

English 12
January 2001 Provincial Examination

ANSWER KEY / SCORING GUIDE

- Topics:**
1. Editing, Proofreading and Comprehension Skills
 2. Interpretation of Literature
 3. Original Composition

Multiple Choice

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

Multiple Choice = 30 marks

Written Response

Q	C	T	S	
1.	H	2	12	
2a.	H	2	24	} Score only one of the two questions given.
2b.	H	2	24	
3.	H	3	24	

Written Response = 60 marks

Multiple Choice = 30
Written Response = 60
EXAMINATION TOTAL = 90 marks

LEGEND:**Q** = Question Number**C** = Cognitive Level**T** = Topic**K** = Keyed Response**S** = Score**B** = Score Box Number

POETRY SCORING GUIDE

This question tests both the reading and the writing abilities of the student. Your mark must reflect both the accuracy of the reading as well as the fluency of the writing.

This guide should be adequate for most papers; however, if you come across a paper that is problematic, please double-check with the chair or sub-chair. It is essential to remember that this is a **draft work**; even high-level papers are likely to have the odd error — whether in analysis or writing. Such mistakes should be considered as part of the paper’s holistic mark, but should not necessarily result in an automatic drop in the score. However, a paper containing errors so distracting that they impede understanding should not be given a mark of more than three; a two would be more likely.

Please remember that references to the text may be explicit or implicit. References to lines solely by number should be ignored.

The high-paper tends to analyze the entire metaphor, including the return of the farmers to their home.

The mid-paper tends to catalogue elements of the metaphor. Any analysis tends to deal with parts of the poem and not the poem in its entirety.

The low-paper tends to focus on parts of the text. Any analysis tends to be disjointed and incomplete.

6 Answer

The six response meets all the criteria of a five: its superiority to the five response is a result of degree, not kind. The level of insight may be particularly convincing and/or subtle or the writing exceptionally impressive. Certainly the six response exhibits a depth of understanding and a sophisticated use of language.

5 Answer

The five response reflects a strong grasp of the topic and the poem. The references to the poem may be explicit or implicit and convincingly support the student's point of view. In both understanding and writing, the paper is proficient. The writing is well organized and reflects a strong grasp of the conventions of language.

4 Answer

The four response is competent. Understanding of the poem is accurate but rather superficial or somewhat incomplete, certainly not imaginative. References are present and suitable, but may be limited to only part of the poem. The writing conveys the student's views in an organized, straightforward fashion; errors are present but generally not distracting. Overall, the student has good control of the conventions of language.

3 Answer

The three response is barely adequate. While the student's treatment of the topic may not be wrong, it may be incomplete or so superficial as to seem inaccurate. While a central idea may not be clearly stated, it is present or implied and at least partially supported. Support may consist of long references to the poem which are not clearly connected to a central idea; alternatively, support may be very meagre and/or replaced by repetitive statements. Organization is present, but may not directly help the flow of ideas. There are lapses in the student's control over the conventions of language.

2 Answer

The two response reflects a significant misunderstanding of the poem and/or the task required by the question. The discussion may be irrelevant, seriously incomplete, or simply wrong. Errors are recurring and distracting. In some cases, the marker may sense that the student has grasped the essence of the question but has such deficiencies in language as to render the explanation seriously compromised.

1 Answer

A one response compounds the problems of the two paper. These papers are often noticeably weaker in their prose. There is a serious lack of control in the writing; in fact, the marker may wonder, at times, what the writer is trying to say. Other one papers are little more than a restatement of the topic.

0 Answer

A response with less than a complete sentence, or written in verse, or a response manifesting an achievement less than outlined in scale point 1.

NR

A blank paper with no response given.

PART B: POETRY

Winter Saturday (page 1 in the Readings Booklet)

INSTRUCTIONS: In paragraph form and in approximately **125 to 150 words**, answer question 1 in the space provided. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression.

1. Throughout the poem, the poet compares the farmers with caterpillars. In paragraph form and with reference to the poem, discuss the development of this image. **(12 marks)**

Suggestions Regarding Response:

Students need not refer to every image.

IMAGE

DISCUSSION

“Furred from the farmhouse / like caterpillars from wood / they emerge...” (lines 1–3)

The people are digging their way out of their houses as caterpillars emerge from their burrows.

“...find in the Ford their cocoon...” (line 4)

The people find safety and shelter in their car.

“they move / to dreams of light and sound.” (lines 6 and 7)

Their movement is instinctive.

“Over drifts like headlands they go, / drawn to the town’s pink cloud, / gliding unamazed through snow” (lines 8 to 10)

Instinctive behaviour continues.

“With tentacle headlights now / they feel the watertank, grope...” (lines 12–13)

Like caterpillars, they sense their way.

“...are blissfully caught.” (line 14)

The people are attracted to the town as moths are attracted to the light. They feel satisfied at reaching their goal.

“Hatch from the car like trembling moths” (line 15)

They are emerging as though adult forms of caterpillars.

“...circle to faces, flutter to movie, / throb through the dance in a sultry swoon...” (lines 16 and 17)

All are actions typical of moths.

“Again in chrysalis folded...” (line 20)

The farmers return to the starting point of the caterpillars’ lives.

The exemplars will provide sample responses.

Marks will be awarded for content and written expression.
Refer to the Holistic Scale on pages 3 and 4 of this key.

PROSE SCORING GUIDE FOR QUESTION 2A

This guide is specific to narrative reading passages. This question tests both the reading and the writing abilities of the student. Your mark must reflect both the accuracy of the reading as well as the fluency of the writing.

This guide should be adequate for most papers; however, if you come across a paper that is problematic, please double-check with the chair or sub-chair. It is essential to remember that this is **a draft work**; even high-level papers are likely to have the odd error — whether in analysis or writing. Such mistakes should be considered as part of the paper’s holistic mark, but should not necessarily result in an automatic drop in the score. However, a paper containing errors so distracting that they impede understanding should not be given a mark of more than three; a two would be more likely.

Essays which are not multi-paragraph will be deducted one scale point. Please remember that references to the text may be explicit or implicit. References to paragraphs solely by number should be ignored.

Upper level papers demonstrated a maturity which gave a deeper perspective into character. These papers also appreciated Stephanie’s interactions with others and manipulated their structure to reflect this.

Middle level papers focused more on character traits and plot, summarizing Stephanie’s relationships with others.

Lower level papers tended to summarize the plot. There seemed to be few misreadings of the story.

6 Answer

The six essay meets all the criteria of a five: its superiority to the five essay is a result of degree, not kind. The level of insight may be particularly convincing and/or subtle or the writing exceptionally impressive. Certainly the six essay exhibits a depth of understanding and a sophisticated use of language.

5 Answer

The five essay reflects a strong grasp of the text. The response has a clearly stated thesis which is convincingly supported. In both understanding and writing, the paper is proficient. The essay reflects a strong grasp of the conventions of language.

4 Answer

The four essay is competent. References are present and suitable, but may be limited to only part of the text. The assertions in the four essay tend to be simplistic. There are no significant errors in reading. The writing is able to convey the writer's views in an organized, straightforward fashion; errors are present but generally not distracting. Overall, the student has good control of the conventions of language.

3 Answer

The three essay's response is barely adequate. While the student's treatment of the topic may not be wrong, it may be incomplete or so superficial as to seem inaccurate. While a central idea may not be clearly stated, it is present or implied and at least partially supported. Support may consist of long references to the prose which are not clearly connected to a central idea; alternatively, support may be very meagre and/or replaced by repetitive statements. Organization is present, but may not directly help the flow of ideas. There are lapses in the student's control over the conventions of language.

2 Answer

The two essay's response reflects a significant misunderstanding of the story and/or the task required by the question. The discussion may be irrelevant, seriously incomplete, or simply wrong. Composition errors are recurring and distracting. In some cases, the marker may sense that the student has grasped the essence of the question but has such deficiencies in language as to render the explanation seriously compromised.

1 Answer

The one essay compounds the problems of the two essay. These papers are often noticeably weaker in their prose. There is a serious lack of control in the writing; in fact, the marker may wonder, at times, what the writer is trying to say. Other one papers are little more than a restatement of the topic.

0 Answer

A response with less than a complete sentence, or written in verse, or a response manifesting an achievement less than outlined in scale point 1.

NR

A blank paper with no response given.

PART C: PROSE
Valentine's Day
(pages 2 to 4 in the **Readings Booklet**)

INSTRUCTIONS: Choose **one** of the following two topics and write a multi-paragraph essay of approximately **300 words**. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression.

- 2a. In multi-paragraph essay form and with reference to the story, discuss how Stephanie's character is revealed **through her reactions to other characters**. **(24 marks)**

Suggestions Regarding Response:

Students need not refer to all characters.

Doug (para. 1 to 4)

- Stephanie worships him from afar; she has a "Doug" book.
- She feels jealousy towards Melissa.
- She changes her opinion of Oasis; is willing to suppress her own tastes to please Doug.
- She makes up a project to be near him in the library.
- She keeps her feelings for him secret, and when her secret is revealed the feelings disappear.
- She shows herself to be fickle and inconstant. She can be obsessed with a boy at one point, and at another dismiss him entirely.
- She is insecure.

Paul (para. 5–11; 47)

- She is more interested in her social life than she is in school: Riel bored her. (para. 6)
- She begins to grow as a person: she joins the debating team first, and Paul later.
- She learns from her previous mistake and does not write statements down about Paul.
- She still is insecure, however, and worries about Paul's absence.
- Making the combination of letters and the phone calls show her immaturity.
- She is beginning to mature in her surprise at her feelings for Paul. In para. 47, she is experiencing the beginnings of love.

Sam (para. 12–20), (para. 36–39)

- Her reaction to Sam shows her impatience towards her younger brother. She is immature in her behaviour concerning the toothpaste.
- She is self-involved, rebellious. Her anger is explosive.
- Stephanie is selfish in not liking Sam to intrude. (para. 36–39)
- Stephanie shows confidence in looking at the album after all; she wants to share with Paul.

Morley

- Stephanie is beginning to express her independence. (para. 22 and 40)
- Stephanie is making her own decisions. (para. 23 and 24)

The exemplars will provide sample responses.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on pages 6 and 7 of this key.**

PROSE SCORING GUIDE FOR QUESTION 2B

This guide is specific to narrative reading passages. This question tests both the reading and the writing abilities of the student. Your mark must reflect both the accuracy of the reading as well as the fluency of the writing.

This guide should be adequate for most papers; however, if you come across a paper that is problematic, please double-check with the chair or sub-chair. It is essential to remember that this is **a draft work**; even high-level papers are likely to have the odd error — whether in analysis or writing. Such mistakes should be considered as part of the paper’s holistic mark, but should not necessarily result in an automatic drop in the score. However, a paper containing errors so distracting that they impede understanding should not be given a mark of more than three; a two would be more likely.

Essays which are not multi-paragraph will be deducted one scale point. Please remember that references to the text may be explicit or implicit. References to paragraphs solely by number should be ignored.

Upper level papers recognized the universality of the situation or the subtlety of the humour. The analysis showed depth and maturity. Often these papers were familiar with McLean’s readings and appreciated his voice.

Middle level papers identified techniques used to create humour and provided appropriate examples. These papers tended to focus on the more obvious types of humour.

Lower level papers listed events and claimed they were funny.

6 Answer

The six essay meets all the criteria of a five: its superiority to the five essay is a result of degree, not kind. The level of insight may be particularly convincing and/or subtle or the writing exceptionally impressive. Certainly the six essay exhibits a depth of understanding and a sophisticated use of language.

5 Answer

The five essay reflects a strong grasp of the text. The response has a clearly stated thesis which is convincingly supported. In both understanding and writing, the paper is proficient. The essay reflects a strong grasp of the conventions of language.

4 Answer

The four essay is competent. References are present and suitable, but may be limited to only part of the text. The assertions in the four essay tend to be simplistic. There are no significant errors in reading. The writing is able to convey the writer's views in an organized, straightforward fashion; errors are present but generally not distracting. Overall, the student has good control of the conventions of language.

3 Answer

The three essay's response is barely adequate. While the student's treatment of the topic may not be wrong, it may be incomplete or so superficial as to seem inaccurate. While a central idea may not be clearly stated, it is present or implied and at least partially supported. Support may consist of long references to the prose which are not clearly connected to a central idea; alternatively, support may be very meagre and/or replaced by repetitive statements. Organization is present, but may not directly help the flow of ideas. There are lapses in the student's control over the conventions of language.

2 Answer

The two essay's response reflects a significant misunderstanding of the story and/or the task required by the question. The discussion may be irrelevant, seriously incomplete, or simply wrong. Composition errors are recurring and distracting. In some cases, the marker may sense that the student has grasped the essence of the question but has such deficiencies in language as to render the explanation seriously compromised.

1 Answer

The one essay compounds the problems of the two essay. These papers are often noticeably weaker in their prose. There is a serious lack of control in the writing; in fact, the marker may wonder, at times, what the writer is trying to say. Other one papers are little more than a restatement of the topic.

0 Answer

A response with less than a complete sentence, or written in verse, or a response manifesting an achievement less than outlined in scale point 1.

NR

A blank paper with no response given.

- 2b. In multi-paragraph essay form and with reference to the story, discuss how the author creates humour. (24 marks)

Suggestions Regarding Response:

Students may discuss characters, events, and/or techniques, etc.

Character of Stephanie:

The author presents Stephanie with exaggerated stereotypical characteristics of a teenage girl.

- She is fickle in her affections. (para. 1, 5)
- Socializing is more important to her than education. (para. 5, 6)
- She is obsessive. (para. 1, 6)
- She cheats to make things work out for herself. (para. 9)
- She expresses jealousy towards Melissa and rivalry with her brother. (para. 2, 20)
- Her choice of clothing expresses her independence. (para. 23–26)

Events:

- Stephanie is embarrassed by the posting of the “Doug-book” page on her locker. (para. 4)
- Stephanie memorizes Paul’s neck. (para. 6)
- After Stephanie’s initial glare at her brother, Sam is disappointed at the lack of further reaction concerning the photo album. (para. 36–39)

Techniques:

Use of paradox and irony—

- The mother explains, “These are battles for affection”. (para. 15)
- Although the mother helped Sam with the valentines, both parents have missed the occasion. (para. 31 and 32)

Sentence variety for emphasis—

- Repetition of the single-word sentence is humorous. (para. 5)
- Dave’s anxiety and ultimate relief are shown through short, choppy sentences. (para. 35)

Humorous juxtaposition—

- “...Riel. Again. And Stephanie knew everything there was to know about Paul’s neck.” (para. 5)
- “As Riel rode towards oblivion, she thought, for the rest of my life I will know this neck.” (para. 6)

Understatement—

- “It was a look that Morley hadn’t considered.” (para. 27)

The exemplars will provide sample responses.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on pages 9 and 10 of this key.**

PART D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Using standard English, write a coherent, unified, multi-paragraph composition of approximately **300 words** on the **topic** below. In your composition, you may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration.

Use the page headed **Organization and Planning** for your rough work. Write your composition in **ink** on the pages headed **Finished Work**.

3. Write a multi-paragraph composition on the **topic** below. In addressing the **topic**, you may draw support from the pictures below, the experiences of others, or upon any aspect of your life: your reading, your own experiences, and so on.

Topic:

Surprises can make life interesting.



SCORING GUIDE FOR ORIGINAL COMPOSITION (PART D)

A composition may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration. **No one form of writing should be considered superior to another. Compositions that are not multi-paragraph will be deducted one scale point.**

6

The 6 paper meets all the criteria for a 5 paper, and it is superior and/or exceptionally engaging. In addition, the paper may draw upon any number of factors: maturity of style, effectiveness of argument, use of literary and/or rhetorical devices, depth of discussion, sophistication of wit, or quality of imagination.

5

The 5 paper is an example of proficient writing. It displays some manipulation of language to achieve a desired effect. It exhibits a strong voice and clear sense of audience. Content is thoughtful and interesting. Any errors which are present do not detract from the reader's understanding. Vocabulary and sentence structure are varied and serve the author's purpose successfully.

4

The 4 paper is clearly adequate. The prose is able to convey the writer's ideas, but without flair or strong control. Diction and syntax are usually appropriate, but lack variety. Structure, regardless of type, is predictable and relatively mechanical. The reader has a clear sense of the writer's purpose, but is not engaged by the prose. Conventions of language are usually followed, but the reader is aware of errors.

3

The 3 paper is barely adequate. The paper features underdeveloped paragraphs. Transition may be weak or absent. Support for obvious and simplistic ideas is frequently in the form of listed details. Little variety in diction and sentence structure is discernible. Although the reader may be aware of some purpose, errors impede the fluency of the paper.

2

The 2 paper shows familiarity with common spoken language in casual conversation or in the writing of one not fully conversant with the language. It sustains a subject focus with some unity of direction. Underdeveloped ideas are simply and/or awkwardly expressed, as they might be in casual conversation. The paper reflects little knowledge of the conventions of language; errors are frequent and rudimentary. The reader can perceive meaning and detect a purpose emerging.

1

The 1 paper is so compromised by its brevity and its deficiency of composition, content, diction, syntax, structure, voice and conventions of language as to render its meaning/purpose almost unintelligible.

0

A paper with less than a complete sentence, or written in verse, or a paper manifesting an achievement less than outlined in scale point 1.

NR

A blank paper with no response given.

END OF KEY