

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

Written Response

	Q	B	C	T	S
SECTION 2:	1.	1	H	4	6
(Score both)	2.	2	U	4	4
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 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.

Remembrance

by Emily Brontë

M. H. Abrams *et al.*, ed. *The Norton Anthology of English Literature* (New York: W. W. Norton, 1968)
II: 1150.

* See page 7 of the Provincial Examination booklet.

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. Select **three** quotations and explain what each reveals about the speaker's grief.* (6 marks)

Response:

A1. Quotation: "Have I forgot"

A2. Explanation: The speaker wonders if he has forgotten his love after she has lain in her grave.

B1. Quotation: "my thoughts no longer hover"

B2. Explanation: The speaker expresses his concern that his thoughts do not any longer hover over the terrain of her grave. (We sense that he / she has been neglectful.)

C1. Quotation: "Faithful, indeed, is the spirit that remembers"

C2. Explanation: The speaker expresses the notion that a person is faithful if he or she still remembers after years of change.

D1. Quotation: "Forgive, if I forget thee"

D2. Explanation: The speaker asks forgiveness of his love if he forgets her.

E1. Quotation: "All my life's bliss is in the grave with thee"

E2. Explanation: The speaker assures his love that nothing else has provided his life with meaning and that any happiness he had has gone with her to the grave.

F1. Quotation: "dare not indulge in memory's rapturous pain"

F2. Explanation: The speaker explains that, for the sake of his soul, he cannot continue to indulge in the pain of his loss.

Other responses may be possible.

*Note: The speaker may be regarded as either male or female, as may the dead loved one.

2. Quote an example from the poem of each of the following literary devices:

(4 marks)

Response:

a) Apostrophe:

- **sweet love of youth (line 13)**
- **piled above thee (line 1)**
- **my only Love, to love thee (line 3)**

b) Personification:

- **Despair was powerless to destroy (line 22)**
- **Faithful...is the spirit that remembers (line 11)**

c) Alliteration:

- **drinking deep of that divinest (line 31)**
- **later light has lightened up (line 17)**
- **Far, far removed (line 2)**

d) Caesura:

- **earth—and (line 1)**
- **removed, cold (line 2)**
- **mountains, on (line 6)**

Other answers may be possible.

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 *Beowulf*, show **two** Anglo-Saxon values that are demonstrated by Beowulf's actions and comments. **(10 marks)** Respond on page 13.
4. With specific reference to Pope's *The Rape of the Lock*, show that **two** characteristics of the epic are used to ridicule the situation described. **(10 marks)** Respond on page 14.
5. Show that **two** aspects of Romanticism are present in Shelley's "Ode to the West Wind." **(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 reference to *Beowulf*, show **two** Anglo-Saxon values that are demonstrated by Beowulf's actions and comments.

(10 marks)

Response: (Any **TWO** of the following)

- **Beowulf proves his heroism by triumphing over Grendel.**
- **Beowulf demonstrates his bravery by fighting Grendel alone and without weapons.**
- **Beowulf presents his credentials to Hrothgar by boasting of his deeds.**
- **Beowulf accepts his fate (Wyrd) by committing himself to the task, even if doing so means death.**
- **Beowulf seeks fame by sailing to Hrothgar's kingdom to provide aid in time of trouble.**
- **Beowulf shows generosity in coming to Hrothgar's aid.**
- **Beowulf's travelling with warrior-companions shows the society's valuing the *comitatus*.**

Other answers may be possible.

4. With specific reference to Pope's *The Rape of the Lock*, show that **two** characteristics of the epic are used to ridicule the situation described. **(10 marks)**

Response:

The silliness of the whole situation is emphasized by a number of features, including the following:

- **by describing the card table as a battlefield.**
- **by describing Belinda's card game with two lords as a battle between armies.**
- **by having small spirit figures called sprites instead of angels or deities rush to the defense of Belinda's lock.**
- **by having the Baron celebrate his cutting of the lock as though he has achieved victory in a real battle.**
- **by having the weapons in the conflict between the lords and ladies be fans, glances, and frowns instead of genuine weapons of war.**
- **by having Jove decide the outcome of the conflict by weighing wits against hair in his scales, both being light in weight and slight in significance.**

Any TWO of the above, adequately discussed, are acceptable.

Other answers are possible.

5. Show that **two** aspects of Romanticism are present in Shelley's "Ode to the West Wind."

(10 marks)

Response: (Any TWO of the following)

- use of nature as an agent of renewal—"Drive my dead thoughts over the universe / like withered leaves to quicken a new birth"
- a great sense of individuality that leads to loneliness / isolation—"I fall upon the thorns of life! I bleed!"
- fascination with ancient legends / traditions / places—"some fierce Maenad," "beside a pumice isle in Baiae's Bay"
- melancholy from failure to reach a high ideal—"The tumult of thy mighty harmonies / Will take from both a deep, autumnal tone / Sweet though in sadness"
- poet's (persona's) personal identification with a natural force—"Make me thy lyre, even as the forest is"
- use of nature to express the divine force in the universe—"Be thou, Spirit fierce / My Spirit"
- an intense love of nature—"Be thou me, impetuous one"
- nature as an influence on the human mind and personality—"Oh, lift me as a wave, a leaf, a cloud"
- admiration of nature as an agent of destruction: "Wild Spirit...Destroyer"
- poet (persona)'s using nature to express personal emotions: "Make me thy lyre"
- use of nature to express the supra-rational: "The comrade of thy wanderings over Heaven"
- strong sense of natural beauty: "azure mosses and flowers"
- deep sympathy with underprivileged / oppressed: "A heavyweight of hours has chained and bowed / One too like thee"
- vivid imagination constructing a dream world: "saw in sleep old palaces and towers"
- fascination with distant / exotic peoples and places: "a pumice isle in Balae's Bay"
- formal innovation: Spenserian stanza and terza rima adapted.
- yearning for change/revolution: "Wild Spirit...Destroyer"

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)

(IV. vii. 110-126)

* See page 17 of the Provincial Examination booklet.

Response:

PLOT	<ul style="list-style-type: none">• Laertes has returned to court to avenge Polonius' death.• Claudius is speaking to Laertes, urging him to revenge his father's death.• Claudius is anxious to eliminate Hamlet.• Claudius wishes to make sure that Laertes will follow through on his commitment to avenge his father.• Claudius rather than Hamlet lays a trap involving poison.
PERSONALITY	<ul style="list-style-type: none">• Claudius' skill in motivating others for his own purposes is revealed.• Claudius shows his perception about the difficulty of following through on one's resolve.• Claudius shows that he can use language to manipulate others to accomplish his own ends (Machiavellian).
THEME	<ul style="list-style-type: none">• The passage provides a clear contrast of Laertes' willingness to act and Hamlet's reluctance to act.• The passage amplifies the difficulty of a person's sustaining his resolve to act.• Claudius argues that even the best of intentions are not enough to sustain action.• The motif of the diseased kingdom is reiterated.

Criteria: Content and written expression Total: 10 marks

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

(V. i. 21-32)

* See page 17 of the Provincial Examination booklet.

Response:

PLOT	<ul style="list-style-type: none">• Ariel has just come to report to Prospero on the condition of the court party.• Ariel reports that, if he were human, he would be moved by their circumstances.• Prospero tells Ariel that he no longer wishes to continue his plan of vengeance.
PERSONALITY	<ul style="list-style-type: none">• Prospero's strength of character is revealed in that he is not overcome by his desire for vengeance. He determines to renounce his magic arts and to rejoin society.• Prospero is perceptive in recognizing that his plan in bringing about change in at least some of the characters is working.• Prospero is more interested in having his former enemies repent than in taking vengeance upon them.
THEME	<ul style="list-style-type: none">• Forgiveness is a rarer quality than vengeance, but a more important quality, especially in a ruler.• True civilization and humane existence must embrace mercy.• Mercy is an essential ingredient of human communities.• The restoration of order involves reconciliation rather than retribution.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer* (1773)

(Act V)

* See page 19 of the Provincial Examination booklet.

Response:

PLOT	<ul style="list-style-type: none">• Marlow is being confronted by his father and his father's friend, Mr. Hardcastle.• Marlow's father desires that Marlow marry his friend's daughter.• The two fathers are trying to determine if Marlow has honestly confessed his love for Kate.• Marlow persists in his misapprehension of Kate disguised as the barmaid.
PERSONALITY	<ul style="list-style-type: none">• Marlow's naiveté in the deception being perpetrated on him continues.• Marlow's formality with women of his social station is emphasized.• Marlow's patience at being the object of several people's insults has evaporated.• Marlow's tactic of attempting to escape unpleasant circumstances is shown.
THEME	<ul style="list-style-type: none">• The comic properties of the difference between appearance and reality furnish a theme of imperceptiveness and misapprehension.• The folly of judging by outward appearances is emphasized.• Social status determines behaviour—Marlow feels free to express himself with women of lower rank.• The conflict between generations is evident in this exchange between father and son.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

(Act II. iii.)

* See page 19 of the Provincial Examination booklet.

Response:

PLOT	<ul style="list-style-type: none">• Sir Oliver, having just arrived back from India, is meeting his friend, Sir Peter.• He has the task of determining which of his nephews is more deserving of his inheritance.• Sir Oliver makes clear that he will test his nephews' characters.
PERSONALITY	<ul style="list-style-type: none">• Sir Oliver is not so easily taken in by sentimental talk as Sir Peter is by Joseph's.• Sir Oliver is shown to be clever, cautious, and wise about making such a decision.
THEME	<ul style="list-style-type: none">• Sir Oliver is not prepared to accept the surface sentimentality of speech as opposed to the underlying reality of character. In fact, he is suspicious of those who mouth empty platitudes. Far too many accept the surface as truth.

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)

(Act I)

* See page 21 of the Provincial Examination booklet.

Response:

PLOT	<ul style="list-style-type: none">• Gwendolen has just confessed to her mother that she is engaged to Jack.• Lady Bracknell will not entertain any idea of engagement without first approving the prospective partner. This passage foreshadows the apparently insurmountable barrier that Jack's background poses.
PERSONALITY	<ul style="list-style-type: none">• Lady Bracknell shows her desire to be firmly in control and determination that Gwendolen must have her approval before she marries.• Lady Bracknell reveals her class consciousness and eagerness to indicate her association with other members of the upper class.• Lady Bracknell appears superficial because she thinks smoking can be considered an occupation.• Lady Bracknell is mercenary since "eligible" means "rich."
THEME	<ul style="list-style-type: none">• A source of Wilde's humour is in the reversal of values espoused by Lady Bracknell, for example, that smoking would be considered a socially acceptable occupation.• The superficiality of the upper class of Victorian society is satirized by Wilde.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara* (1905)

(Act III)

* See page 21 of the Provincial Examination booklet.

Response:

PLOT	Cusins now reveals the plot secret: technically, he is eligible to inherit the Undershaft business.
PERSONALITY	The exchange reveals Lady Britomart's essential conservatism and her need to believe in an ordered universe—witness her citing “the Agent General for South Western Australia” as her closing argument. Cusins' feistiness is more than a match for Lady Britomart's sense of propriety. His rejoinder, citing as it does the legal loophole which renders him a technical “foundling,” is reminiscent of his conversations with Undershaft, conversations which, like this one, reveal him to be an intellectually nimble, highly articulate spokesman for his own interests.
THEME	The subplot involving Cusins' status (and thus his eligibility to inherit the Undershaft estate) is Shaw's oblique commentary on the accommodation made between Cusins' materialism and that sophistry whereby Cusins can justify his membership in the Salvation Army. Moreover, Shaw in this dialogue is satirizing the restrictive Victorian sense of propriety that had banned marriage between a widower and his deceased wife's sister.

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. With specific references, show that **three** of the following works deal with struggles of religious faith:

- Milton: “On His Blindness”
 Blake: “The Tiger”
 Tennyson: from *In Memoriam: 54*
 Arnold: “Dover Beach.”

Response:

Milton	<ul style="list-style-type: none"> • Milton wonders how he can serve God by writing if he is blind. • Milton struggles with the thought of facing his Maker at the last judgment. • Milton believes that the talent God has given him is now wasted.
Blake	<ul style="list-style-type: none"> • Blake struggles to reconcile the contrarities of human existence: innocence and experience. • Blake’s poem suggests that both aspects of the human condition result from the nature of the creator; inferentially then, God is not just a God of love and goodness.
Tennyson	<ul style="list-style-type: none"> • The first stanza of the lyric presents the struggle of physical evil seen in Hallam’s death, moral evil in human desire to do wrong, spiritual evil in the doubt that assails the believer’s faith, and inherited evil in the diseases that are passed from one generation to another. • The major doubt presented by the poem is the question of whether or not good can result from the evil of Hallam’s death.
Arnold	<ul style="list-style-type: none"> • Arnold faces the fact that the Age of Faith has ebbed away. • He finds that hope is a scarce commodity and sadness prevails. • The certainties of previous ages have dissipated, so that the poet can only cling desperately to love in the face of a turbulent world.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

13. With specific references, show that a journey is important to the theme in **three** of the following works:

- from Sir Gawain and the Green Knight*
- Donne: "A Valediction: Forbidding Mourning"
 Lovelace: "To Lucasta, on Going to the Wars"
 Tennyson: "Crossing the Bar."

Response:

Donne	<ul style="list-style-type: none"> • It would be a debasement of the love between the speaker and his beloved if there were a great deal of fuss over the speaker's departure. • The spiritual nature of their relationship can endure physical separation. • Constancy shown by the beloved will allow the speaker to return and complete the circle of their relationship.
Lovelace	<ul style="list-style-type: none"> • The speaker believes that, in order to honour his king, he must leave his lady to travel to the wars. • If the speaker did not show self-respect and honour his king, then his love for his lady would be tainted.
Gawain	<ul style="list-style-type: none"> • As Gawain leaves the castle of Bertilak to resume his search for the Green Knight, Gawain's servant suggests that Gawain break off the quest and that he will be silent about Gawain's decision; Gawain refuses and resumes his quest. • On finding the chapel, Gawain panics as he wonders whether or not Satan has sent him on this mission in order to destroy him. • On being confronted by his lapse in accepting the green girdle, Gawain feels remorse and recognizes his cowardice and greed. • Gawain confesses to his violation of the chivalric code. His journey has led to a new-found sense of humility. • The journey tests the virtue of the knight-errant, Gawain.
Tennyson	<ul style="list-style-type: none"> • The speaker considers his "sailing" into death is a returning "home." • The speaker requests that there be no sadness or sorrow at his death / departure. • Once the speaker has "crossed the bar," he hopes to meet his Maker.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

14. Discuss the difficulties of love presented by **three** of the following works:

- Wyatt: "Whoso List to Hunt"
 Raleigh: "The Nymph's Reply to the Shepherd"
 Wither: "Shall I, Wasting in Despair"
 Keats: "The Eve of St. Agnes."

Response:

<p>Wyatt</p>	<ul style="list-style-type: none"> • The speaker has experienced weariness in chasing the lady. • In spite of the difficulties, the speaker cannot forget this woman. • The speaker finds himself competing with other suitors. • The speaker despairs of ever winning this woman because she is another's.
<p>Raleigh</p>	<ul style="list-style-type: none"> • The speaker finds that life and love do not stay young and thus love grows old. • The speaker finds that she cannot often trust the words of young men. • The speaker finds that the things she is being wooed with also wear out and lose their value.
<p>Wither</p>	<ul style="list-style-type: none"> • The speaker indicates that if the lady he woos does not reciprocate then he will not despair, grieve, perish, or play the fool. • The speaker is willing to forgo the lady's beauty, kindness, goodness, or greatness if she will not respond to him.
<p>Keats</p>	<ul style="list-style-type: none"> • Porphyro is not welcome in Madeline's home, and would be killed if caught. • Porphyro cannot visit Madeline without subterfuge. • Porphyro and Madeline must elope in order to be united in love. • The poem ends with hints of undetermined threats to come in the lives of the two lovers.

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