

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

Ode to a Nightingale

- 1 My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
5 'Tis not through envy of thy happy lot,
But being too happy in thine happiness—
That thou, light-wingèd Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
10 Singest of summer in full-throated ease.
- O for a draught of vintage! that hath been
Cooled a long age in the deep-delvèd earth.
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
15 O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stainèd mouth;
That I might drink, and leave the world unseen,
20 And with thee fade away into the forest dim:
- Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
25 Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale and specter-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes
30 Or new Love pine at them beyond tomorrow.
- Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
35 Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
40 Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmèd darkness, guess each sweet
Wherewith the seasonable month endows
45 The grass, the thicket, and the fruit tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets covered up in leaves;
And mid-May's eldest child,
The coming musk rose, full of dewy wine,
50 The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Called him soft names in many a musèd rhyme,
To take into the air my quiet breath;
55 Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
60 To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
65 Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that ofttimes hath
Charmed magic casements, opening on the foam
70 Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is famed to do, deceiving elf.
75 Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hillside; and now 'tis buried deep
In the next valley glades:
Was it a vision, or a waking dream?
80 Fled is that music—Do I wake or sleep?

John Keats

FAMILIAR SIGHT PASSAGE
“Ode to a Nightingale”
(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. Show that Keats’s poem contrasts the bird’s song with the speaker’s sense of human limitations. **(10 marks)**

Response (students may use any one or more of the following responses):

- **The speaker is conscious of the “weariness, the fever, and the fret” of the world and longs to escape this reality.**
- **The song of the nightingale contrasts sharply with his reality of suffering: “Thou wast not born for death, immortal Bird.” For the speaker, the bird symbolizes an immortality that is free from the mortal progress of life.**
- **In an imaginative reverie, the speaker identifies with the beauty of the bird’s song and for a moment escapes the reality of death.**
- **The speaker cannot sustain this escape and even considers this moment of ecstasy a good time to die: “Now more than ever seems it rich to die, / To cease upon the midnight with no pain.” Paradoxically, if the speaker dies, he realizes he would no longer be able to hear the bird’s song.**
- **While in his imaginative musing on the nightingale’s song, the speaker also reflects on others in distant time who have also shared a similar joy in this bird’s song: those in “ancient days,” those in Jewish history like Ruth, and those in medieval romance who wrote of “fairy lands.” But this moment of transcendence cannot be sustained.**

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.

The Three Ravens

- 1 There were three ravens sat on a tree,
Down a down, hay down, hay down,
There were three ravens sat on a tree,
With a down,
- 5 There were three ravens sat on a tree,
They were as black as they might be,
With a down, derry, derry, derry, down, down.
- The one of them said to his mate,
Down a down, hay down, hay down,
- 10 The one of them said to his mate,
With a down,
The one of them said to his mate,
“Where shall we our breakfast take?”
With a down, derry, derry, derry, down, down.
- 15 “Down in yonder green field
Down a down, hay down, hay down,
Down in yonder green field
With a down,
Down in yonder green field
- 20 There lies a knight slain under his shield.
With a down, derry, derry, derry, down, down.
- “His hounds they lie down at his feet,
Down a down, hay down, hay down,
His hounds they lie down at his feet,
25 *With a down,*
His hounds they lie down at his feet,
So well they can their master keep.
With a down, derry, derry, derry, down, down.
- “His hawks they fly so eagerly¹,
30 *Down a down, hay down, hay down,*
His hawks they fly so eagerly,
With a down,
His hawks they fly so eagerly,
There’s no fowl² dare him come nigh.”
- 35 *With a down, derry, derry, derry, down, down.*

¹*eagerly*: fiercely

²*fowl*: bird

Down there comes a fallow³ doe,
 Down a down, hay down, hay down,
 Down there comes a fallow doe,
 With a down,
 40 Down there comes a fallow doe,
 As great with young as she might go⁴.
 With a down, derry, derry, derry, down, down.

She lift up his bloody head,
 Down a down, hay down, hay down,
 45 She lift up his bloody head,
 With a down,
 She lift up his bloody head,
 And kissed his wounds that were so red.
 With a down, derry, derry, derry, down, down.

50 She got him up upon her back,
 Down a down, hay down, hay down,
 She got him up upon her back,
 With a down,
 She got him up upon her back,
 55 And carried him to earthen lake.
 With a down, derry, derry, derry, down, down.

She buried him before the prime⁵;
 Down a down, hay down, hay down,
 She buried him before the prime;
 60 *With a down,*
 She buried him before the prime;
 She was dead herself ere evensong time.
 With a down, derry, derry, derry, down, down.

God send every gentleman
 65 *Down a down, hay down, hay down,*
 God send every gentleman
 With a down,
 God send every gentleman
 Such hawks, such hounds, and such a lemman⁶.
 70 *With a down, derry, derry, derry, down, down.*

Anonymous

³*fallow*: red-brown

⁴*go*: walk

⁵*prime*: the first hour of the morning

⁶*lemman*: lover

UNFAMILIAR SIGHT PASSAGE

“The Three Ravens”
(pages 4 and 5 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. Identify and discuss **three** characteristics of the poem “The Three Ravens” which help classify it as a ballad. **(10 marks)**

Response:

Answers could include the following:

- **There is no known author.**
- **It is a story told in verse.**
- **A single incident is presented.**
- **It contains an element of the supernatural.**
- **An elegiac tone pervades the poem.**
- **Very little attention is paid to characterization or description.**
- **The narrative is simple and direct, and carried partially through dialogue.**
- **The most popular themes, often tragic ones, are disappointed love, jealousy, revenge, sudden disaster, and deeds of adventure and daring.**
- **The narrative is notable for its spareness: no background introduction is given.**
- **The musical quality is achieved with the repetition of lines, the rhyming couplets and refrain.**
- **The use of the refrain, in which the last line or two of each stanza is repeated, adds an effective note of emphasis contributing to the ballad’s melody and rhythmic flow.**
- **Incremental repetition with the repetition of a previous line or lines, but with a slight variation each time, advances the story stanza by stanza.**

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 6 to 8 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)*

Hamlet:

I have of late, but
wherefore I know not, lost all my mirth, forgone all
custom of exercises; and indeed, it goes so heavily
with my disposition that this goodly frame, the
earth, seems to me a sterile promontory; this most
excellent canopy, the air, look you, this brave
o'erhanging firmament, this majestic roof fretted
with golden fire: why, it appeareth nothing to me
but a foul and pestilent congregation of vapours.

(II. ii. 303–311)

Response:

CHARACTER	<ul style="list-style-type: none">• Hamlet's joy at seeing his old acquaintances from the university has given way to melancholy.• Rosencrantz and Guildenstern's attempts at spying have not been successful and Hamlet's melancholy has deepened.• His attempt to be honest with people from his youth and seek support only heightens his intense pain regarding his reality.• His father's murder and mother's incest have caused him to lose all enjoyment of this world.• His imaginative nature is evident as he contrasts his present mood with the beauty around him.
THEMES	<ul style="list-style-type: none">• The theme of imprisonment is seen; Hamlet is a prisoner of his own feelings as well as the circumstances which surround him.• The corruption around him is now reflected in his new-found disillusionment.• The poison, which started with a brother's murder, has enveloped Hamlet's world making it "foul and pestilent."• Illusion versus reality is present in the two <i>friends</i> who appear to be innocently visiting, but in reality are following Claudius' orders.• Hamlet is slowly but consistently becoming a victim of his own despondency / depression which he continually verbalizes.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

4. *Hamlet* (1600-1601)

Gertrude: There on the pendent boughs her crownet weeds
Clamb'ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaidlike awhile they bore her up,
Which time she chanted snatches of old lauds¹,
As one incapable of her own distress,
Or like a creature native and indued²
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.

(IV. vii. 172–183)

¹*lauds*: hymns

²*indued*: in harmony with

Response:

CHARACTER	<ul style="list-style-type: none">• Gertrude's account of Ophelia's death by drowning is both imaginative and sympathetic.• Gertrude's likening Ophelia to a mermaid is both creative and ironic.• Gertrude's concern for Ophelia is apparent and her sympathy for her is genuine.
THEMES	<ul style="list-style-type: none">• The theme of man's tending of nature (the garden theme) is seen here in Ophelia's hanging of garlands on the boughs.• The disharmony of man and its consequence, death, is here beautifully described in Ophelia's death and repeated later in Gertrude's own death: "The drink, the drink! I am poison'd."• The theme of illusion versus reality is once again evident. The genuine madness which brings about Ophelia's death differs from Hamlet's "antic disposition."• The theme of betrayal is suggested by Gertrude's sense of Ophelia as a victim (an outcome of Hamlet's rejection and her father's murder).

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

5. *The Tempest* (1611)

Ferdinand: My spirits, as in a dream, are all bound up.
 My father's loss, the weakness which I feel,
 The wrack of all my friends, nor this man's threats
 To whom I am subdued, are but light to me,
 Might I but through my prison once a day
 Behold this maid. All corners else o' th' earth
 Let liberty make use of. Space enough
 Have I in such a prison.

(Act I. ii. 487–494)

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Ferdinand accepts the conditions he finds himself in rather than display anger or resentment. • Ferdinand is smitten by Miranda and willingly accepts his situation in order to be near her. • Ferdinand reflects his earlier pain in the believed loss of father and friends. • Ferdinand feels free in this <i>prison</i> because of his love for Miranda.
<p>THEMES</p>	<ul style="list-style-type: none"> • The conventions of Shakespeare's romances show the action and possibility of redemption over earlier tragic events. • Love will be the force to effect reconciliation of past wrongs. • The way to freedom and fulfillment is through labour, discipline, and servitude.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

6. *The Tempest* (1611)

Prospero: If I have too austere¹ly punish'd you,
 Your compensation makes amends; for I
 Have given you here a third of mine own life,
 Or that for which I live; who once again
 I tender to thy hand. All thy vexations
 Were but my trials of thy love, and thou
 Hast strangely¹ stood the test. Here, afore heaven,
 I ratify this my rich gift. O Ferdinand,
 Do not smile at me that I boast her off,
 For thou shalt find she will outstrip all praise
 And make it halt behind her.

(Act IV. i. 1–11)

¹*strangely*: respectfully

Response:

<p>CHARACTER</p>	<ul style="list-style-type: none"> • Prospero now drops the stern taskmaster role he has taken with Ferdinand. The young prince has successfully been tested and has patiently withstood the punishment. • Prospero formally gives his daughter, Miranda, whom he has raised for “one-third of [his] own life” to be Ferdinand’s wife. • Prospero’s intelligence is seen: he has anticipated Ferdinand’s having doubt about his daughter’s worth; a father’s praise will prove to be understated when Miranda becomes a wife. • Prospero’s responsible and cautious nature are clear in this scene.
<p>THEMES</p>	<ul style="list-style-type: none"> • The theme of illusion versus reality is seen here as what seemed like a harsh and stern master is in fact a father who has orchestrated all of the trials with marriage as the end result. • The theme of testing (and education) is an integral part of this play, and all (except Prospero) learn something about their natures. Ferdinand, through his suffering, learns humility and wins Miranda.

Other responses may be possible.

Criteria: Content and written expression Total: 10 marks

8. *King Lear* (1603)

Regan: Therefore I do advise you [Oswald], take this note:
My lord is dead; Edmund and I have talked;
And more convenient is he for my hand
Than for your lady's: you may gather more.
If you do find him, pray you, give him this;
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.

(Act IV. v. 29–38)

Response:

CHARACTER	<ul style="list-style-type: none">• The cunning nature of Regan is clearly seen here. Her lust for Edmund leads Regan to place her personal concerns above the progress of the war. Her husband, Cornwall, has been killed by a servant and Regan is merely relieved that she is free to pursue Edmund.• Her unfeeling nature is even more obviously shown as she promises a reward to whoever kills the blind, old Gloucester.
THEMES	<ul style="list-style-type: none">• The ethics of family relationships are evident here. The two sisters are no more true to each other than they are to their father: Regan is trying to outwit Goneril.• Failure to observe the hierarchy—young having respect for the old—is only too evident in this scene. Her insensitive behaviour to Lear is intensified here as she attempts to have Gloucester murdered. Regan's evil nature leads to her own violent death.• The theme that one can advance by monetary payment for inhumane deeds (i.e. murder) shows a world in turmoil and at war with itself. The external war mirrors the war / corruption within the family.

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** or more works, show that writers of the Victorian period were aware of the sadness of human existence.

Response:

- Emily Brontë's "Song"
- Elizabeth Barrett Browning's Sonnet 43
- "To an Athlete Dying Young"
- "Crossing the Bar"
- "The Darkling Thrush"
- "Lady of Shalott"
- "In Memoriam"
- "Marianne"
- "Prospice"
- "Dover Beach"
- "Requiem"
- "Spring and Fall: To a Young Child"
- "When I Was One-and-Twenty"

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 that **satire** exposes human shortcomings.

Response:

- *The Canterbury Tales*
- “To a Louse”
- *The Rape of the Lock*
- *Animal Farm*
- *A Modest Proposal*
- *Gulliver’s Travels*
- *Hard Times*
- *The Importance of Being Earnest*
- *Major Barbara*
- *Pride and Prejudice*
- *She Stoops to Conquer*

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 often deal with the struggle between good and evil, or right and wrong.

Response:

- *Beowulf*
- “Dulce et Decorum Est”
- *Hamlet*
- *King Lear*
- “My Last Duchess”
- *Paradise Lost*
- “The Rime of the Ancient Mariner”
- “The Tyger”
- “The Hollow Men”
- “The Second Coming”
- *Antigone*
- *Everyman*
- *Frankenstein*
- *Oedipus Rex*
- *Sir Gawain and the Green Knight*
- *Wuthering Heights*
- Donne’s Sonnet “Batter my heart, three-personed God; for you”
- “To a Mouse”

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