

English Literature 12
January 1998 Provincial Examination

ANSWER KEY / SCORING GUIDE

- Topics:**
1. Literary Selections
 2. Literary Forms and Techniques
 3. Recognition of Authors and Titles
 4. Sight Passages
 5. Shakespearean Drama
 6. General Essay

Multiple Choice

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

Multiple Choice = 30 marks

Written Response

	Q	B	C	T	S
SECTION 2:	1.	1	H	4	10
(Score both)	2.	2	U	4	10
SECTION 3:	3.	3	U	5	10
(Score only one)	4.	4	U	5	10
	5.	5	U	5	10
	6.	6	U	5	10
	7.	7	U	5	10
	8.	8	U	5	10
SECTION 4:	9.	9	H	6	20
(Score only one)	10.	10	H	6	20
	11.	11	H	6	20

Written Response = 50 marks

Multiple Choice = 30 (30 questions)

Written Response = 50 (4 questions)

EXAMINATION TOTAL = 80 marks

LEGEND:

Q = Question Number

C = Cognitive Level

T = Topic

K = Keyed Response

S = Score

B = Score Box Number

SECTION 2: FAMILIAR SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the following passage and answer the questions on pages 6 and 7 of the written-response booklet.

“My Last Duchess”

That’s my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf’s hands
Worked busily a day, and there she stands.
5 Will’t please you sit and look at her? I said
“Frà Pandolf” by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, ’twas not
Her husband’s presence only, called that spot
15 Of joy into the Duchess’ cheek; perhaps
Frà Pandolf chanced to say, “Her mantle laps
Over my lady’s wrist too much,” or “Paint
Must never hope to reproduce the faint
Half flush that dies along her throat.” Such stuff
20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate’er
She looked on, and her looks went everywhere.
25 Sir, ’twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
30 Would draw from her alike the approving speech,
Or blush, at least. She thanked men— good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody’s gift. Who’d stoop to blame

35 This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark”—and if she let
40 Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse
—E’en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene’er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will’t please you rise? We’ll meet
The company below, then. I repeat,
The Count your master’s known munificence
50 Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter’s self, as I avowed
At starting, is my object. Nay, we’ll go
Together down, sir. Notice Neptune, though,
55 Taming a sea horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

FAMILIAR SIGHT PASSAGE
“My Last Duchess”
(pages 2 and 3 in the **Readings Booklet**)

INSTRUCTIONS: In a well-organized paragraph of approximately 125 words, respond to the following question. Write your answer in **ink**.

1. With specific references to the poem, show that the Duke reveals **three** aspects of his character. **(10 marks)**

Response:

The Duke reveals that he is

- **devoid of all sensitivity**
- **materialistic**
- **ruthless**
- **tyrannical**
- **possessive**
- **self-absorbed**
- **scornful**
- **cruel**
- **arrogant**
- **egotistical.**

Other responses may be possible.

UNFAMILIAR SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the following passage and answer the questions on pages 8 and 9 of the written-response booklet.

“The Knight”

A knight rides into the noon,
and his helmet points to the sun,
and a thousand splintered suns
are the gaiety of his mail.
5 The soles of his feet glitter
and his palms flash in reply,
and under his crackling banner
he rides like a ship in sail.

A knight rides into the noon,
10 and only his eye is living,
a lump of bitter jelly
set in a metal mask,
betraying rags and tatters
that cling to the flesh beneath
15 and wear his nerves to ribbons
under the radiant casque¹.

Who will unhorse this rider
and free him from between
the walls of iron, the emblems
20 crushing his chest with their weight?
Will they defeat him gently,
or leave him hurled on the green,
his rags and wounds still hidden
under the great breastplate?

Adrienne Rich

¹ *casque*: an ornate helmet worn by a medieval knight

UNFAMILIAR SIGHT PASSAGE

“The Knight”

(page 4 in the **Readings Booklet**)

INSTRUCTIONS: In a well-organized paragraph of approximately 125 words, respond to the following question. Write your answer in **ink**.

2. By specific reference to the poem, show that there is a gulf between the knight’s appearance and his feelings.

(10 marks)

Response:

- **The major conflict in the poem is between the sensitivity of living flesh and an unchanging metallic confinement. The three stanzas examine the figure of the knight from three different angles.**
- **The imagery of the first stanza emphasizes the glitter of the armour.**
- **In the second stanza there is a contrast established between the “living” eye and the metal “mask.” In this stanza the armour appears as something nonliving, something that conceals a deterioration of the living body. There is a tension between the inside and outside of the knight. This tension finds expression in the contrast between the imagery representing the knight’s armour and that representing his body and mind.**
- **The third stanza considers the knight’s death: defeat and death may bring freedom; the armour may be removed at last. Or the knight may simply fall and still have to suffer the weight of his armour. He may have to continue to bear the psychological burden of “bravery” while he hides his feelings of doubt and anxiety. This stanza suggests that there can be no easy solution to the conflicts which the knight’s life entails.**
- **There is a gulf between the way in which the knight perceives and feels and the way in which he is perceived by other people.**

Other responses may be possible.

SHAKESPEAREAN 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 3: SHAKESPEAREAN DRAMA

Value: 10 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Choose **one** of the six passages on pages 5 to 7 of the **Readings Booklet**. For the selected passage, write a single paragraph answer of approximately 125 words in which you do **one** or **both** of the following:

1. explain how the passage reveals the **character** of the speaker(s).
2. explain how the passage relates to the **themes** of the play.

Your response may place the passage within the context of the play; however, do not merely summarize the plot elements of the passage.

3. *Hamlet (1600-1601)*

Hamlet: Seems, madam? Nay, it is. I know not “seems.”
 ’Tis not alone my inky cloak, good mother,
 Nor customary suits of solemn black,
 Nor windy suspiration of forced breath,
 No, nor the fruitful river in the eye,
 Nor the dejected haviour of the visage,
 Together with all forms, moods, shapes of grief,
 That can denote me truly. These indeed seem,
 For they are actions that a man might play,
 But I have that within which passes show;
 These but the trappings and the suits of woe.

(I. ii. 76–86)

Response:

CHARACTER	<ul style="list-style-type: none"> • This is Hamlet as the audience first sees him. To this point his speech has consisted of two brief answers and one caustic aside. • His seizing on his mother’s use of “seems” reveals Hamlet the debater. The rhetorical flourish which ensues from “seems” is typical of Hamlet. • Is Hamlet here revealed as something of an intellectual thug? His mother can hardly have realized the torrent of verbal abuse that her choice of words might occasion. • Hamlet’s first speech of any length starkly reveals his character’s salient feature: he believes himself incapable of dissembling, of deceit.
THEMES	<ul style="list-style-type: none"> • Appearance and reality • Sincerity and deceit • The difficulty / impossibility of knowing another, of being known • Quite obviously, Hamlet is here offering an oblique and bitter commentary on the shallowness of the behaviour of Claudius and Gertrude and their court. • Irony and foreshadowing (of deceit and foul play) evident throughout speech.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

4. *Hamlet* (1600-1601)

Ophelia: I shall the effect of this good lesson keep
 As watchman to my heart, but, good my brother,
 Do not, as some ungracious pastors do,
 Show me the steep and thorny way to heaven,
 Whiles, like a puffed and reckless libertine,
 Himself the primrose path of dalliance treads
 And recks not his own rede.

(I. iii. 45–51)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Ophelia’s typically decorous language is evident in the elegance of the second line’s simile; establishes her intelligence (something not in evidence in her conversations with both Polonius and Hamlet) and grace of manner. • She does not seek to enter into debate over the nature and possible consequences of her relationship with Hamlet. • Unlike both her father and her brother, she is private, not vulgar. • Unlike her manner when she converses with her father, here she gently counters her brother’s unsolicited advice with a velvet-gloved warning of her own. • Here Ophelia has achieved something difficult: she has at once deferred to her brother and, by means of her aphoristic retort, has laid vigorous claim to a measure of independence. • The only occasion in the play when the sane Ophelia attempts repartee with another character. • Ophelia tries both to acquiesce in her brother’s warning and to distance herself from him by issuing one of her own. • Is Ophelia by her choice of words here suggesting that she suspects her brother of lewd conduct in Paris? If so, by the standards of the day, she is being forward and outspoken.
<p>THEMES</p>	<ul style="list-style-type: none"> • Ophelia, in hinting at her brother’s failure to heed his own advice, obliquely alludes to the sexual double standard applied to the sexes. • The simile of “ungracious pastors” underscores one of the play’s chief themes, the hypocrisy of those in authority.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

5. *The Tempest* (1611)

Miranda: If by your art, my dearest father, you have
 Put the wild waters in this roar, allay them.
 The sky, it seems, would pour down stinking pitch
 But that the sea, mounting to th' welkin's cheek,
 Dashes the fire out. O, I have suffered
 With those that I saw suffer! A brave vessel
 (Who had no doubt some noble creature in her)
 Dashed all to pieces! O, the cry did knock
 Against my very heart! Poor souls, they perished!
 Had I been any god of power, I would
 Have sunk the sea within the earth or ere
 It should the good ship so have swallowed and
 The fraughting souls within her.

(Act I. ii. 1–13)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • This is the audience's first impression of Miranda, and is an important passage for establishing Miranda as innocent, forthright, guileless. • At this point she is unaware of the events that brought her to the island. • The sweetness of her nature is immediately evident. • She is genuinely concerned for the safety of the ship's occupants. • She suspects that her father probably conjured the storm.
<p>THEMES</p>	<ul style="list-style-type: none"> • Miranda's "education" is an important component of the play. First her character must be presented. • This speech, apart from showing the audience the kind of young woman she is, introduces something of the play's pervasive atmosphere: its mystery. • Miranda's uncertainty about her father's involvement in the storm heightens the sense of mystery. • The essential conflict of man vs. nature furnishes Shakespeare with such thematic elements as destiny, chance, the power and insentience of nature, and the importance of sympathy in human nature. • His being washed ashore on the island, his discovery of Miranda and her love for him are all part of Prospero's magical plan.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

7. *King Lear* (1603)

Regan: I am made of that self mettle as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
Which the most precious square of sense professes,
And find I am alone felicitate
In your dear Highness' love.

(Act I. i. 71–78)

Response:

CHARACTERS	<ul style="list-style-type: none">• This is the audience's first impression of Regan.• Regan's language hints at her character. Her speech appears rehearsed, lacking in spontaneity and honesty.• Her insincerity, although obvious, is seen as true affection by Lear.• This suggests she knows well her father's penchant for flattery.• Her words are in contrast to the unadorned simplicity of Cordelia's statement.• There is irony and foreshadowing in her assertion that she is of "the self-same mettle" as Goneril.
THEMES	<ul style="list-style-type: none">• Gullibility—buttressed by a strong measure of self-deception—(of Lear), along with insincerity (of two of his daughters) is pervasive. This is the first instance of both.• Lear's wish to know the extent to which he is loved—expressed shortly before Goneril's statement—both reveals his insecurity and invites such insincerity as Regan provides here.• The multiple ironies of the plot are set in motion. Here, in the fulsome language of Regan, the theme of the interplay of appearance and reality is broached.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

8. *King Lear* (1603)

Lear: Let it be so, thy truth then be thy dower!
 For, by the sacred radiance of the sun,
 The mysteries of Hecate and the night,
 By all the operation of the orbs
 From whom we do exist and cease to be,
 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee from this for ever. The barbarous Scythian,
 Or he that makes his generation messes
 To gorge his appetite, shall to my bosom
 Be as well neighboured, pitied, and relieved,
 As thou my sometime daughter.

(Act I. i. 110–122)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • This is the audience’s first encounter with the force of Lear’s anger. • Thus early in the play his anger is already profound. • For Lear, love is a commodity; thus, “truth” is a worthless dowry. • Lear’s materialism is apparent: Cordelia will, he assures her, inherit no material possessions.
<p>THEMES</p>	<ul style="list-style-type: none"> • Here, thus early in the play, the audience sees the emotional maelstrom which attends Lear throughout. • The primacy of emotion—here of anger—is expressed in extravagant accents. • The visceral nature of Lear’s language suggests the savagery of action which often accompanies strong, barely controlled emotion. • Lear has come to a hasty estimation of Cordelia’s affection for him; she is found wanting. • Foreshadowing—and dramatic irony—is in the image of the “barbarous Scythian” who devours his own offspring (the theme of the self-destructive family occurs in both plots).

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

SECTION 4: GENERAL ESSAY

Value: 20 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Choose **one** of the following topics. In an essay of approximately **250 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. Students are encouraged to refer to works **not** on the Core Studies Readings List. However, students will not be penalized for utilizing only core works in responding to a question.

9. LITERARY ELEMENTS

By reference to works from different literary periods, show that authors reveal their purposes through point of view and/or characterization.

Response:

A satisfactory treatment of this question may limit itself to the way in which an author handles the issue of point of view / narrative voice, or may, equally satisfactorily, focus on the way in which a character or characters are presented. Some answers will, of course, treat both issues.

The three examples provided below demonstrate how three major works on the mandatory readings list might be treated in the light of the question asked. Candidates may well choose to discuss works from outside the core course.

<i>Beowulf</i>	<ul style="list-style-type: none"> • It is obvious throughout that the clerical compiler of the various Beowulf legends is attempting to give a Christian overlay to an essentially pagan poem. • The compiler's attempts at didacticism (i.e., teaching and preaching Christian doctrine to an only-recently-converted audience) are to be found for the most part in the elemental Christian references. • His designs upon his reader make plain his mission to sanitize the old pagan poem.
Chaucer: <i>"The Prologue" to The Canterbury Tales</i>	<ul style="list-style-type: none"> • The pilgrims are all presented through the person of the narrator. • His commentaries on their foibles and idiosyncrasies reveal much about the narrator's own character and values. • Candidates may choose to discuss the way in which Chaucer uses a pilgrim or pilgrims in order to make a particular point.
Pope: <i>The Rape of the Lock</i>	<ul style="list-style-type: none"> • The elegance of diction, the magisterial, aphoristic quality of much of the narration, the maintenance throughout of an authorial straight face and a concomitant sense of distance from the events which he relates in the midst of the most egregious silliness, all contribute to the overall effect of the mock epic, and, paradoxically, enable Pope himself to comment from Olympian heights on the vanities of contemporary court life.

Other responses may be possible.

Criteria: Content and written expression

Total: 20 marks

10. LITERARY HERITAGE

By reference to **two** or more works, show that writers of **one** literary period reveal the values of their time.

Response:

For the medieval period, the following approach might prove instructive:

<p><i>Beowulf</i></p>	<ul style="list-style-type: none"> • Throughout, the compiler’s intent to emphasize the virtues of the protagonist above all other aspects of the poem is obvious. • Beowulf’s actions are everywhere compared favourably to those of Grendel, the embodiment of evil. • The compiler is anxious throughout to put a Christian gloss on all aspects of Beowulf’s behaviour. • There are frequent commentaries—weightily moralistic in tone—by the compiler as the narrative unfolds. • The portrayal of Beowulf suggests a compendium of civic and spiritual virtue; an icon to be revered. • There is predestination at work in the depiction of Grendel: he is early on described as being descended from Cain.
<p>“The Prologue”</p>	<ul style="list-style-type: none"> • Chaucer’s opinion of each of the pilgrims is clear, though for the most part obliquely expressed. • The foibles and idiosyncrasies of the pilgrims are presented in casual, throwaway fashion. These often reveal the essence of their respective characters. • Chaucer is forthright in his praise of the Knight, Plowman, and Parson. • They appear to be more idealized than the others; as though Chaucer were holding each of them up as an exemplar of good conduct. • Chaucer forcibly condemns the behaviour of the Pardoner. • Chaucer’s depiction of the various members of the clergy is, with one exception, unflattering; hardly an accident?

Other responses may be possible.

Criteria: Content and written expression Total: 20 marks

11. UNIVERSAL THEMES AND ARCHETYPES

By reference to works from different literary periods, show that each work deals with religious faith.

Response:

Core selections that deal with/touch on the issue of religious faith—one of the great constants in English letters (a “universal theme”)—are few:

- “On His Blindness”
- “The Tyger”
- “Dover Beach”

Students are likely to have covered some of the following selections—each germane to the question—in their readings outside the core material:

- “Holy Sonnet 6”
- “On His Having Arrived at the Age of Twenty-Three”
- “The Lamb”
- “Tintern Abbey”
- *The Rime of the Ancient Mariner*
- “Crossing the Bar”
- *In Memoriam*
- “Prospice”
- “The Darkling Thrush”

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