

English Literature 12
January 1999 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.	D	E	L	16.	B	K	3
2.	D	K	1	17.	C	K	3
3.	B	K	1	18.	C	K	3
4.	D	K	1	19.	D	K	3
5.	B	K	1	20.	A	K	3
6.	D	K	1	21.	B	U	4
7.	A	K	1	22.	B	K	4
8.	A	K	1	23.	B	K	4
9.	D	K	1	24.	D	K	4
10.	C	K	1	25.	D	U	4
11.	B	K	2	26.	A	K	4
12.	B	K	2	27.	C	K	4
13.	C	K	2	28.	C	U	4
14.	D	K	2	29.	C	U	4
15.	D	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

INSTRUCTIONS: Read the following passage and answer the questions on pages 6 and 7 in the examination booklet.

Ulysses

- 1 It little profits that an idle king,
 By this still hearth, among these barren crags,
 Matched with an aged wife, I mete and dole
 Unequal laws unto a savage race,
5 That hoard, and sleep, and feed, and know not me.
 I cannot rest from travel; I will drink
 Life to the lees. All times I have enjoyed
 Greatly, have suffered greatly, both with those
 That loved me, and alone; on shore, and when
10 Through scudding drifts the rainy Hyades
 Vexed the dim sea. I am become a name;
 For always roaming with a hungry heart
 Much have I seen and known—cities of men
 And manners, climates, councils, governments,
15 Myself not least, but honoured of them all—
 And drunk delight of battle with my peers,
 Far on the ringing plains of windy Troy.
 I am a part of all that I have met;
 Yet all experience is an arch wherethrough
20 Gleams that untraveled world whose margin fades
 Forever and forever when I move.
 How dull it is to pause, to make an end,
 To rust unburnished, not to shine in use!
 As though to breathe were life! Life piled on life
25 Were all too little, and of one to me
 Little remains; but every hour is saved
 From that eternal silence, something more,
 A bringer of new things; and vile it were
 For some three suns to store and hoard myself,
30 And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle—
35 Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and through soft degrees
Subdue them to the useful and the good.
Most blameless is he, centered in the sphere
40 Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.
There lies the port; the vessel puffs her sail;
45 There gloom the dark, broad seas. My mariners,
Souls that have toiled, and wrought, and thought with me—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads—you and I are old;
50 Old age hath yet his honour and his toil.
Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
55 The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
60 To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
65 Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are—
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
70 To strive, to seek, to find, and not to yield.

Alfred, Lord Tennyson

FAMILIAR SIGHT PASSAGE
“Ulysses”
(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 reference to the poem, discuss differences between the character of Ulysses and that of Telemachus. **(10 marks)**

Response:

Telemachus is

- **patient**
- **methodical**
- **meticulous**
- **gentle**
- **civic-minded**
- **dutiful**
- **tolerant of slow change**

Ulysses is

- **bored**
- **restless**
- **outspoken**
- **brave**
- **boastful**
- **fair-minded**
- **heroic**
- **not static (wishes to “shine in use”)**

UNFAMILIAR SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the following passage and answer the questions on pages 8 and 9 in the examination booklet.

from *An Essay on Criticism*

- 1 A little learning is a dangerous thing;
 Drink deep, or taste not the Pierian spring¹.
 There shallow draughts intoxicate the brain,
 And drinking largely, sobers us again.
- 5 Fired at first sight with what the Muse imparts,
 In fearless youth we tempt² the heights of arts,
 While from the bounded level of our mind
 Short views we take, nor see the lengths behind;
 But more advanced, behold with strange surprise
- 10 New distant scenes of endless science rise!
 So pleased at first the towering Alps we try,
 Mount o'er the vales, and seem to tread the sky,
 The eternal snows appear already past,
 And the first clouds and mountains seem the last;
- 15 But, those attained, we tremble to survey
 The growing labors of the lengthened way,
 The increasing prospect tires our wandering eyes,
 Hills peep o'er hills, and Alps on Alps arise!

Alexander Pope

¹*Pierian spring*: The spring in Pieria on Mt. Olympus, sacred to the Muses

²*tempt*: attempt

UNFAMILIAR SIGHT PASSAGE

An Essay on Criticism
(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. Show that the metaphors of drinking and climbing illustrate the importance of greater learning.
(10 marks)

Response:

- Utilizing a paradox, the speaker claims that whereas “shallow draughts intoxicate the brain...drinking largely, sobers us again.”
- To illustrate his thesis, the speaker next traces what happens over the years as we gradually acquire knowledge.
- The comparison shifts from a drinking to a climbing metaphor, as the heights of knowledge and art are likened to the peaks of the Alps.
- Like mountain climbers, when we think we have reached the top, “we tremble to survey” endless peaks at a distance — “Hills peep o’er hills, and Alps on Alps arise!” As we learn more, we realize there is much more to learn; we acquire humility.

SHAKESPEAREAN DRAMA

LITERATURE 12 SCALE FOR THE 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 in 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: Marry, well said, very well said. Look you sir,
 Inquire me first what Danskers are in Paris,
 And how, and who, what means, and where they keep,
 What company, at what expense; and finding
 By this encompassment and drift of question
 That they do know my son, come you more nearer
 Than your particular demands will touch it.
 Take you as 'twere some distant knowledge of him,
 As thus, "I know his father and his friends,
 And in part him." Do you mark this, Reynaldo?

(II. i. 6–15)

Response:

CHARACTER	<p>In this extract from the opening of Act II, in his advice to Reynaldo, Polonius reveals himself to be:</p> <ul style="list-style-type: none"> • duplicitous • conspiratorial • petty • underhanded • prolix • patronizing • meddling • suspicious
THEMES	<ul style="list-style-type: none"> • This speech typifies not only Polonius but also the grubbiness and venality of those surrounding Hamlet. • The theme of moral virtue—Hamlet’s—in a second-rate world is highlighted by such speeches. • Polonius is Hamlet’s antitype; here his speech emphasizes Hamlet’s customary highmindedness. • appearance and reality

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

4. *Hamlet* (1600-1601)

Queen: Alas, how is't with you,
 That you do bend your eye on vacancy,
 And with th' incorporal air do hold discourse?
 Forth at your eyes your spirits wildly peep,
 And as the sleeping soldiers in th' alarm
 Your bedded hair like life in excrements
 Start up and stand an end. O gentle son,
 Upon the heat and flame of thy distemper
 Sprinkle cool patience. Whereon do you look?

(III. iv. 117–125)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • This extract from the bedroom scene (III. iv) reveals a softer aspect of Gertrude’s character. Hamlet’s conduct prompts his mother’s <ul style="list-style-type: none"> – genuine concern for his well-being. – fearful wonder. – pleas to calm down. • Her language differs sharply from the tartness of the shafts she directs at him when, in answer to her summons, he first appears in her bedroom. • At this stage, in a scene steeped in raw emotion, Gertrude begins to show genuine concern for her son.
<p>THEMES</p>	<ul style="list-style-type: none"> • the isolation of virtue: Hamlet’s seeing the ghost—along with Gertrude’s inability to do so—stresses the former’s isolation and illustrates his mental agitation. • the role of madness, “distemper,” in the human condition • the role of the supernatural • appearance and reality • the complexity of human relationships, here that of Hamlet and his mother

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

6. *The Tempest* (1611)

Caliban: Why, as I told thee, 'tis a custom with him
 I' th' afternoon to sleep. There thou mayst brain him,
 Having first seized his books, or with a log
 Batter his skull, or paunch him with a stake,
 Or cut his wesand with thy knife. Remember
 First to possess his books; for without them
 He's but a sot, as I am, nor hath not
 One spirit to command. They all do hate him
 As rootedly as I. Burn but his books.
 He has brave utensils (for so he calls them)
 Which, when he has a house, he'll deck withal.
 And that most deeply to consider is
 The beauty of his daughter. He himself
 Calls her a nonpariel. I never saw a woman
 But only Sycorax my dam and she;
 But she as far surpasseth Sycorax
 As great'st does least.

(Act III. ii. 91–107)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • The intensity of Caliban's desire for release from his captivity under Prospero is revealed, along with his hatred of Prospero. • Caliban understands the importance of removing Prospero's books if there is any hope of overcoming him. • Caliban judges others by his own condition when he claims that others under Prospero's control (Ariel) hate him as much as Caliban does. • Caliban also reveals his desire for Miranda.
<p>THEMES</p>	<ul style="list-style-type: none"> • The natural state of primitive humanity represented by Caliban is as equally capable of evil and betrayal as civilized humanity. • Gonzalo's hope for a commonwealth of nature uncorrupted by society is a misplaced hope.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

7. *King Lear* (1603)

Cordelia: The jewels of our father, with washed eyes
 Cordelia leaves you. I know you what you are,
 And, like a sister, am most loath to call
 Your faults as they are named. Love well our father.
 To your professèd bosoms I commit him.
 But yet, alas, stood I within his grace,
 I would prefer him to a better place.
 So farewell to you both.

(Act I. i. 270–277)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Cordelia’s “clear-sightedness” in relation to her sisters’ love for their father, in contrast to Lear’s blindness. • Cordelia shows loyalty to and love for her father, despite his inability to accept her. • Cordelia’s loyalty insofar as she is reluctant to state publicly what she knows and fears about her sisters. The passage suggests that with her indicating her doubts, perhaps she will encourage them to be more conscientious in their treatment of their father. • Cordelia is caught between the reality of her sisters, and her hope that for their father’s sake, things will be better than she fears.
<p>THEMES</p>	<ul style="list-style-type: none"> • The expectations of family loyalty and appropriate “order” in relationships: on the most superficial level, Cordelia appears to have been most disloyal, in fact her deep loyalty and sense of appropriate order ironically underscores her comments here and those of her sisters and her father in many places throughout the play. • the notion of what true love is. “See better, Lear.” Lear will learn the pains of his “poor eyesight” and learn sight is not only a physical sensation. • the differences between appearance and reality—the reality of Goneril and Regan’s cruelty, and the appearance of Cordelia’s supposed cruelty toward her father

Other responses may be possible.

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

8. *King Lear* (1603)

Lear: I prithee, daughter, do not make me mad.
 I will not trouble thee, my child; farewell.
 We'll no more meet, no more see one another.
 But yet thou art my flesh, my blood, my daughter,
 Or rather a disease that's in my flesh,
 Which I must needs call mine. Thou art a boil,
 A plague-sore, or embossèd carbuncle
 In my corrupted blood. But I'll not chide thee.
 Let shame come when it will, I do not call it.
 I do not bid the Thunder-bearer shoot,
 Nor tell tales of thee to high-judging Jove.
 Mend when thou canst, be better at thy leisure,
 I can be patient, I can stay with Regan,
 I and my hundred knights.

(Act II. iv. 217–230)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Lear is genuinely hurt by the treatment he and his men have received at Goneril's home; he vacillates between apparent patience and anger, showing his awareness of the need for the first in his relationships and yet his inability to wait for the meeting of his desires. • His blindness in his ability to see clearly the superficial testaments his daughters made earlier is emphasized by the innocence with which he assumes he will receive a more comfortable home and warmer welcome from Regan. • His allusion to madness (1.217) suggests both his anger and the unnatural, diseased elements he has introduced into his family and his kingdom from which he has already begun to suffer.
<p>THEMES</p>	<ul style="list-style-type: none"> • sickness, disease, madness (sickness of the mind): by extension all of these elements are reflected in both the individual and the state • appropriate order and natural/unnatural relationships within families • Lear's comments that he can be patient are ironic considering his past treatment of Cordelia. Equally ironic is his naive assumption that Regan will be the loving daughter that Goneril has failed to be. • The journey to the next daughter is necessary on his journey to the truth. • It is not for a King to play Jove, the judge—ironically, he has falsely pre-judged all 3 daughters and will reap the results of those judgements.

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 HERITAGE OF ONE PERIOD

By reference to **two** poems, show that each poem reveals two characteristics of the Romantic period.

Response:

Appreciation of Nature / Majesty of Nature / Insignificance of Man in Contrast with Nature:

- “Ode to a Nightingale”
- “Ode to the West Wind”
- “Apostrophe to the Ocean”
- “The Rime of the Ancient Mariner”
- “My Heart Leaps Up” / “Tintern Abbey”

Melancholy:

- “A Dirge”
- “Ode to a Nightingale”
- “Ode to the West Wind”
- “When I Have Fears That I May Cease to Be”

Imagination:

- “Kubla Khan”
- “Ode on a Grecian Urn”
- “The Rime of the Ancient Mariner”

Subjective:

- “Tintern Abbey”
- “When I Have Fears That I May Cease to Be”
- “On This Day I Complete My Thirty-Sixth Year”
- “The World is Too Much With Us” / “My Heart Leaps Up When I Behold”

Deals With the Commonplace:

- The Lucy Poems
- “The Rime of the Ancient Mariner”

Critical of the Values of the Age:

- “The Rime of the Ancient Mariner”
- “The World is Too Much With Us” / “London, 1802”

Literary Experimentation:

- “Kubla Khan”
- “Ode to the West Wind”

Interest in the Past:

- “Kubla Khan”
- “Ozymandias”
- “Tintern Abbey”
- “The Eve of St. Agnes”
- “Ode on a Grecian Urn”
- “The Rime of the Ancient Mariner”
- “On First Looking into Chapman’s Homer”

Other responses may be possible.

Criteria: Content and written expression

Total: 20 marks

10. LITERARY ELEMENTS

By reference to works from **two** or more literary periods, show how writers create sympathy for the characters in their works. You may wish to consider such techniques as narrative point of view, dilemma, humour, and characterization.

Response:

Writers are able to elicit sympathy for a character by:

- **placing the character in a *dilemma*.**
 - **The speaker in “Song” is still grieving the beloved’s death while others have quit.**
 - **The speaker in “Whoso List to Hunt” is exhausted and gives up the chase although still in love with (gulp) his king’s woman.**
 - **In *Sir Gawain and the Green Knight*, Sir Gawain, with his complicated code of honour and shaking knees, gains our sympathy (Will he maintain his honour and meet Green Knight, or be a coward and save his life; Will he please the Host’s wife or the Host?).**
- **using a *sympathetic character* (possesses both good and bad traits).**
 - **In *The Canterbury Tales* the squire’s humility (carves for father) and vanity make him still likeable.**
 - **Milton’s Satan has courage and leadership qualities, but fails to adhere to the hierarchical code of his world; he lies, deceives and destroys innocence.**
- **showing a character’s *suffering* (physical or mental).**
 - **the Ancient Mariner’s suffering and alienation**
 - **the agony of gas warfare in “Dulce et Decorum Est”**
 - **Milton “On his Blindness” shares his fears and loss**
 - **Shelley’s “falling on the thorns of life and bleeding”**
 - **the gentle duchess’s death at the hands of the arrogant duke in “My Last Duchess”**
 - **the alienation and suffering in both Eliot’s “The Hollow Men” and Yeats’s “The Second Coming”**
 - **Keats’s pain at his brother’s death / fears for his own “Ode to a Nightingale” and the sonnets**
 - **pain of a son as he watches his father dying “Do Not Go Gentle into That Good Night”**
 - **Shakespeare’s elderly King Lear gains our sympathy for his physical abuse at the hands of his family.**
 - **Shakespeare’s placing the heavy burden of revenge on the scholarly Hamlet’s shoulder’s creates sympathy, as does the hero’s disappointments in both his girlfriend and mother.**

- using *gentle humour*.
 - Chaucer’s Prioress weeps for her pets (not human suffering).
 - Burns’s “To a Louse” satirizes Jenny’s vanity, but our sympathy is retained because of her youth and the presumptuousness of the “louse.”
 - Austen’s *Pride and Prejudice*, where Elizabeth is frustrated in her quest to gently, but undeniably reject Collins.

- using *first person point of view* (“I” forces the reader’s identification with the character).
 - Milton’s Sonnets / Shakespeare’s Sonnets / Wordsworth’s Sonnets / “Dulce et Decorum Est” (movement from third person to second to first) / “The Hollow Men” / “Ode to a Nightingale” / “Ode to the West Wind” / “Whoso List to Hunt” / Defoe’s *A Journal of the Plague Year*

Other responses may be possible.

Criteria: Content and written expression

Total: 20 marks

11. UNIVERSAL THEMES AND ARCHETYPES

By reference to works from **two** or more literary periods, show that writers explore conflict between men and women.

Response:

Works that show conflict in the relationship include:

- *The Canterbury Tales*
- “Get up and Bar the Door”
- “My Last Duchess”
- “The Rape of the Lock”
- “Whoso List to Hunt”
- *Sir Gawain and the Green Knight*

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