

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

“A Valediction: Forbidding Mourning”

- 1 As virtuous men pass mildly away,
And whisper to their souls, to go,
Whilst some of their sad friends do say,
The breath goes now, and some say no:
- 5 So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move.
'Twere profanation of our joys
To tell the laity our love.
- Moving of th' earth brings harms and fears,
10 Men reckon what it did and meant,
But trepidation of the spheres,
Though greater far, is innocent.
- Dull sublunary lovers' love
(Whose soul is sense) cannot admit
15 Absence, because it doth remove
Those things which elemented it.
- But we by a love, so much refined,
That our selves know not what it is,
Inter-assurèd of the mind,
20 Care less, eyes, lips, and hands to miss.
- Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.
- 25 If they be two, they are two so
As stiff twin compasses are two,
Thy soul the fixed foot, makes no show
To move, but doth, if th' other do.
- And though it in the center sit,
30 Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.
- Such wilt thou be to me, who must
Like the other foot, obliquely run;
35 Thy firmness makes my circle just,
And makes me end, where I begun.

John Donne

FAMILIAR SIGHT PASSAGE

“A Valediction: Forbidding Mourning”
(page 2 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. Show that Donne uses **three** unusual images to describe the separation of the lovers. **(10 marks)**

Response:

Image—stanza one with friends gathered at a death bed

Explanation—surprisingly, a love poem begins with the deaths of “virtuous men.”

Image—“let us melt” “like gold to airy thinness beat” (line 24)

Explanation—separation of lovers compared to the treatment of metals

Image—“moving of th’ earth” (line 9)

Explanation—comparison to earthquakes

Image—“trepidation of the spheres” (line 11)

Explanation—comparison to planetary movements

Image—“As stiff twin compasses” (line 26)

Explanation—a technological or scientific device associated with mathematics is deployed as a simile with sexual overtones. The two points of the mechanism are as inseparable as the souls of the Platonic lovers.

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.

“Lines Written in Early Spring”

- 1 I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.
- 5 To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.
- 10 Through primrose tufts, in that green bower,
The periwinkle¹ trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.
- 15 The birds around me hopped and played,
Their thoughts I cannot measure—
But the least motion which they made,
It seemed a thrill of pleasure.
- 20 The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.
- If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

William Wordsworth

¹*periwinkle*: a trailing evergreen plant with small blue flowers

UNFAMILIAR SIGHT PASSAGE

“Lines Written in Early Spring” (page 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**.

2. Discuss **three** ways in which the poem is typically Romantic.

(10 marks)

Response:

- “If this belief...” demonstrates a faith in nature that longs for confirmation as much as is demonstrated in “Tintern Abbey.”
- “did Nature link/The human soul that through me ran”—Wordsworth believes that nature is for him a teacher and a connection “into the life of things.”
- “I heard a thousand blended notes”—nature provides Wordsworth moments of contemplation that leave him “sated” or “satiated” with pleasing thoughts.
- “The birds around me hopped and played”—Wordsworth sees pleasure in nature.
- “To her fair works...” “Nature’s holy plan”—Nature offers a deeper sense of harmony than can be seen in human behavior.
- “What man has made of man”—when confronted by the pleasure of nature, Wordsworth is saddened with the inhumane behaviour of humans.
- The verse form—ballad metre and quatrains—is a rejection of the restrictive Heroic Couplet of the previous generation of poets such as Alexander Pope. A narrative form from an earlier era is used for a personal statement and a short lyric; this practice is a typically Romantic revival of earlier forms: lines 1–4, for example, are in iambic tetrameter and are rhymed ABCB.

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 4 to 6 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)*

Polonius: My lord, he's going to his mother's closet.
 Behind the arras I'll convey myself
 To hear the process. I'll warrant she'll tax him home,
 And, as you said, and wisely was it said,
 'Tis meet that some more audience than a mother,
 Since nature makes them partial, should o'erhear
 The speech of vantage. Fare you well, my liege.
 I'll call upon you ere you go to bed
 And tell you what I know.

(III. iii. 27–35)

Response:

CHARACTER	<ul style="list-style-type: none"> • Polonius continues his meddling ways, looking for information to pass on. • As Lord Chamberlain, Polonius is anxious to curry favor with Claudius with his flattering speech. • Despite all Polonius' efforts to glean information and appear knowledgeable about the goings on in the court, he misjudges Gertrude's influence on Hamlet and expresses his suspicion regarding their relationship.
THEMES	<ul style="list-style-type: none"> • The disparity between appearance and reality is in evidence as Polonius fails to understand that Claudius rather than Hamlet is at the root of the difficulties in the court. • The machinations of the court are only furthered in Polonius' actions: more evidence of the injustice that Hamlet rails against. • Power seized by men such as Claudius can only be maintained by increasingly more desperate and cunning action, as is here supported by Polonius' naive cooperation.

Criteria: Content and written expression Total: 10 marks

5. *The Tempest* (1611)

Miranda: —your reason
For raising this sea-storm?

Prospero: Know thus far forth.
By accident most strange, bountiful Fortune
(Now my dear lady) hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not, but omit, my fortunes
Will ever after droop. Here cease more questions.
Thou art inclined to sleep. 'Tis a good dullness,
And give it way. I know thou canst not choose.
[Miranda sleeps.]

(Act I. ii. 176–186)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Prospero’s magical powers are shown in putting Miranda to sleep. • Prospero is very much in control of events occurring on the island. • Prospero’s years of study have given him the power to reverse his personal tragedy. • Prospero is now more perceptive of the actions of human nature and not so blinded by his preoccupation with his studies. • Miranda’s question arises from her sensitive nature and in particular from her empathy with those on board the ship she has just seen wrecked by her father’s “art.”
<p>THEMES</p>	<ul style="list-style-type: none"> • The normal laws of causality are suspended in this story taking place on an island where magical powers are used in the service of morality. • The conventions of Shakespeare’s romances show the action and possibility of redemption over earlier tragic events. • The rightness of the moment in which to act, as suggested by “auspicious star,” is apparent.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

6. *The Tempest* (1611)

Enter Caliban with a burden of wood. A noise of thunder heard.

Caliban: All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inchmeal a disease! His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin shows, pitch me i' th' mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em.

(Act II. ii. 1–7)

Response:

CHARACTER	<ul style="list-style-type: none">• Caliban here displays an unrepentant nature, and refuses to understand anything redemptive in his servitude (in contrast to the response of Ferdinand).• Caliban remains defiant, even when he knows that he will receive punishment.• Caliban will do nothing but curse Prospero with the skills gained earlier through instruction from Prospero and Miranda.
THEMES	<ul style="list-style-type: none">• Caliban reflects the irredeemable animal element in humanity.• Caliban cannot see the value of sacrifice and deprivation as eventually leading to a greater fulfillment.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

7. *King Lear* (1603)

King Lear: Prithee go in thyself; seek thine own ease.
 This tempest will not give me leave to ponder
 On things would hurt me more, but I'll go in.
[To the Fool] In, boy; go first. You houseless poverty—
 Nay, get thee in. I'll pray, and then I'll sleep.

Exit [Fool].

Poor naked wretches, wheresoe'er you are,
 That bide the pelting of this pitiless storm,
 How shall your houseless heads and unfed sides,
 Your looped and windowed raggedness, defend you
 From seasons such as these? O, I have ta'en
 Too little care of this! Take physic, pomp;
 Expose thyself to feel what wretches feel,
 That thou mayst shake the superflux to them,
 And show the heavens more just.

(Act III. iv. 23–36)

Response:

<p>CHARACTERS</p>	<ul style="list-style-type: none"> • Lear here shows consideration to both Edgar and the Fool by inviting them to go into the shelter first, reassuring them that he will indeed go in eventually. • Lear shows a developing insightfulness and realization of what he has neglected in his power and position as monarch. • Lear wishes to expose himself to the deprivation experienced by the less fortunate in order to understand better the suffering experienced by others.
<p>THEMES</p>	<ul style="list-style-type: none"> • The storm on the heath is developed as the purgation of the storm in Lear's mind. • Lear, the man who was deceived and lacked any true perception, is seen here developing a "power of moral perception and reflection" through suffering, a necessary antidote to arrogance. • "The good are seen growing better through suffering, and the bad worse through success," as A.C. Bradley has pointed out.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

8. *King Lear* (1603)

Edmund: To both these sisters have I sworn my love;
 Each jealous of the other, as the stung
 Are of the adder. Which of them shall I take?
 Both? One? Or neither? Neither can be enjoyed,
 If both remain alive: to take the widow
 Exasperates, makes mad her sister Goneril;
 And hardly shall I carry out my side,
 Her husband being alive. Now then, we'll use
 His countenance for the battle; which being done,
 Let her who would be rid of him devise
 His speedy taking off. As for the mercy
 Which he intends to Lear and to Cordelia,
 The battle done, and they within our power,
 Shall never see his pardon; for my state
 Stands on me to defend, not to debate.

(Act V. i. 55–69)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Edmund’s villainy is made plain. He has been able to attract the attention of both sisters, use the authority of Albany for his own ends, and act decisively in his attempt to secure his hold on the crown. • Edmund is a merciless conniver who delights in his ability to manipulate others. • Edmund’s evil is more than parallel to that of Goneril and Regan.
<p>THEMES</p>	<ul style="list-style-type: none"> • The character of Edmund forces a consideration of the nature of humanity that it is so capable of evil. • As Bradley suggests, the play forces the question “What rules the world” or what is “ultimate power”? • Evil is shown “to be a poison.” • The theme of sibling rivalry becomes evident again as the sisters vie for Edmund’s affections.

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

With reference to works from different literary periods, show that irony is often of central importance to a work of literature.

Response:

Chaucer: “The Prologue” to <i>The Canterbury Tales</i>	The ironic portrayal shows the Prioress to be more interested in cultivating the appearance of fine breeding than attention to spiritual devotion.
Shakespeare: all three plays	The tragic irony central to <i>Hamlet</i> and <i>King Lear</i>
Andrew Marvell: “To His Coy Mistress”	The witty argument to give in to present pleasures masks the irony that the speaker’s logic is really erroneous: because the lovers do not have all the time in the world doesn’t necessarily mean the mistress should give in to the speaker’s desires. The urgent desire to pursue pleasure cannot hide the pain of mortal experience.
Richard Lovelace: “To Althea, from Prison”	The irony that imprisonment brings a greater awareness of liberty.
Sir John Suckling: “The Constant Lover”	The irony of celebrating love that lasts three whole days underscores the lover’s inconstancy.
Jonathan Swift: “A Modest Proposal”	The whole piece is based on a structural irony of the speaker’s meaning being the opposite of Swift’s intentions.
Shelley: “Ozymandias”	Shelley’s sonnet emphasizes the ironic gulf between human pretensions for grandeur and power in a bid for immortality and the reality that these human accomplishments have come to nothing but transitory ruins.
Thomas Hardy: “The Three Strangers”	The irony of a petty criminal who is to be hanged becoming a folk hero through casually hobnobbing with the hangman.

<p>Thomas Hardy: “The Darkling Thrush”</p>	<p>The poem emphasizes the ironic contrast between the desolation of the land being described as the Century’s corpse and ecstatic song of the thrush signalling some possibility of hope.</p>
<p>George Orwell: “Shooting an Elephant”</p>	<p>The irony of discovering the oppression of imperialistic nations while acting as an agent of that imperialism.</p> <p>The irony of having to shoot the elephant just when it has become more docile.</p>
<p>Graham Greene: “Across the Bridge”</p>	<p>Calloway is “worth a million” but can’t use his money to escape the border town.</p>

Other responses may be possible.

Criteria: Content and written expression

Total: 20 marks

10. LITERARY HERITAGE

With reference to **two** or more works, show that the anxieties or uncertainties of one literary period are reflected in its literature.

Sample Response for the Victorian Period:

Alfred Lord Tennyson	The anxieties of the age, particularly the tension between religious faith and doubt, are evident in the personas of “Ulysses” and “In Memoriam,” as well as in the dilemma of the lady “The Lady of Shalott.”
Robert Browning	The persona in “Childe Roland to the Dark Tower Came” is worried about his worthiness even to fail at the quest. His self-doubts are typically Victorian.
Matthew Arnold	In “Dover Beach” there is nothing to rely on—the world is a battleground of controversy.
Thomas Hardy	“The Darkling Thrush” and <i>Tess of the D’Urbervilles</i> reveal Hardy’s essential pessimism about the fate of the virtuous and of virtue itself in the modern world.
Thomas Carlyle	In <i>The French Revolution</i> Carlyle ponders whether violence alone can resolve long entrenched social problems.
Charles Dickens	In <i>Hard Times</i> and <i>A Christmas Carol</i> Dickens is critical of his age’s money morality and Utilitarian insensitivity.
Oscar Wilde	In <i>The Importance of Being Earnest</i> Wilde questions all the stale clichés of Victorian endurance, striving, and pompous morality.

Other responses dealing with other periods may be possible.

Criteria: Content and written expression Total: 20 marks

11. UNIVERSAL THEMES AND ARCHETYPES

With reference to works from different literary periods, show that writers have written about various kinds of heroism.

Response:

- from *Beowulf*
- from *Sir Gawain and the Green Knight*
- from *Le Morte D'Arthur*
- "Sir Patrick Spens"
- *King Lear, Hamlet*
- "To the Memory of My Beloved Master, William Shakespeare"
- "To Lucasta, on Going to the Wars"
- from *Paradise Lost*
- "London, 1802"
- "Written After Swimming from Sestos to Abydos"
- from *Don Juan*
- "On This Day I Complete My Thirty-Sixth Year"
- "Ulysses"
- *Silas Marner*
- *Tess of the D'Urbervilles*
- "The Three Strangers"
- "An Irish Airman Foresees His Death"
- "The Soldier"
- "*Dulce et Decorum Est*"
- "What I Expected"
- "Do Not Go Gentle into That Good Night"

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