charlotte’s command of countenance...”
Character trait: sympathetic
3. **Quotation:** “she was not able to gratify him with any sigh of repentance.”
Character trait: honest, straightforward
4. **Quotation:** “When Mr. Collins said anything...she involuntarily turned her eye on Charlotte.”
Character trait: curious, observant, sympathetic, and compassionate

Other responses may be possible.

Criteria:

- ONE mark for each character trait. (2 marks)
- ONE mark for each appropriate quotation. (2 marks)
- ONE mark for a quotation with an inadequate character trait.
- NO mark will be given for a quotation without a character trait.

2. In this passage, the narrator makes clear her opinion of the Reverend Mr. Collins. Select **three** quotations, and explain in your own words what Elizabeth is thinking about Mr. Collins.

(6 marks)

Response: (Any THREE of the following)

1. **Quotation:** Elizabeth “looked with wonder at her friend that she could have so cheerful an air, with such a companion.”
Explanation: Elizabeth wonders how her friend can tolerate being married to such a pompous fool as Mr. Collins.
OR
Here Austen is commenting indirectly on Collins’ effect on a person’s good cheer. His personality is not readily associated with conviviality.
2. **Quotation:** “When Mr. Collins said anything of which his wife might reasonably be ashamed, which certainly was not unseldom....”
Explanation: Elizabeth notices that Mr. Collins is constantly making remarks that reveal his essential stupidity, remarks that should embarrass the sensible woman to whom he is married.
OR
Here Elizabeth notes Collins’ capacity for causing frequent embarrassment by what he says.
3. **Quotation:** “... in general Charlotte wisely did not hear” [what Collins, her husband, was saying]
Explanation: Elizabeth senses that Mrs. Collins is pretending that she does not hear her husband’s foolish remarks so that she may avoid embarrassment in front of Elizabeth.
4. **Quotation:** “After sitting long enough to admire every article of furniture in the room....”
Explanation: Elizabeth is critical of Mr. Collins’ egocentrically discussing the quality of his furnishings to display his supposed taste.
5. **Quotation:** “... scarcely allowing them an interval to utter the praises he asked for, every view was pointed out with a minuteness which left beauty entirely behind.”
Explanation: Collins is so proud of his garden and its prospects and is so wrapped up in himself that he gives his wife and her guest insufficient time to answer his prompting questions and consequently spoils any beauty the scene may hold by his in-depth analysis.
OR
Here Elizabeth notes the extent to which Collins dominates the conversation; such domination, accompanied by the detailed inventory of “every view,” detracts from any appreciation that the visitors may have of the scene.
6. **Quotation:** “Elizabeth was prepared to see him in his glory....”
Explanation: She had expected that he would be arrogant, and he lives up to her expectations.

Other responses may be possible.

Criteria:

ONE mark for each quotation. (3 marks)

ONE mark for each explanation. (3 marks)

NO mark will be given for a quotation without an explanation.

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. By specific reference to **two** poems, show that the poetry of the Cavaliers can deal with serious matters. **(10 marks)** Respond on page 13.

4. By specific reference to the extract from “A Voyage to Brobdingnag,” give **two** reasons why the King of the Brobdingnagians is disgusted by Gulliver’s account of life in England. **(10 marks)** Respond on page 14.

5. Show that in **both** “The Darkling Thrush” and “In Time of ‘The Breaking of Nations’ ” common, everyday scenes and incidents hold great significance for Thomas Hardy. **(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. By specific reference to two poems, show that the poetry of the Cavaliers can deal with serious matters. (10 marks)

Response: References to the following poems are appropriate:

“To the Virgins, to Make Much of Time” — Herrick

Here the poet deals with the issues of death, time’s passing, and aging. The poem, it may be argued, is not a simple clarion call to sensual pleasure. The narrator’s rakish pose notwithstanding, Herrick’s poem deals with the need to make the best use of one’s time (often termed the *carpe diem* theme).

**“Why So Pale and Wan” and
“The Constant Lover” — Suckling**

The rhetorical questions belie the speaker’s nonchalance, although the advice expressed seems eminently practical. The second poem, too, although full of the sexual posturing that one often takes as a given in Cavalier poetry, does conclude with a compliment, however backhanded the manner of its delivery, to the lady: the speaker has, he claims, found himself in an unaccustomed state, that of sexual fidelity, such is the power of the lady’s attraction for him. He has forsaken the charms of a “dozen dozen” other ladies in order to be with the object of his attentions in this poem. The mocking pose is the basis of an ironically delivered compliment.

**“To Althea, from Prison” and
“To Lucasta, on Going to the Wars” — Lovelace**

The first of these poems deals, essentially, with the ability of the mind to transcend its physical circumstances. In this poem, the Cavalier delight in the sensual and the immediate has taken on a more cerebral stamp: while the freedoms to love, to drink, and to speak freely are each celebrated, it is the unfettered nature of the workings of the human mind (memory) — Lovelace hints at the soul here — that forms the climax of this poem. The power of the speaker’s imagination renders irrelevant his physical imprisonment.

Although “To Lucasta” employs the vocabulary of physical and emotional commitment — “arms,” “mistress,” “embrace” — it is a poem about something which the poet values more highly: personal honour. The paradox contained in the concluding lines makes it clear that this commitment on the poet’s part to personal honour (to patriotism, to the monarchist cause in the Civil War) is his sole reason for seizing the moral high ground as he bids his mistress farewell. If he has no honour, he cannot be a true lover.

“Shall I, Wasting in Despair” — Wither

Although the poem is addressed to a “fond lover” (i.e., one who is foolish), we learn much about the speaker. While here, too, the advice proffered is eminently sensible, the brusque tone, typically Cavalier in its directly-stated advice, tends to cloud the fact that the speaker does make a commitment, however hyperbolic the manner of its utterance, to an ideal: he will “die” rather than see the object of his affections “grieve.” The speaker, perhaps unwittingly, reveals his need for commitment to the relationship on the part of the lady; he will repay such commitment in kind.

Note: References to Jonson’s poems “On My First Son” and “It Is Not Growing like a Tree” were accepted as answers to this question, but were not given the same weight as references to the above poems.

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

4. By specific reference to the extract from “A Voyage to Brobdingnag,” give **two** reasons why the King of the Brobdingnagians is disgusted by Gulliver’s account of life in England. **(10 marks)**

Response:

The king is appalled by all of the following (only TWO of which need be discussed):

- **the idea that creatures as diminutive as Gulliver and his fellow Englishmen, mere insects (“pernicious race of little odious vermin”), could pretend to human “grandeur.”**
- **the pandemic corruption which, in England, surrounds advancement in the Church, the army, the judiciary, and politics.**
- **the immorality inherent in the manufacture and use of gunpowder and cannons in war.**
- **Gulliver’s insouciance as he describes the purpose and effect of such weapons.**
- **Gulliver’s assumption that the king would be well-pleased to be privy to the means of producing gunpowder since he would thereby possess the power to obliterate any enemy.**

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

5. Show that in **both** “The Darkling Thrush” and “In Time of ‘The Breaking of Nations’ ” common, everyday scenes and incidents hold great significance for Thomas Hardy. **(10 marks)**

Response:

“In Time of ‘The Breaking of Nations’ ”

Hardy points out that the three simple rural scenes here depicted — a farmer and his horse plowing a field, the burning of the grass which has been cut in order to ready a field for plowing, and the whisperings of young lovers as they walk by — form part of the historical continuum of human life. Thus “Dynasties” and “War’s Annals,” it is suggested, are only temporary eruptions; they are not likely to interrupt those experiences which have formed the core of human life throughout history.

“The Darkling Thrush”

Hardy sees a frail, “blast-beruffled” thrush in a dreary, wintry setting. A sight so common leads Hardy to a consideration of the possibility of a spiritual dimension to life. The bleakness of the landscape is at one with the poet’s own mood; both are desolate. The bird’s song of uninhibited joy in this setting is, for the poet, incongruous. Such is its incongruity that it prompts Hardy to think that perhaps the thrush is privy to “Some Blessed Hope,” of whose nature the poet is “unaware.”

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: Give me your pardon, sir. I have done you wrong,
 But pardon't, as you are a gentleman.
 This presence knows, and you must needs have heard,
 How I am punished with a sore distraction.
 What I have done
 That might your nature, honor, and exception
 Roughly awake, I here proclaim was madness.
 Was't Hamlet wronged Laertes? Never Hamlet.
 If Hamlet from himself be ta'en away,
 And when he's not himself does wrong Laertes,
 Then Hamlet does it not, Hamlet denies it. (V. ii. 227-237)

Response:

PLOT	Hamlet's dignified apology to Laertes for the "wrong" he has done him forms an important part of the denouement. Hamlet's expressed need to acknowledge the impact that his actions have had — however unintentionally on Hamlet's part — on Laertes' life reveals at once both the quality of the man and "tidies up" a minor plot strand, although, of course, it does not bring about a reconciliation between the two. Hamlet is not yet in a position to reveal more about his antic disposition. Hamlet's courteous apology here may well motivate Laertes' confession of his complicity in Claudius' plot.
CHARACTER	Hamlet's apology to Laertes provides us with Hamlet's own view of that aspect of his character which, he is convinced, has led him via a tragic route to this encounter. He is, he says, subject to the uncontrollable impulses of his nature. This "madness" is his "vicious mole of nature"; it is beyond his power to govern. Again, Laertes is a foil to Hamlet in terms of the revenge motif. The apology, however, leaves unresolved the question of Hamlet's insanity. He may well feel that he must make amends because he has violated his own code of justice.

THEMES	This, the final domestic scene of the play, brings resolution to the recurrent theme of the relations between parents and children. The interrelationship of three families, those of Hamlet, Fortinbras, and Laertes, makes up this theme. In this extract, the attempt on the part of one of the surviving sons, Hamlet, to offer an honourable, albeit belated apology to another, Laertes, is an unstated acknowledgement that, at least as far as Hamlet is concerned, circumstances rather than animus have conspired to bring them to this point. Hamlet's idealism is made all the more poignant and ironic by his ignorance of the earlier plotting between Laertes and Claudius to assure the outcome of the imminent duel. Hamlet's public apology contrasts with the deceitfulness of so many characters in the play, especially of Laertes here.
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Criteria: Content and written expression Total: 10 marks

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

Miranda: At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want. But this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning,
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I'll die your maid. To be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.

(III. i. 77-86)

Response:

PLOT	Ferdinand confesses his love for Miranda, and she for him. The confessions of love complete another element in Prospero's plan. Prospero observes that his plan is working and that Ferdinand is deserving of his daughter. The marriage of the heirs will provide both political stability and personal reconciliation for the parents.
CHARACTER	Miranda's humility is revealed by her preoccupation with her unworthiness. Miranda's devotion to Ferdinand goes to the extent of willingness to accept servitude if he will not marry her. Miranda's innocence is clear, despite the revelation of the speaker's "desire." Miranda has dispensed with all coyness; Miranda's loyalty is underscored. Unused to the deviousness of a court, she speaks with refreshing candour and conviction.
THEMES	Ferdinand wins Miranda's love as he is willing to be purified through his suffering and bondage. The purity and innocence of the love of Miranda and Ferdinand atone for the evils of their fathers' generation. Physical and spiritual love are blended in this speech. Miranda, an idealized character, represents a nurturing nature, while Ferdinand, from a court, stands for the complexity of social relationships; their marriage makes possible a golden age, as is suggested by the fusion of physical and spiritual love in this marriage proposal.

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: *(soothingly)* No offence; but question for question is all fair, you know. Pray, gentlemen, is not this same Hardcastle a cross-grained, old-fashioned, whimsical fellow, with an ugly face, a daughter, and a pretty son?....

The daughter, a tall, trapesing, trolloping, talkative maypole — the son, a pretty, well-bred, agreeable youth, that everybody is fond of?

(Act I. ii.)

Response:

PLOT	These words are spoken in the bar of the Three Pigeons shortly before Tony's misdirection of the travellers, his stepfather's guests, who, dressed as Londoners, are clearly outsiders. Here we see that the misdirection is prefaced by Tony's willfully (and ironically) incorrect description of the members of his family. This scene is important for the hatching of the dramatic irony which is central to the action of the following act. By this point in the action, the audience, aware that Tony harbours some resentment towards his step-father, is wondering what will happen next. By pretending to be a mere local and not Hardcastle's stepson, Tony convinces the travellers of his genuine solicitude and sets up the mistakes of the night which embroil Marlow and Kate.
CHARACTER	Thus early on we see the mischievous side of Tony Lumpkin, who serves as a blocking figure here. He is adept at bar-room repartee, and is a lover of practical jokes. His warmhearted nature is not malicious, but merely playful in a manner that delights the audience with his facetious description of himself, Kate, and Hardcastle, whose treatment he resents.
THEMES	The gullibility of the travellers is about to be tested. The broad humour so important to the play has nonetheless a serious dimension, one that is both hinted at and anticipated in Tony's speech. The country bumpkin is by no means the social and intellectual inferior the fashionable London aristocrats deem him to be.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

Sir Peter: Ay; and what is very extraordinary, in all our disputes she is always in the wrong! But Lady Sneerwell, and the set she meets at her house, encourage the perverseness of her disposition. —Then, to complete my vexation, Maria, my ward, whom I ought to have the power of a father over, is determined to turn rebel too, and absolutely refuses the man whom I have long resolved on for her husband; meaning, I suppose, to bestow herself on his profligate brother.

(Act I. ii.)

Response:

PLOT	Part of the play’s exposition, this scene introduces us to the unease Sir Peter Teazle feels with certain aspects of both his marriage and his wardship of Maria. He is here speaking to Rowley, a long-serving, trusted employee of Sir Oliver Surface. He reveals his disapproval of Charles and of the gossip-mongers. He has been made uncomfortable by his lack of control. The audience sees him as obtuse in his favouring the malicious Joseph.
CHARACTER	Sir Peter is something of a stock character in this play: the older man who rather imprudently marries a much younger woman, all the while convinced that she is something other than what in fact she is. Here we see part of the truth of his situation dawning on Sir Peter; such truth comes in the form of Sir Peter’s coming to recognize the essential natures of both his wife and his ward (in fact, both young women are guilty of being independent thinkers). Further — and this knowledge is perhaps even more vexatious for him — he recognizes his inability to remedy the situation to his satisfaction. Disapproving of character assassination and scandal-mongering, Sir Peter is noble, but not entirely a good judge of character, as we see in his failure to appraise accurately Maria, Lady Teazle, Joseph, Charles, and even himself.
THEME	The good nature of Sir Peter underpins the entire play. To a degree he is a figure of fun, but more than that he is also one who attempts to win his young wife’s heart by kindness. Thus, he is never merely a buffoon. This aspect of the play, the place of basic decency amid the brittle social conventions of London society, is hinted at here as Sir Peter bemoans his lot to Rowley. The theme of deceptive appearance is underscored by Sir Peter’s misapprehension of Charles as “profligate,” and is typical of the comedy of manners.

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: And I would like to be allowed to take advantage of Lady Bracknell's temporary absence...

Gwendolen: I would certainly advise you to do so. Mama has a way of coming back suddenly into a room that I have often had to speak to her about.

Jack: (*nervously*) Miss Fairfax, ever since I met you I have admired you more than any girl...I have ever met since...I met you.

Gwendolen: Yes, I am quite aware of the fact. And I often wish that in public, at any rate, you had been more demonstrative. For me you have always had an irresistible fascination.

(Act I)

Response:

PLOT	The comedy of manners aspect of plot is here most apparent. Now alone with Gwendolen, Jack nervously tries to express his feelings for her. Gwendolen, more abrupt in her forthrightness, gives him the cue that he begin his proposal to her without delay, but despite her aggressive demeanour, she insists that he do so in time-honoured, formal fashion. Lady Bracknell's rejecting Jack as a potential bridegroom leads to further complications in the country scenes.
CHARACTERS	Jack — In this early scene, Jack is still the diffident suitor in the presence of Gwendolen. Jack's double life has yet to emerge. His earnestness is ironic. He, like Gwendolen, seems self-centred, shallow, and superficial. Gwendolen is in control. Thus, early on in the play, we see the more obvious traits of Gwendolen's character. She, like Jack (whom she is most anxious to marry), is essentially a grown-up baby; seeing no use for the most rudimentary self-editing, she speaks her mind, no matter how nonsensical or ill-advised what she says. Here, her bluntness, given Jack's diffidence in the matter of the proposal, is typical of her delivery throughout the play. Not really rudeness, it is simply at one with the nonsense with which she confronts much of human experience. Marriage—a serious issue—becomes merely a matter of selecting a man with the right name.
THEME	<i>The Importance of Being Earnest</i> is a play of both innocence and nonsense. This opening conversation between Jack and Gwendolen accommodates both ideas. Judged by any commonly-applied standard of social realism, the interchange is plainly absurd. However, within the context of the play, it serves as a springboard for the acceptance of that very absurdity which is the play's central conceit. The adult-child rôle-reversal is apparent in Gwendolen's remark about her mother. The formal language underscores a concern with superficialities rather than serious concerns, as is typical of Wilde's satire of Victorian social values.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara* (1905)

Lady Britomart: Your father was adopted in that way; and he pretends to consider himself bound to keep up the tradition and adopt somebody to leave the business to. Of course I was not going to stand that. There may have been some reason for it when the Undershafts could only marry women in their own class, whose sons were not fit to govern great estates. But there could be no excuse for passing over my son.

(Act I)

Response:

PLOT	As part of the play's exposition, here Lady Britomart explains to her son Stephen the custom which governs the Undershaft inheritance, a custom which she finds both inexplicable and most vexatious.
CHARACTER	Lady Britomart reveals herself to be a snob, and therefore as one who would see any indication of change to the well-established hierarchical social order — an order in which she enjoys favourable status — as something to be resisted vigorously. Here, as throughout, Lady Britomart sees the rest of the world through the prism of her own household's affairs. She is indignant that her husband is determined to play the benefactor in the matter of the inheritance of the Undershaft fortune, as is here graphically illustrated in her remarks to Stephen. However, her indignation amounts to greed.
THEMES	Privilege is a right—according to Lady Britomart. Throughout the play, that which makes Lady Britomart amusing is her propensity for uttering exactly what she believes, no matter the offence she may cause. Such humour as her character may provide, however, does not mask the fact that she is the principal vehicle for Shaw's attack on unwarranted social privilege. Self-interest blinds Lady Britomart to the legitimacy of Undershaft's disowning his own son.

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. Sonnets frequently present a problem with which the speaker attempts to cope. By specific reference to **three** of the following sonnets, support this statement.

- Wyatt: "Whoso List to Hunt"
 Shakespeare: "When in disgrace with fortune and men's eyes"
 Milton: "On His Having Arrived at the Age of Twenty-Three"
 Keats: "When I Have Fears That I May Cease to Be."

Response:

"Whoso List to Hunt"	This sonnet's central metaphor analogizes the speaker's problem. Implicit in the metaphor is the idea that the pursuit of the love of this particular beautiful woman is akin to hunting a wild, elusive deer. Although the chase is exasperating for the speaker, he is able to maintain some detachment, to stand outside himself and view his own predicament, along with that of his rivals, with a healthy measure of self-mockery. The fact that the deer belongs to "Caesar," some powerful nobleman, renders the chase all the more futile from the speaker's point of view.
"When in disgrace with fortune and men's eyes"	In this sonnet, the speaker's 'problem' consists of unhappiness with his lot. The proximate reasons for his "disgrace" are to be found in the unfavourable comparison of himself with other men. These others have, he is convinced, better prospects, are possessed of better looks, have many friends, and are more talented than he. Only the happy intervention of a passing thought of his loved one frees him from the grip of such pessimism.
"On His Having Arrived at the Age of Twenty-Three"	The speaker's problem in this sonnet is rooted in his conviction that his having taken, as he adjudges the situation, an inordinately long time to mature — "Late Spring" here implies delayed maturity — is somehow his fault. He has been less than vigilant; he has allowed a thief, "Time," to steal his youth. Thus, by extension, he himself is to blame for his inability to produce "blossoms," that is, to do worthwhile work. He copes with his problem by saying that he will refuse to worry about the matter, that he will place his future in God's hands.
"When I Have Fears That I May Cease to Be"	Here, "fears" concomitant with his confronting the likelihood of an early death constitute the speaker's problem. Faced with the inevitable starkness of his immediate future, the speaker's thoughts turn to three things, things that he will either have to give up or which he will never experience: writing everything of which he knows he is capable as an artist — there is much to do in this regard, as evidenced by his reference to his "teeming brain" — immersing himself in the beauties and mysteries of the natural world, and foregoing, of necessity, the unconditional love of a beautiful woman.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

13. Show that an element of ridicule is present in **three** of the following works:

- Chaucer: “The Prologue” to *The Canterbury Tales*
 Dryden: from “Mac Flecknoe”
 Swift: from *Gulliver’s Travels*
 Dickens: from *Hard Times*.

Response:

<p>“The Prologue”</p>	<p>Chaucer ridicules in varying degrees several of the pilgrims. He reserves his sharpest barbs for the Pardoner and the Summoner. However, the Doctor, the Sergeant at Law, the Miller, the Monk and the Friar do not escape unscathed. The Miller is a dishonest businessman; the Doctor, in league with the Apothecary, overcharges his patients; the Monk and Friar are immoral circumventors of Church rules and unworthy representatives of the Christian ethic. The Lady Prioress is ridiculed for her courtly pretensions, but only gently mocked.</p>
<p>from “Mac Flecknoe”</p>	<p>“Mac Flecknoe” depends for its success on the reader’s apprehension of the gap between the poem’s elegant diction and the subject’s, Shadwell’s, mediocrity. The entire poem is a mock-epic <i>tour de force</i>, one which serves only to emphasize Mac Flecknoe’s dim wit.</p> <p>The solemn aphorism which opens the poem maintains a semblance of credibility until <i>Nonsense</i> (line 6). From then on, the earlier implicit comparison of Flecknoe’s career with the reign of Augustus Caesar, a comparison which follows hard on the aphoristic opening, is seen retrospectively as having been a huge, conspiratorial authorial wink to his reader. And so, from that point on, Dryden proceeds to have sport at Shadwell’s expense.</p> <p>He ridicules Shadwell’s “dullness,” his facial resemblance to Flecknoe, his “stupidity,” his inability to make sense—ever, and his corpulence.</p> <p>It could be pointed out that, from line 13 on, the second line of each couplet undercuts the lofty sentiment expressed in the first line: e.g., “Sh____ alone my perfect image bears / Mature in dullness from his tender years.”</p>
<p>from <i>Gulliver’s Travels</i></p>	<p>The principal tool of Swift’s method, his use of false persona narrator, in this case the pedantic, dull-witted Lemuel Gulliver, is the most obvious example of ridicule. By employing this narrative method Swift holds his protagonist, Gulliver himself, up to ridicule throughout the story.</p> <p>In “A Voyage to Lilliput,” Swift ridicules court attitudes and those individuals who foster such attitudes. Thus, we witness such absurdities as the following: the rope-jumping, the mock battle on the handkerchief, the gaudy rewards, the vacuity of the king and queen, and the veniality of those who would earn higher office through royal favour.</p> <p>In “A Voyage to Brobdingnag,” the king’s is the voice of moral reason, a voice which lacerates almost every level of English society. Quite obviously, Swift’s having Gulliver with his “extreme love of truth” report what the king says about “my dear political mother” is simply an authorial ploy to allow Swift to heap ridicule on English society.</p> <p>Thus, in this extract we see ridiculed all those aspects of English life which, to Swift, seemed foolish and vain. The judiciary, the Church, and the military as well as court life are all targeted by Swift, largely through the words of the king.</p>

from *Hard Times*

Dickens' ability to make his reader laugh at a society which he nonetheless shows to be unjust and corrupt is rooted in his mastery of caricature. The distinguishing properties of caricature are deliberate simplification, exaggeration, and distortion of life for comic purposes. Thus, Dickens holds up to ridicule Gradgrind's preposterous name, his language, and behaviour. Since Gradgrind is committed to Utilitarianism in education, it is reasonable to assume that, through his portrayal of this zealot, Dickens is making evident his own views on this philosophy. We also see quite plainly that Bitzer, who has been turned into a factual automaton by Gradgrind's methods of instruction, is a broadly drawn caricature, one whose most memorable contribution is his pseudo-scientific "definition" of a horse.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

14. Show that **three** of the following speakers reveal much about their own characters through what they say:

The Nymph in “The Nymph’s Reply to the Shepherd”

Satan in *Paradise Lost*

The Duke of Ferrara in “My Last Duchess”

Ulysses in “Ulysses.”

Response:

The Nymph	<p>The Nymph’s words reveal her</p> <ul style="list-style-type: none"> • practicality, • worldliness, • powers of refutation, • longing for a better world (“could youth last”).
Satan	<p>Satan’s words reveal the following aspects of his nature:</p> <ul style="list-style-type: none"> • pride, • oratorical power (demagoguery), • jealousy, • duplicity, • ambition, • vengefulness, • capacity for self-delusion, • courage.
The Duke of Ferrara	<p>The Duke’s words reveal the following facets of his character:</p> <ul style="list-style-type: none"> • possessiveness, • arrogance, • self-absorption, • egotism, • vanity, • ruthlessness, • acquisitiveness, • suspicious (jealous) nature.
Ulysses	<p>Ulysses’ words reveal that he</p> <ul style="list-style-type: none"> • is bored with domestic and civic duties in Ithaca. • realizes that “little remains” of his life. • treasures the memories of his adventures. • considers retirement to be death in life. • knows that he and Telemachus are antitypes. • feels compelled to exhort his mariners to one final adventure. • yearns for experience and knowledge.

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