

English Literature 12
June 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	D	1	16.	K	2	D	1
2.	K	1	A	1	17.	K	2	B	1
3.	K	1	D	1	18.	K	2	A	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	B	1
7.	K	1	B	1	22.	K	3	D	1
8.	K	1	C	1	23.	K	3	B	1
9.	U	1	A	1	24.	K	3	D	1
10.	K	1	C	1	25.	K	3	B	1
11.	U	1	A	1	26.	K	4	A	1
12.	U	2	B	1	27.	K	4	D	1
13.	U	2	D	1	28.	U	4	C	1
14.	K	2	A	1	29.	U	4	B	1
15.	K	2	D	1	30.	K	4	B	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.

The Mower's Song

- 1 My mind was once the true survey¹
Of all these meadows fresh and gay,
And in the greenness of the grass
Did see its hopes as in a glass;
- 5 When Juliana came, and she,
What I do to the grass, does to my thoughts and me.
- But these, while I with sorrow pine,
Grew more luxuriant still and fine,
That not one blade of grass you spied,
- 10 But had a flower on either side;
When Juliana came, and she,
What I do to the grass, does to my thoughts and me.
- Unthankful meadows, could you so
A fellowship so true forego,
- 15 And in your gaudy May-games² meet,
While I lay trodden under feet?
When Juliana came, and she,
What I do to the grass, does to my thoughts and me.
- But what you in compassion ought,
20 Shall now by my revenge be wrought;
And flowers, and grass, and I, and all
Will in one common ruin fall;
For Juliana comes, and she,
What I do to the grass, does to my thoughts and me.
- 25 And thus, ye meadows, which have been
Companions of my thoughts more green,
Shall now the heraldry become
With which I shall adorn my tomb;
For Juliana comes, and she,
- 30 What I do to the grass, does to my thoughts and me.

Andrew Marvell (1681)

M. H. Abrams *et al.*, eds., *The Norton Anthology of English Literature* (New York: W.W. Norton, 1962) I: 864.

¹ true survey: *Map image*

² May-games: *May Day was a time for celebration; "gaudy" implies feasting and jollity.*

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. No mark will be given for a quotation alone. A single quotation may be used more than once.

1. Choose **two** quotations, and then explain how each reveals an attitude of the speaker towards the meadows. **(4 marks)**

Response:

- 1A. Quotation:** “Unthankful meadows, could you so / A fellowship so true forego” (lines 13–14)
- 1B. Attitude:** The speaker feels alienated from nature, or betrayed by nature, the companion of his youth.
- 2A. Quotation:** “Shall now by my revenge be wrought; / And flowers and grass... / Will in one common ruin fall” (line 20–22).
- 2B. Attitude:** Here the despondent speaker will destroy nature and himself.
- 3A. Quotation:** “she... / What I do to the grass, does to my thoughts and me.”
- 3B. Attitude:** The narrator identifies his life with that of the grass.
- 4A. Quotation:** “ye meadows... / Shall now the heraldry become / With which I shall adorn my tomb” (lines 25–28).
- 4B. Attitude:** Strongly identifying himself with nature, the speaker mourns his own fate and that of the meadows.

Other responses are possible.

2. Using **three** quotations from this poem, identify **three** *different* poetic devices or figures of speech that Marvell employs.

(6 marks)

Response:

POETIC DEVICE/ FIGURE OF SPEECH	QUOTATION
personification	<ul style="list-style-type: none">• “Unthankful meadows, could you so / A fellowship so true forego / And in your gaudy May-games meet” (lines 13–15)• “...ye meadows, which have been / Companions...” (line 25–26)
metaphor	<ul style="list-style-type: none">• “My mind was once the true survey” (line 1)• “While I lay trodden under feet” (line 16)• “Will in one common ruin fall” (line 22)• “ye meadows...Shall now the heraldry become” (lines 25–27)
simile	<ul style="list-style-type: none">• “Did see its hopes as in a glass” (line 4)
apostrophe	<ul style="list-style-type: none">• “And thus, ye meadows...” (line 25)
allusion	<ul style="list-style-type: none">• “Shall now the heraldry become / With which I shall adorn my tomb” (lines 27–28) OR “in your gaudy May-games meet” (line 15)
refrain or chorus	<ul style="list-style-type: none">• “When Juliana...thoughts and me” (lines 5–6, 11–12, 17–18, 23–24, 29–30)
parallelism	<ul style="list-style-type: none">• “And flowers, and grass, and I, and all” (line 21)
hyperbole	<ul style="list-style-type: none">• “That not one blade...either side” (lines 9–10)
inversion	<ul style="list-style-type: none">• “Could you so...forego” (line 14)

Other responses are possible.

No marks for a quotation without a device.

Possibility of a part mark for quotation with a dubious term/device.

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 reference to “The Pardoner’s Tale,” show that the old man, whom the three rioters meet, serves **both** a realistic and a symbolic purpose. **(10 marks)** Respond on page 13.

4. In his sonnets, Milton evaluates or takes stock of his personality and achievements. With specific reference to **both** “On His Arriving at the age of Twenty-Three” and “On His Blindness,” discuss Milton’s self-assessment. **(10 marks)** Respond on page 14.

5. With specific reference to “The Rime of the Ancient Mariner,” show that the killing of the albatross has **both** an immediate and a long-range effect on the Mariner. **(10 marks)** Respond on page 15.

I have selected topics _____ and _____ .

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

3. With specific reference to “The Pardoner’s Tale,” show that the old man, whom the three rioters meet, serves **both** a realistic and a symbolic purpose. (10 marks)

Response:

- **Realistically, because of his advanced years, the three rioters believe the old man to be a spy for Death, and therefore willingly take his advice about where to find Death. At the realistic level, then, he is merely an old traveller that the three rioters bully.**
- **Symbolically, he represents old age with its dignity and wisdom. The rioters’ disrespect for him is clearly wrong. He also symbolizes Death insofar as he is unable to die, yet is the harbinger of death to the young men. But the old man could symbolize more than Death—he knows where Death is to be found, “up the *crooked way*,” and attempts to warn the rioters; had they listened and changed their habits, they need not have died. The old man directs the three rioters to the oak tree under which they discover the florins which subsequently lead to their deaths. In other words, he points the way to Death. He might symbolize wisdom, virtue, and/or the loneliness of old age (he appears to be deathless), as no one is willing to change places with him.**

Other answers (such as conflict, character revelation, and foreshadowing) may be possible.

4. In his sonnets, Milton evaluates or takes stock of his personality and achievements. With specific reference to **both** “On His Having Arrived at the Age of Twenty-Three” and “On His Blindness,” discuss Milton’s self-assessment. **(10 marks)**

Response:

“On His Arriving at the Age of Twenty-Three”

- **Milton feels he has not accomplished enough (“no buds or blossoms”). Others at his age have done so much that he feels very inadequate. His resolution is to continue trying and to place his trust in the “will of Heaven.” Eventually, because he has faith in Providence, his “late spring” will bear fruit, and he will achieve whatever God purposes for him.**

“On His Blindness”

- **Milton, now in middle age, has gone blind and worries about ever being able to write his great work. However, after debating with himself, he realizes his foolishness, as God does not require man’s efforts, but only his willingness to serve Him.**

Other responses may be possible.

5. With specific reference to “The Rime of the Ancient Mariner,” show that the killing of the albatross has **both** an immediate and a long-range effect on the Mariner. **(10 marks)**

Response:

Immediate:

- **At first his shipmates revile and then justify his killing of the bird (when the fog clears). Then the ship becalms, and all blame him and place the albatross around his neck. The two hundred men die, and he suffers great loneliness. He cannot pray.**

Long-range:

- **He eventually blesses the watersnakes, and the albatross falls from around his neck. The Mariner passes from “land to land,” telling his tale to those needing it to learn its moral lesson. The lesson he has learned and passes on is “He prayeth best, who loveth best / All things both great and small.”**

The division between “immediate” and “long-range” effects as set out above is arbitrary. Individual students’ approaches may vary.

Other responses may be possible.

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.

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

- Stephano: Tell not me! When the butt is out, we will drink water; not a drop before. Therefore bear up and board 'em! Servant monster, drink to me.
- Trinculo: Servant monster? The folly of this island! They say there's but five upon this isle; we are three of them. If th' other two be brained like us, the state totters.
- Stephano: Drink, servant monster, when I bid thee; thy eyes are almost set in thy head.
- Trinculo: Where should they be set else? He were a brave monster indeed if they were set in his tail.
- Stephano: My man-monster hath drowned his tongue in sack. For my part, the sea cannot drown me. I swam, ere I could recover the shore, five-and-thirty leagues off and on, by this light. Thou shalt be my lieutenant, monster, or my standard.
(III. ii. 1-16)

Response:

PLOT	With Prospero in the background, Miranda and Ferdinand have just promised to marry each other. Ariel is about to cause friction between Caliban and Trinculo. Caliban will cause Stephano to plot the death of Prospero. The speakers are servants to Alonso, but have been separated from their master by the storm.
PERSONALITY	A drunken butler and a jester are comic figures. As alcohol makes Stephano bold, Trinculo, still the jester, makes insightful statements.
THEME	The foolish pretensions of Stephano reflect the more dangerous pretensions of Antonio. The "tottering state" motif is literally dramatized.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks
*** See the Literature 12 Marking Scale for Drama on page 10.**

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer* (1773)

Mrs. Hardcastle: You must learn resignation, my dear; for though we lose our fortune, yet we should not lose our patience. See me, how calm I am.

Miss Neville: Ay, people are generally calm at the misfortunes of others.

Mrs. Hardcastle: Now, I wonder a girl of your good sense should waste a thought upon such trumpery. We shall soon find them; and, in the meantime, you shall make use of my garnets till your jewels be found.

(Act III)

Response:

PLOT	<ul style="list-style-type: none">• Tony has taken Miss Neville's jewels from his mother and given them to Hastings to keep for her. Unaware of all this, Miss Neville attempts to regain the jewels from Mrs. Hardcastle, who also does not know they are missing. Ironically, at the advice of her son, Mrs. Hardcastle pretends the jewels are missing and is encouraging Miss Neville to accept their loss.• Immediately after this scene, Mrs. Hardcastle really does discover the jewels' loss and responds with great agitation.
PERSONALITY	<ul style="list-style-type: none">• Mrs. Hardcastle's (seemingly) good advice is just a sham to cover her own possession of the jewels; her selfish and hypocritical nature is clearly seen in this passage.• Her apparently generous offer of her own garnets is just a ruse to try to hang on to the expensive jewels owned by Miss Neville.• Miss Neville's strong character is evident in her succinct reply to Mrs. Hardcastle's frivolous statement about "losing one's <i>fortune</i>, but keeping one's <i>patience</i>." Miss Neville's epigrammatic response covers her own duplicity as she is arranging to run away with Hastings.
THEME	<ul style="list-style-type: none">• There is much "stooping to conquer" in this drama, but when carried out by the truly selfish it backfires, and hypocrisy is revealed.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

*** See the Literature 12 Marking Scale for Drama on page 10.**

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

Charles Surface: Why, there's the point! my distresses are so many, that I can't afford to part with my spirits; but I shall be rich and splenetic, all in good time. However, I suppose you are surprised that I am not more sorrowful at parting with so many near relations; to be sure, 'tis very affecting; but rot 'em, you see they never move a muscle, so why should I?

Rowley: There's no making you serious a moment.

Charles Surface: Yes, faith, I am so now. Here, my honest Rowley, here, get me this changed directly, and take a hundred pounds of it immediately, to old Stanley.
(Act IV. i.)

Response:

PLOT	<ul style="list-style-type: none">• Charles is selling his family's portraits to improve his finances, and is then able to give money to Mr. Stanley (in fact, Oliver Surface in disguise).• These sales offend Sir Oliver, but Charles' refusal to sell the uncle's portrait mollifies him.
PERSONALITY	<ul style="list-style-type: none">• Charles' extravagant nature is clearly seen here; he sells to have money for entertainment. However, with his money, he generously helps old Stanley.• His wit is seen when he explains his lack of sorrow ("they never move a muscle, why should I") and because of his "many <i>distresses</i> he can't afford to part with his <i>spirits</i>."
THEME	<ul style="list-style-type: none">• The importance of honesty is revealed in Charles' refusal to be a hypocrite about his dead ancestors' pictures and in his appreciation of his "honest Rowley."• On the surface, Charles appears to be the reprobate, but, underneath, is caring, honest, and principled (appearances are very deceiving in this drama).

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

*** See the Literature 12 Marking Scale for Drama on page 10.**

C. NINETEENTH CENTURY

Oscar Wilde

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

Jack: Is this the handbag, Miss Prism? Examine it carefully before you speak. The happiness of more than one life depends on your answer.

Miss Prism: It seems to be mine. Yes, here is the injury it received through the upsetting of a Gower Street omnibus in younger and happier days... And here, on the lock, are my initials.... The bag is undoubtedly mine. I am delighted to have it so unexpectedly restored to me. It has been a great inconvenience being without it all these years.
(Act III)

Response:

PLOT	<ul style="list-style-type: none">• Lady Bracknell has just commanded Miss Prism to explain the loss of the baby 28 years earlier, and Jack now produces the black handbag in which he had been mistakenly placed.• This scene establishes Jack's identity as that of Ernest Moncrieff, Algernon's elder brother.
PERSONALITY	<ul style="list-style-type: none">• Miss Prism's rather slow and methodical nature is seen as she studies the bag, and only then does she conclude it is hers.• Typically, her response to retrieving the bag is a selfish one—losing it was a great “inconvenience” to her. She has conveniently forgotten the fate of the lost baby.
THEME	<ul style="list-style-type: none">• The egocentricity of Victorians is reflected in Prism's response.• Selfishness and seriousness are clearly being satirized.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks
*** See the Literature 12 Marking Scale for Drama on page 10.**

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara* (1905)

Price: It's a fair treat to see you work it, miss. The way you got them up from three-and-six to four-and-ten with that hymn, penny by penny and verse by verse, was a caution. Not a Cheap Jack on Mile End Waste could touch you at it.

Barbara: Yes; but I wish we could do without it. I am getting at last to think more of the collection than of the people's souls. And what are those hatfuls of pence and halfpence? We want thousands! tens of thousands! hundreds of thousands! I want to convert people, not to be always begging for the Army in a way I'd die sooner than beg for myself.

(Act II)

Response:

PLOT	<ul style="list-style-type: none">• Barbara has just refused her father's contribution because it was made from the sale of guns.• Barbara's disillusionment is foreshadowed here as she reveals she is losing her focus on the saving of souls and dwelling too much on the collecting of money.
PERSONALITY	<ul style="list-style-type: none">• Barbara's revelation that money is becoming more important than souls shows her to be her "father's daughter." This is a turning point as she is now coming to realize the validity of her father's views.• Her zealous (and proud) nature is seen in the desire to have "<i>hundreds of thousands</i>" of "converted souls." Pride also is seen in her willingness to die rather than to beg.• Price's speech reveals his lower-class origins. His choice of idiom in "work it" reflects his practical nature; he tells Barbara what she wants to hear.
THEMES	<ul style="list-style-type: none">• The poverty of the shelter and the frustration of its leader show the weakness and ineffectiveness of the Army / religion. The refusal to take Undershaft's money reveals the folly of a sanctimonious approach to curing social ills.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks
* See the Literature 12 Marking Scale for Drama on page 10.

SECTION 5: GENERAL ESSAY

Value: 20 marks

Suggested Time: 30 minutes

INSTRUCTIONS: Choose **one** of questions 12, 13 or 14. 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 in **three** of the following works the writer explores the effect of overbearing pride or arrogance:

Chaucer: "The Pardoner's Tale"
Milton: from *Paradise Lost*
Pope: from *The Rape of the Lock*
Browning: "My Last Duchess."

Response:

Chaucer	The drunken revelers proudly go off to kill Death but their immoral actions bring death to each. Their rudeness towards the old man earns them a suitable <i>nemesis</i> .
Milton	Satan's reason for revolting against the "tyranny" of God, and his continued battle against Good, has created a personal hell. His arrogance keeps him in Hell.
Pope	The mock-heroic details present the characters' overbearing pride as being the cause of the battle. ("...dejects my lofty mind")
Browning	The duke's arrogance has apparently brought about the end of his last duchess, whose only fault, he admits, is a mere "trifling."

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks
* See the Literature 12 Holistic Scale on page 20.

13. Show that in **three** of the following poems love or longing may involve painful consequences:

- Wyatt: "Whoso List to Hunt"
Jonson: "On My First Son"
Suckling: "Why So Pale and Wan"
Tennyson: "The Lady of Shalott."

Response:

Wyatt	<ul style="list-style-type: none">• The speaker's love for the woman has led to his sense of futility (catching a wind in a net) and despair.• He is weary, but cannot stop thinking of her and "as she fleeth afore/Fainting [he] follows."
Jonson	<ul style="list-style-type: none">• The loss of his young, firstborn son causes great grief.• He wishes he could lose the feeling of being a father and cautions himself not to feel such intense love again.
Suckling	<ul style="list-style-type: none">• The speaker chastises the "fond lover" for looking so ill, dull, and mute in the presence of his lady.• Clearly the lover is suffering from unrequited love.• The lover has lost self-respect.
Tennyson	<ul style="list-style-type: none">• The lady's love for Lancelot leads her out of the castle and into a world of turbulence and death.• She loses her mirror and loom — her art; she sacrifices her creative life for an intense moment of reality.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks
***See the Literature 12 Holistic Scale on page 20.**

14. In **three** of the following works, show that the sudden arrival of a stranger has a significant impact:

- from *Beowulf*
- Swift: from *Gulliver's Travels*
- Tennyson: "The Lady of Shalott"
- Hardy: "The Three Strangers."

Response:

<i>Beowulf</i>	<ul style="list-style-type: none"> • Grendel's arrival at Herot results in thirty men's deaths. • This violence continues for twelve years until another stranger appears from across the sea—Beowulf. • Beowulf's arrival results in the destruction of Grendel and his mother.
Swift	<ul style="list-style-type: none"> • Gulliver's arrival in Lilliput astonishes the little people, but they manage to "tie down the sleeping 'giant'". • He captures the Blefuscu fleet / puts out palace fire...
Tennyson	<ul style="list-style-type: none"> • The arrival of Sir Lancelot results in the Lady's death. • The stranger — a model knight-errant — provides direct experience instead of mirrored reality.
Hardy	<ul style="list-style-type: none"> • The arrival of the first stranger has little effect, but the second one with his hangman's songs silences the party. • The third stranger's appearance and sudden departure (when he saw his brother sitting beside the hangman) halts the festivities and results in a search party going out into the storm.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks
 * See the Literature 12 Holistic Scale on page 20.

**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