

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

Written Response

	Q	B	C	T	S
SECTION 2:	1.	1	U	4	6
(Score both)	2.	2	U	4	4
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. Identify **three** different qualities of the epic hero displayed by Beowulf in this passage, and support each quality with an appropriate quotation.

(6 marks)

Response: (Any THREE of the following, worth two marks each)

1. **Quality:** Courageous
Quotation: “Beowulf...leaped back / Into battle.”
2. **Quality:** Extraordinary strength
Quotation: “Once Beowulf was back on his feet and fighting.”
3. **Quality:** Experienced in combat
Quotation: “for the first time in years / Of being worn to war”
4. **Quality:** Longs for fame and glory
Quotation: “But Beowulf / Longed only for fame”
5. **Quality:** God supports him
Quotation: “Holy God, who sent him victory”
6. **Quality:** The hero’s weapon is remarkable / named
Quotation: “Hrunting could not hurt her”
7. **Quality:** The hero engages in single combat / without weapons
Quotation: “They wrestled, she ripped”
8. **Quality:** Beowulf does not succumb to fatigue.
Quotation: “He was weary...his feet stumbled”

Other responses may be possible. No marks will be awarded for an irrelevant quality.

2. Show **two** ways in which the poet *dramatizes* the strength of Beowulf's opponent, supporting each with an appropriate quotation. **(4 marks)**

Response: (Any TWO of the following)

1. **Way:** Like her son Grendel, the witch is super-human, being invulnerable to human weapons.
Quotation: "no sword could slice her evil / Skin" (6-7)
"weapons were useless" (16)
2. **Way:** This shows a superhuman strength that human-made armour cannot withstand.
Quotation: "bit holes in his helmet" (9)
3. **Way:** She uses a weapon that apparently has killed before this fight ("dried blood"), indicating that she is experienced in battle.
Quotation: "she drew / A dagger" (28-29)
4. **Way:** She is not unjustified in attacking the slayer of her son; she is animated by a thirst for vengeance.
Quotation: "prepared / To avenge her only son." (29-30)

Figurative devices such as kenning and hyberbole may also be used.

Other responses may be possible.

Criteria:

Up to TWO marks for each explanation. (4 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. With specific reference to *Paradise Lost*, show that Milton gives Satan **two** heroic qualities or attributes. **(10 marks)** Respond on page 11.

4. With specific reference to *The Rape of the Lock*, discuss **two** targets of Pope's ridicule. **(10 marks)** Respond on page 12.

5. With specific reference to "My Last Duchess," give **two** reasons why the Duke rids himself of the Duchess. **(10 marks)** 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. With specific reference to *Paradise Lost*, show that Milton gives Satan **two** heroic qualities or attributes.

(10 marks)

Response: (Any TWO of the following)

1. **Quality:** physical size / stature
Evidence: “his other parts...extended long and large”

2. **Quality:** courage / determination
Evidence: Satan boasts that he will never “submit or yield” to his adversary, God.

3. **Quality:** eloquence
Evidence: “what though the field be lost”—he instills confidence in Beelzebub and his other followers.

4. **Quality:** pride
Evidence: He refuses to submit or yield to a powerful foe whom he regards as a tyrant

5. **Quality:** leadership
Evidence: He is able to rally his fallen troops with an inspirational speech.

Other responses such as weaponry may be possible.

Criteria: Content and written expression. Total: 10 marks

4. With specific reference to *The Rape of the Lock*, discuss **two** targets of Pope's ridicule.

(10 marks)

Response: (Any TWO of the following)

1. **Target:** Beaux
Discussion: Wits are stored in snuff-boxes—obviously they are neither large nor weighty.
2. **Target:** Belles
Discussion: At every word a reputation dies.
3. **Target:** Statesmen
Discussion: “foredoom” the destinies of foreign tyrants and “nymphs” at home.
4. **Target:** Legal system
Discussion: “wretches hang that jurymen may dine”
5. **Target:** Social rituals / frivolity of aristocratic life
Discussion: Taking tea is equivalent to taking counsel; making coffee becomes almost an epic religious ritual.
6. **Target:** Epic form (mock epic qualities)
Discussion: invocation / use of sylphs
7. **Target:** Statement of theme
Discussion: “what might contests rise from trivial things”

Other responses may be possible.

Criteria: Content and written expression. Total: 10 marks

5. With specific references to “My Last Duchess,” give **two** reasons why the Duke rids himself of the Duchess. **(10 marks)**

Response: (Any TWO of the following)

Answers could include:

Students may choose those reasons advanced by the Duke, or may infer others from the Duke’s narrative and actions.

According to the Duke, the Duchess was

- **flirtatious**
- **infantile**
- **obstinate**
- **lacking in social acumen**
- **lacking the capacity to gauge his or his family’s worth.**

From his narrative and actions, the reader may infer that the Duke rid himself of the Duchess because he is

- **materialistic (eager to receive a substantial dowry from “The Count”)**
- **self-absorbed**
- **ruthless**
- **tyrannical**
- **possessive**
- **insecure.**

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 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)

Polonius: Come, go with me. I will go seek the King.
 This is the very ecstasy of love,
 Whose violent property fordoes itself
 And leads the will to desperate undertakings
 As oft as any passions under heaven
 That does afflict our natures. I am sorry.
 What, have you given him any hard words of late?

Ophelia: No, my good lord; but as you did command,
 I did repel his letters and denied
 His access to me.

(II. i. 101–110)

Response:

PLOT	<ul style="list-style-type: none"> • After Polonius has sent off Renaldo to “spy” on his son, Laertes, his daughter, Ophelia, reports to him details of Hamlet’s madness in his visit to her. • Ophelia, earning Hamlet’s distrust for acquiescing in her father’s commands regarding Hamlet, will later go insane when her beloved kills her father. • Polonius will now reveal this apparent cause of Hamlet’s madness (unrequited love) to Claudius.
CHARACTER	<ul style="list-style-type: none"> • Polonius’ relationship with his adult children seems heavy-handed and meddling. However, he does reveal some insight in this speech, admitting he was wrong in assuming that Hamlet was trifling with Ophelia’s feelings. • Polonius’ judgment, though apparently sound, is faulty. • Ophelia’s obedience and sense of honour are clearly evident.

THEMES	<ul style="list-style-type: none">• Since the audience knows the cause of Hamlet's actions (the ghost's message), this passage dramatizes the contrast between appearance and reality, and underscores the irony of Polonius' confidence in his own judgments.• Polonius' actions and directives lead to the corruption of innocence and compel betrayal of Ophelia's beloved.
---------------	---

Criteria: Content and written expression Total: 10 marks

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

Ferdinand: Where should this music be? I' th' air
or th' earth?
It sounds no more; and sure it waits upon
Some god o' th' island. Sitting on a bank,
Weeping again the King my father's wrack.
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air. Thence I have followed it,
Or hath drawn me rather; but 'tis gone.
No, it begins again.

(I. ii. 388–396)

Response:

PLOT	<ul style="list-style-type: none">• Caliban's savagery has been presented as far from noble, with his admission that he would rape Miranda to impregnate her. Following his exit, Ferdinand enters the stage, "drawn" by Ariel's songs. Although her father, Prospero, says he is an ordinary fellow, Miranda sees him as "a thing divine...noble."• Shipwrecked and alone, Ferdinand mistakenly believes that his father, like everyone else on the ship, has drowned.
CHARACTER	<ul style="list-style-type: none">• Ferdinand is sensitive to the beauty of the music, and assumes its source must be divine.• His sorrow for the apparent death of Alonso suggests he is a compassionate, loving son.
THEMES	<ul style="list-style-type: none">• The noble nature that Ferdinand displays here at the beginning must be tested (by Prospero) so that he does not "win" Miranda too easily. Thus, the theme of purification through suffering is an integral part of the testing of Miranda's potential husband.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer* (1773)

Marlow: The assiduities of these good people tease me beyond bearing. My host seems to think it ill manners to leave me alone, and so he claps not only himself, but his old-fashioned wife on my back. They talk of coming to sup with us, too; and then, I suppose, we are to run the gauntlet through all the rest of the family. —What have we got here?—

Hastings: My dear Charles! Let me congratulate you! —The most fortunate accident! —Who do you think is just alighted?

(Act II)

Response:

PLOT	<ul style="list-style-type: none">• They are in Hardcastle’s home, but think it is an inn. This misperception will allow Marlow to speak to Kate without his usual shyness and awkwardness, thinking she is a serving girl. Tony’s practical joke begins to have complications.• Hastings plausibly explains the presence of Kate and Constance as a “fortunate accident” since Hardcastle’s house is supposedly an inn. He must prevent Marlow from leaving until he has been able to arrange his elopement with Constance Neville.
CHARACTER	<ul style="list-style-type: none">• Marlow goes along with his host’s apparent ill-manners in not maintaining a sense of class distinction, but does not want to be made a fool. He does not react at this time in an overbearing, arrogant manner, although he exhibits the prejudice of urban aristocracy against rural tradespeople.
THEMES	<ul style="list-style-type: none">• The double standard Marlow has in dealing with people of different classes is evident in his feeling “tease[d] beyond bearing.”• People support others’ mistakes and misapprehensions for their own benefit.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

Joseph Surface: A curious dilemma, truly, my politics have run me into! I wanted, at first, only to ingratiate myself with Lady Teazle, that she might not be my enemy with Maria; and I have, I don't know how, become her serious lover. Sincerely I begin to wish I had never made such a point of gaining so very good a character, for it has led me into so many cursed rogueries that I doubt I shall be exposed at last. (*exit*)

(Act II. ii.)

Response:

PLOT	<ul style="list-style-type: none">• Joseph has been caught by Lady Teazle on his knees in front of Maria, during one of Lady Sneerwell's gossip sessions. He wants Maria because of her inheritance.• This passage foreshadows the ultimate exposure of Joseph's double-dealing.
CHARACTER	<ul style="list-style-type: none">• Joseph's hypocrisy is clearly revealed as he tries to cover up his "feelings" for Maria. He is honest only in soliloquy. —"Surface"
THEME	<ul style="list-style-type: none">• Appearances of good character and moral sentiments may mask opposite qualities. The twist in Joseph's perception of good character leading him astray (evil behaviour) is evidence of Sheridan's witty purpose.

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: Oh, I merely came back to water the roses. I thought you were with Uncle Jack.

Algernon: He's gone to order the dogcart for me.

Cecily: Oh, is he going to take you for a nice drive?

Algernon: He's going to send me away.

Cecily: Then have we got to part?

Algernon: I am afraid so. It's a very painful parting.

Cecily: It is always painful to part from people whom one has known for a very brief space of time. The absence of old friends one can endure with equanimity. But even a momentary separation from anyone to whom one has just been introduced is almost unbearable.

(Act II)

Response:

PLOT	<ul style="list-style-type: none">• Algernon had arrived at Jack's country home under the guise of Ernest, Jack's non-existent brother, and has fallen in love with Cecily, Jack's ward. Jack has ordered Algernon to leave in order to protect Cecily, but the plot becomes more complicated when Gwendolyn, Jack's fiancée, arrives.
CHARACTERS	<ul style="list-style-type: none">• Cecily's pleasant question about the purpose of the dogcart is typical of the twists in logic and expectation that Wilde gives this character, who is both naïve and very knowing.
THEME	<ul style="list-style-type: none">• Taking seriously that which is trivial, and making trivial that which is serious: Wilde's stated purpose of the play. Thus, Cecily twists the ideas of friendship, parting, and brief encounters. Only the latter does Cecily take seriously, or earnestly. Wilde delights in turning Victorian sententiousness on its head.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara* (1905)

Barbara: Yes; but I wish we could do without it. I am getting at last to think more of the collection than of 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">• The setting of this speech is the West Ham shelter. Barbara's expression of exasperation at the futility of her begging for donations is an ironic foreshadowing of the arguments she advances in Act Three at Perivale St. Andrews for siding with Undershaft in his claim that true religious conversion comes after a man has the accoutrements of a decent life.• The importance of this passage to the plot lies in its being the first reference to Barbara's financial plight and her longing to escape having to beg for money.
CHARACTER	<ul style="list-style-type: none">• In Act One Barbara appeared to be a rather carefree, optimistic, muscular Christian. Here we see another side of her nature as the need for enormous sums of money to conduct her ministry dawns on her.• The realisation that her work will necessitate unstinting begging depresses her. This passage throws light on the dilemma with which she struggles throughout the play.
THEMES	<ul style="list-style-type: none">• The theme of the necessity for money in order to effect one's dreams/plans is omnipresent. Almost every character embodies some element of this theme.• Here, the beginnings of Major Barbara's struggle to come to terms with the stance she should adopt over the issue of money is broached. Before her relationship with her father, with his wealth, with the material world, is resolved, she will come not only to weigh the nature of her religious vocation, but also to doubt its existence.• People's spiritual needs cannot be met until their material needs have been provided for.

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. Show that the writer attempts to cope with the loss of someone or something important to him in **three** of the following works:

Jonson: "On My First Son"

Milton: "On His Blindness"

Tennyson: *In Memoriam*

Arnold: "Dover Beach."

Response:

Jonson	<ul style="list-style-type: none"> • Jonson addresses his son, who has died of the plague; this apostrophe allows him to imagine his son as though he could hear him now. • He also questions the cause of his lamentations since his son now has escaped from the suffering and "rage" of this life. • He says that his son was "lent" to him, an idea that may help him cope with his loss.
Milton	<ul style="list-style-type: none"> • Milton has lost his sight, and seems unable to cope with the feeling that he will be wasting his talent as a writer. • Patience, personified, allows him to "serve" God, however, by bearing this "mild yoke." God will direct Milton in his own time.
Tennyson	<ul style="list-style-type: none"> • The death of Tennyson's friend causes him to question his purpose. Composing <i>In Memoriam</i> seemed to help Tennyson deal with his doubts and explorations. • In No. 54 the poet states that he can only trust that each living being has a purpose; he cannot know for certain because on such questions human beings are (intellectually) little more than infants "crying in the night."
Arnold	<ul style="list-style-type: none"> • Arnold begins by appreciating the sights and sounds of a moonlit night by the sea; the sound of the surf, however, brings in "the eternal note of sadness...human misery." • At this point the poet metaphorically links the sea with "faith" and states that he can only hear its "withdrawing roar." • This loss of faith means that the world no longer provides "light" or "joy," but is characterized by "ignorant armies clash[ing] by night." • In a sense the speaker copes with this loss of faith by placing his trust in his "love." (Arnold was on his honeymoon when he wrote this poem.)

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

13. With specific reference to **three** of the following works, show that writers find the experience of joy in a variety of sources:

Shakespeare: Sonnet 29 (“When in disgrace with fortune and men’s eyes”)

Marvell: “The Garden”

Wordsworth: “My Heart Leaps Up When I Behold”

Keats: “On First Looking into Chapman’s Homer.”

Response:

<p>Shakespeare</p>	<ul style="list-style-type: none"> • “Haply I think on thee”—joy is found in an accidental thought about a loved one. • Such joy overcomes doubts about luck or fortune, the speaker’s looks, other men, Heaven’s indifference. • Love is the source of joy, the ultimate consolation for one filled with self-doubt. • Sullenness is replaced by the playfulness of “lark at break of day arising....”
<p>Marvell</p>	<ul style="list-style-type: none"> • The speaker finds solace in the quiet of the garden. • The speaker understands that the refreshment received for his soul will allow him like the bird “longer flights.” • The speaker cannot imagine more “sweet and wholesome / hours” than those spent in the garden.
<p>Wordsworth</p>	<ul style="list-style-type: none"> • A natural phenomenon, a rainbow, is a source of joy for prominent Lake Poet William Wordsworth. • The experience replicates the joy that he felt as a child and as a young adult. • The poet anticipates that this source of joy and wonder will affect him in the same way when he is old. • Thus, the source of joy is not so much the rainbow itself but the “natural piety” it rouses within him.
<p>Keats</p>	<ul style="list-style-type: none"> • Through Chapman’s refreshing translation Keats is able to appreciate fully Homer’s works for the first time. • Keats experiences a joy equivalent to that of “some watcher of the skies” who has just discovered a new planet, or that of an explorer who has just discovered a new body of water.

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

14. Show that the use of natural creatures in **three** of the following poems helps to advance the theme of each work.

- Wyatt: "Whoso List to Hunt"
 Burns: "To a Mouse"
 Coleridge: "The Rime of the Ancient Mariner"
 Hardy: "The Darkling Thrush."

Response:

<p>Wyatt</p>	<ul style="list-style-type: none"> • Wyatt uses a (metaphorical) "hind" or deer to represent his "unrequiting" lover, in the tradition of Petrarchan love sonnets. • Because he may have been involved with Anne Boleyn, the reference to "Caesar's" suggests that the object of the hunt cannot be taken because she belongs to the king. • The link between Anne Boleyn and the deer is never made literally, however, perhaps in keeping with the need to hide Wyatt's past "interest" in her.
<p>Burns</p>	<ul style="list-style-type: none"> • Burns' use of the mouse is more than a means to state his theme that creaturely "plans," although promising happiness, end up giving us only "grief and pain." • The dramatized monologue to the mouse allows the reader to delight in seeing things from a mouse's point of view by listening to the farmer speaking kindly and compassionately to it. • Thus, the poem helps the reader to feel compassion for the farmer and his "fellow mortal."
<p>Coleridge</p>	<ul style="list-style-type: none"> • The ancient mariner's killing the albatross causes great upheavals in his life and the lives of the crew. • The poem dramatizes the relationship between prayer, respect for and enjoyment in creation, and love.
<p>Hardy</p>	<ul style="list-style-type: none"> • Hardy uses the aged thrush to set up a sharp contrast between the dead land and fervourless people, and the song of the thrush, full of "joy illimited." • The speaker wonders why the bird is so full of joy, since he is, himself, unaware of any hope at all. • The bird is used as a contrast to the mood of hopelessness as the speaker looks about for signs of what is to come in the 20th century.

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