

English Literature 12
January 1997 Provincial Examination
ANSWER KEY / SCORING GUIDE

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

Multiple Choice

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

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. In this passage, Swift reveals various aspects of Gulliver's character. State **two** such character traits, and provide a suitable quotation for each from the passage. **(4marks)**

Response: (Any TWO of the following)

- Character trait: Optimistic**
Quotation: "I had always a strong impulse that I should sometime recover my liberty."
- Character trait: Fair-minded**
Quotation: "I was indeed treated with much kindness."
- Character trait: Loyal**
Quotation: "I could never forget those domestic pledges I had left behind me."
- Character trait: Pedantic / Fussy / Precise**
Quotation: Almost anything from the detailed description of his compartment in the second paragraph of the passage.

Other responses may be possible.

Criteria:

ONE mark for each character trait. (2 marks)

ONE mark for each appropriate quotation. (2 marks)

NO mark will be given for a quotation without a character trait.

2. List **three** reasons why Gulliver is anxious to leave Brobdingnag. For each reason provide a suitable quotation from the passage. (6marks)

Response: (Any THREE of the following)

1. **Reason:** He misses his freedom.
Quotation: "I had always a strong impulse that I should sometime recover my liberty."

2. **Reason:** He dreads the possibility of such offspring being kept caged.
Quotation: "...the disgrace of leaving a posterity to be kept in cages like tame canary birds."

3. **Reason:** He fears, too, that such offspring may be sold to the rich as freaks.
Quotation: "...to be...sold about the kingdom to persons of quality for curiosities."

4. **Reason:** He thinks that his treatment by the King and Queen, however kind, does not accord with human dignity.
Quotation: "...it [his treatment] was upon such a foot as ill became the dignity of human kind."

5. **Reason:** He wishes to return to his own people.
Quotation: "I wanted to be among people with whom I could converse upon even terms."

6. **Reason:** He is deeply conscious of his marital and family obligations.
Quotation: "I could never forget those domestic pledges I had left behind me."

7. **Reason:** He has a mortal dread of being crushed or stepped on.
Quotation: "without fear of being trod to death...."

Other responses may be possible.

Criteria:

ONE mark for each reason. (3 marks)

ONE mark for each appropriate quotation. (3 marks)

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

SECTION 3: PROSE AND/OR POETRY

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. In Shakespeare's Sonnets 29 ("When in disgrace with fortune and men's eyes") and 130 ("My mistress' eyes are nothing like the sun") show that the conclusion of each poem provides a contrast to ideas presented earlier in the poem. **(10marks)** Respond on page 11.

4. With reference to Gray's "Elegy Written in a Country Churchyard," show that the poet respects **two** aspects of the life of ordinary country folk. **(10marks)** Respond on page 12.

5. With reference to Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey," state **two** ways in which the natural setting of the poem affects Wordsworth's thinking. **(10marks)** Respond on page 13.

I have selected _____ and _____ .

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

3. In Shakespeare's Sonnets 29 ("When in disgrace with fortune and men's eyes") and 130 ("My mistress' eyes are nothing like the sun") show that the conclusion of each poem provides a contrast to ideas presented earlier in the poem. **(10marks)**

Answers could include the following:

Sonnet 29: when the speaker thinks about his love, his depressed state of mind is reversed, and he considers himself to be in possession of such wealth that he would not change his position with kings.

Sonnet 130: the speaker rejoices in the beauty of his beloved because, even though she does not match the descriptions of beauty given in the sonnet, the descriptive comparisons used by contemporary poets following the Petrarchan conventions are unrealistic and false comparisons, and thus the speaker affirms his love for his lady by a more accurate and realistic appraisal of her worth.

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

4. With reference to Gray's "Elegy Written in a Country Churchyard," show that the poet respects **two** aspects of the life of ordinary country folk. (10marks)

Answers could include any TWO of the following:

- country folk enjoy the homely joys of family; for example, at the humble hearth "children run to lisp their sire's return."
- human potential existed in these country folk so that, had they had opportunity, the village could have produced "some...Hampden," "some...Milton," and "some Cromwell."
- country folk have avoided the "madding crowd's ignoble strife."
- country folk, though missing glory, have also avoided the vices of the great, who have waded "through slaughter to a throne."
- country folk are buried in the churchyard rather than in ornate tombs, so that by implication they are joined with Nature.
- "Chill Penury repressed their noble rage"—the peasants' vitality is circumscribed by their poverty.

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

5. With reference to Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey," state **two** ways in which the natural setting of the poem affects Wordsworth's thinking. (10marks)

Response:

Answers could include any TWO of the following:

- an enjoyment of the natural beauty that surrounds the landscape of the Wye valley.
- the beautiful landscape has given Wordsworth hours of "sensations sweet."
- pleasure in the memory of the natural landscape has engendered "acts / Of kindness and of love."
- recollection of the natural beauty has lifted the "weary weight" of the world and given Wordsworth a contemplation whereby he has the mystical experience of seeing "into the life of things."
- this mystical experience provides Wordsworth with an anchor for his "purest thoughts," a guide for his heart and a foundation for his "moral being."
- Wordsworth hopes that Dorothy will also receive "healing thoughts" from recalling the natural beauty.
- Wordsworth hopes that Dorothy will become, like him, a "worshiper of Nature."

Other responses may be possible. Markers should note that, given the magnitude and complexity of the work, students should be given credit for any TWO points well discussed.

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 six passages on pages 3 to 5 in the **Readings Booklet**. 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)

Claudius: I have sent to seek him and to find the body:
 How dangerous is it that this man goes loose!
 Yet must not we put the strong law on him:
 He's loved of the distracted multitude,
 Who like not in their judgment, but their eyes,
 And where 'tis so, th' offender's scourge is weighed,
 But never the offense. To bear all smooth and even,
 This sudden sending him away must seem
 Deliberate pause. Diseases desperate grown
 By desperate appliance are relieved,
 Or not at all.

(IV. iii. 1–11)

Response:

| | |
|------------------|--|
| PLOT | <ul style="list-style-type: none"> • Claudius speaks to his men gathered after the news of Polonius' death. • Claudius orders that both Hamlet and the body of Polonius be found. • Claudius is anxious to remove Hamlet as a threat to Claudius' control. |
| CHARACTER | <ul style="list-style-type: none"> • Claudius understands the threat to his power that Hamlet represents. • Claudius understands that in order to remove Hamlet he must proceed with caution. • Claudius' cunning statecraft is revealed in that whatever action he takes must be seen to be purposeful in order not to give the multitude cause for alarm. |
| THEMES | <ul style="list-style-type: none"> • The disparity between appearance and reality is in evidence as the actuality of Claudius' actions will be different from the multitude's perceptions of his actions. • The disease motif is used as Claudius justifies his desperate response to Hamlet's diseased actions. • Power seized by men such as Claudius can only be maintained by increasingly more desperate and cunning action. |

Other responses may be possible.

Criteria: Content and written expression. **Total:** 10 marks

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

Stephano: Is it so brave a lass?

Caliban: Ay, lord. She will become thy bed, I warrant,
And bring thee forth brave brood.

Stephano: Monster, I will kill this man: his daughter and I
will be king and queen, save our Graces! and Trinculo
and thyself shall be viceroys. Dost thou
like the plot, Trinculo?

Trinculo: Excellent.

Stephano: Give me thy hand. I am sorry I beat thee;
but while thou liv'st, keep a good tongue in thy
head.

(III. ii. 106–116)

Response:

| | |
|------------------|---|
| PLOT | <ul style="list-style-type: none">• Stephano, the drunken butler, and Trinculo, the jester, have met Caliban.• Even though Caliban is under the influence of Stephano's sack, he manages to inflame Stephano and Trinculo into a plot to kill Prospero and thus free Caliban from servitude.• Caliban provides Stephano with a vision of becoming king of the island through murder, paralleling Antonio's persuading Sebastian to usurp the throne of Naples by murdering his brother.• Stephano determines that Caliban and Trinculo will become his two viceroys. |
| CHARACTER | <ul style="list-style-type: none">• The actions of these drunken characters reveal their foolishness.• Stephano displays visions of ridiculous grandeur in his pompous dream of power.• In spite of Caliban's initial foolishness on first meeting Stephano and Trinculo, he displays a degree of cunning in manipulating the two for his own purposes. |
| THEMES | <ul style="list-style-type: none">• The subplot of Stephano and Trinculo mirrors the pretensions of power on the part of Antonio and Sebastian.• The suggestion is that the goal of Antonio and Sebastian is as illusory as the goal of Stephano and Trinculo.• Caliban will avenge himself on Prospero for his loss of the island, of his freedom, and of Miranda. |

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: And here's something to bear your charges by the way. [*Giving the casket.*] Your sweetheart's jewels. Keep them, and hang those, I say, that would rob you of one of them.

Hastings: But how have you procured them from your mother?

Tony: Ask me no questions, and I'll tell you no fibs. I procured them by the rule of thumb. If I had not a key to every drawer in mother's bureau, how could I go to the alehouse so often as I do? An honest man may rob himself of his own at any time.

(Act III)

Response:

| | |
|------------------|---|
| PLOT | <ul style="list-style-type: none">• Tony has just presented Hastings with Miss Neville's inheritance, the jewels, which was the only obstacle in her willingness to elope with Hastings.• Tony was anxious to help in order to remove an irritant: Mrs. Hardcastle's desire for Miss Neville to be married to Tony.• The jewels will prove to be an important dramatic device to further increase the comedy of circumstances. |
| CHARACTER | <ul style="list-style-type: none">• More evidence is given of Tony's irresponsibility and juvenile behaviour.• Tony has many schemes in order to finance his frivolous lifestyle.• Tony is easily able to rationalize that robbery from one's own family is legitimate.• Tony is also quick to turn circumstances to his own advantage and aid Neville and Hastings for his own self-interest. |
| THEMES | <ul style="list-style-type: none">• The play allows Tony a degree of irreproachability in his behaviour for the sake of humour.• The young must fight to get even what is theirs in the face of the restrictive attitudes of the older generation. |

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

- Sir Peter: Well, now we are alone, there is a subject, my dear friend, on which I wish to unburthen my mind to you—a point of the greatest moment to my peace; in short, my good friend, Lady Teazle's conduct of late has made me very unhappy.
- Joseph: Indeed! I am very sorry to hear it.
- Sir Peter: Aye, 'tis but too plain she has not the least regard for me; but, what's worse, I have pretty good authority to suspect she has formed an attachment to another.

(Act IV. iii.)

Response:

| | |
|------------------|--|
| PLOT | <ul style="list-style-type: none">• At the beginning of the screen scene, Sir Peter wishes to discuss with Joseph his concerns about the lack of attention Lady Teazle pays Sir Peter.• Unknown to Sir Peter, Lady Teazle is behind the screen.• Sir Peter wishes to confirm his suspicion that Charles is the focus of Lady Teazle's attentions.• The villainous Joseph's duplicity is about to be exposed. Once revealed, Lady Teazle will learn Sir Peter's worth. |
| CHARACTER | <ul style="list-style-type: none">• In spite of the pain Lady Teazle causes Sir Peter, he genuinely loves her, and wishes to win and retain her love.• Joseph is his usual, unctuous self—he plays to the audience.• Sir Peter continues his habit of misjudging characters, misapprehending in Joseph a friendship in which to share a confidence. |
| THEME | <ul style="list-style-type: none">• The surface appearance of virtue still maintains its hold.• Hypocrisy and duplicity continue to have free rein. |

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)

Cecily: ...But I am your cousin Cecily. You, I see from your card, are Uncle Jack's brother, my cousin Ernest, my wicked cousin Ernest.

Algernon: Oh! I am not really wicked at all, Cousin Cecily. You mustn't think that I am wicked.

Cecily: If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

(Act II)

Response:

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|-------------------|---|
| PLOT | <ul style="list-style-type: none">• Algernon, in the disguise of Jack's alias, Ernest Worthing, meets Cecily for the first time.• The romantic linking of Cecily and Algernon parallels that of Jack and Gwendolen.• Cecily meets the man whom she has only dreamed about previously.• Jack's double life is about to unravel. |
| CHARACTERS | <ul style="list-style-type: none">• Cecily displays her girlish sentimentality in longing to meet a wicked person.• Cecily's naiveté is apparent.• Cecily is forthright with her opinions regarding Algernon's ploy.• Ernest is only a fabrication of Cecily's fantasies. |
| THEME | <ul style="list-style-type: none">• Appearances distort the reality.• Wilde's humour arises in part from the reversal of accepted opinion expressed by various characters. |

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara* (1905)

Lomax: Well; but it stands to reason, dont it? The cannon business may be necessary and all that: we cant get on without cannons; but it isnt right, you know. On the other hand, there may be a certain amount of tosh about the Salvation Army—I belong to the Established Church myself—but you cant deny that it’s religion; and you cant go against religion, can you? At least unless youre downright immoral, dont you know?

(Act I)

Response:

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|------------------|---|
| PLOT | <ul style="list-style-type: none"> • Part of the expository first act, here Lomax, Sarah’s fiancé, rather condescendingly treats Undershaft to his unfocussed ‘thoughts’ on morality, armaments, religion and ‘tosh.’ • Shaw’s purpose in this drawing room scene is rather obvious: to show the empty thinking of those such as Lomax who would take Undershaft to task for the latter’s beliefs and business practices. |
| CHARACTER | <ul style="list-style-type: none"> • Lomax’s words reveal someone who has accepted an ‘off-the-shelf’, unexamined life. • In making the attempt to justify his ‘views’, Lomax’s words, like his thought processes, become confused, their meaning elusive if not impenetrable. • Lomax is obviously an intellectual featherweight, no match for Undershaft. |
| THEMES | <ul style="list-style-type: none"> • Throughout the play, the principal target of Shaw’s attack on unwarranted, social privilege is found in his portrayal of Lady Britomart. • However, in addition, both her daughter, Sarah, and Sarah’s fiancé, Charles Lomax, are brought in occasionally in order to add a more knockabout comic dimension to this theme. • Here, Lomax’s contribution to the discussion of the morality of weapons production typifies both his own vacuity and the attendant humour whenever he attempts gravity. |

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 reference to **three** of the following, show that in each selection a character attempts to remain faithful to a principle:

Gawain in Sir Gawain and the Green Knight

The speaker in “To Lucasta, on Going to the Wars”

The Spectator in “Sir Roger and the Witches”

Elizabeth in *Pride and Prejudice*.

Response:

| | |
|--|---|
| Gawain in <i>Sir Gawain and the Green Knight</i> | <ul style="list-style-type: none"> • is committed to chivalry and courtesy by defending the honour of his king and treating the lady with respect. • his commitment to chivalry demands he fulfill his vow to the Green Knight. • Gawain is dishonest when he fails to acknowledge receiving the green girdle, but is redeemed when he admits his guilt and humbly vows “never to sin again.” • Gawain fails to remain faithful to the chivalric code when in fear for his life he accepts the green girdle instead of relying on God to protect him. |
| The speaker in “To Lucasta, on Going to the Wars” | <ul style="list-style-type: none"> • is committed to his king and answers the call to war. • believes that his honour demands he go to war. • believes that being faithful to his honour makes him worthy of love. |
| The Spectator in “Sir Roger and the Witches” | <ul style="list-style-type: none"> • is committed to remaining neutral on the issue of whether there have been witches. • finds that too many villages victimize the old and infirm. • believes a more charitable attitude ought to be displayed to the old and poor. |
| Elizabeth in <i>Pride and Prejudice</i>. | <ul style="list-style-type: none"> • believes that marriage is for love and not convenience. • insists that a woman ought to have some say in the matter of her own marriage. • wishes that a woman’s opinion about her own marriage could be taken at face value and not be regarded as meaning something else: “no” means “no.” |

Other responses may be possible.

Criteria: Content and written expression. **Total:** 20 marks

13. With reference to **three** of the following, show that irony is important to the meaning of each selection:

- Chaucer: The Prioress in “The Prologue” to *The Canterbury Tales*
 Shelley: “Ozymandias”
 Dickens: from *Hard Times*
 Hardy: “The Three Strangers.”

Response:

| | |
|-----------------------|---|
| <p>Chaucer</p> | <ul style="list-style-type: none"> • the ironic portrayal shows the Prioress to be more interested in cultivating the appearance of fine breeding than attention to spiritual devotion. • ironically the Prioress violates at least two of the vows of poverty, chastity, and obedience: her cloak, coral trinket, and golden brooch indicate material possessions; the attempted cultivation of a courtly grace indicates preoccupations other than spiritual devotion: ‘<i>Amor vincit omnia</i>’ is ambiguous. |
| <p>Shelley</p> | <ul style="list-style-type: none"> • Shelley’s sonnet emphasizes the ironic gulf between human pretensions to grandeur and power in a bid for immortality and the reality that these human accomplishments have come to nothing but ruin: the inscription is especially ironic, given the desert’s reassertion of Nature’s power. |
| <p>Dickens</p> | <ul style="list-style-type: none"> • Gradgrind cannot understand how carpets may have flowers because, unlike the juvenile Sissy, he cannot separate art and reality. • the mechanical, inhuman Bitzer is praised, the sensitive Sissy ridiculed and chastized. • Sissy knows more than anyone else present about real horses, and yet her knowledge is denigrated. • the chapter title, imaginative or emotional, mocks the effectiveness of Gradgrind’s utilitarian methods. |
| <p>Hardy</p> | <ul style="list-style-type: none"> • in his rural anecdote of Timothy Summers’ daring, Hardy’s potential victim hobnobs with his executioner, who is oblivious to his circumstances, and remains in ignorance even after the flight of the third stranger. Summers’ wit personifies the life force of the cornlands while the demonic stranger in charcoal grey is a suitable representative of a repressive, unfeeling establishment that would hang a man for stealing to feed his family. |

Other responses may be possible.

Criteria: Content and written expression. **Total:** 20 marks

14. With reference to **three** of the following, show that each selection is a response to personal crisis:

- Donne: "Meditation 17"
 Jonson: "On My First Son"
 Milton: "On His Having Arrived at the Age of Twenty-Three"
 Keats: "When I Have Fears That I May Cease to Be."

Response:

| | |
|----------------------|---|
| <p>Donne</p> | <ul style="list-style-type: none"> • illness confronts the speaker with death forcing a meditative reflection. • the selection opens with the speaker’s wondering if the bell that he hears tolling is tolling for him. The speaker reflects that he may be facing death and that he may be so ill that he doesn’t realize the extent of it, though others do. • the experience of facing death has forced the speaker to reflect on his place in a community and the relationship that should exist among persons of that community. |
| <p>Jonson</p> | <ul style="list-style-type: none"> • having lost his first son, the poet wrestles with his feelings of anguish in this elegy. • the speaker concludes that henceforth he will not make the error of liking so much what he loves. • the speaker rationalizes that in having died young his boy has escaped the evils of this world. |
| <p>Milton</p> | <ul style="list-style-type: none"> • the speaker confronts the reality of the passage of time. • the speaker finds that he has not created as many literary works as he has wished at this stage in his life. • the speaker concludes by accepting the fact that he will accomplish whatever Heaven allows him if he only uses the grace that he is given. |
| <p>Keats</p> | <ul style="list-style-type: none"> • Keats faces the reality of his own death. • having his life cut off at a young age prompts the speaker to express the pain of unfulfilled accomplishments and an incomplete love relationship. • the sonnet ends with the agony of alienation. |

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