

ENGLISH LITERATURE 12

EXAMINATION SPECIFICATIONS

SEPTEMBER 2004

Assessment Department

The information in this booklet is intended to be helpful for both teachers and students.
Teachers are encouraged to make this information available to all students.

ENGLISH LITERATURE 12

The intent of the *Examination Specifications* is to convey to the classroom teacher and student how the English Literature 12 curriculum will be tested on the provincial examinations. The Table of Specifications provides mark allocations for each of the topics (related to specific curriculum organizers) as well as the cognitive levels that are applied to questions. A detailed description of examinable material within each curriculum organizer will be found in the curriculum section of the *English Literature 12 Integrated Resource Package (IRP), 2003* and in Appendix A of that package.

Replaces All Previous Versions of English Literature 12 Examination Specifications

1. Section 1: Literary Selections is worth 16 marks.
2. Literary Forms and Techniques has been eliminated as a separate section in the examination. Forms and Techniques will be examined in context in both the Sight Passage and Literary Selections.
3. Section 2: Recognition of Authors and Titles is worth 7 marks.
4. The Familiar Passage has been eliminated from the examination.
5. Section 3: The Sight Passage Section is made up of 7 multiple choice questions and a written response of 200 words worth 18 marks.
6. Section 4: Shakespearean Drama will involve a written response of 200 words worth 18 marks. The written-response question will require students to discuss some aspects that arise from the excerpt such as character development, motivation, theme, figurative language. Two excerpts may be given in one question.
7. Section 5: The General Essay will require a written response of approximately 400 words worth 24 marks. One of the literary works students refer to must come from the Specified Readings. Students must use works written in English. The only translated works will be from Anglo-Saxon and Medieval Literature.
8. A copy of the list of Specified Readings will be included in the Readings Booklet for student use during the examination.

It is expected that there will be a difference between school marks and provincial examination marks for individual students. Some students perform better on classroom tests and others on provincial examinations. School assessment measures performance on all curricular outcomes, whereas provincial examinations may only evaluate performance on a sample of these outcomes.

The provincial examination represents 40% of the student's final letter grade and the classroom mark represents 60%. The provincial examination is narrower in scope than the provincial curriculum.

Acknowledgement

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DESCRIPTION OF THE PROVINCIAL EXAMINATION

The Table of Specifications (pages 3 and 4) outlines the topics and the cognitive level of questions on the provincial examination.

This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

The provincial examination is divided into **five** sections:

LITERARY SELECTIONS

Suggested Time: 14 minutes
Value: 16 multiple-choice marks

Students are presented with questions dealing with the content of the Specified Readings. The questions address such matters as interpretation, theme, mood, forms and techniques, events, and characters and their motivation.

Students are examined on the following pilgrims from “The Prologue” of Chaucer’s *The Canterbury Tales*: Knight, Squire, Nun, Monk, Friar, Oxford Cleric, Wife of Bath, Parson, Miller, Reeve, Summoner, and Pardoner.

The order of the questions will follow the chronological pattern of the Specified Readings.

Forms and Techniques will be examined in context in 5 multiple-choice questions distributed between the Literary Selections and Sight Passage sections.

RECOGNITION OF AUTHORS AND TITLES

Suggested Time: 6 minutes
Value: 7 multiple-choice marks

Quotations from the Specified Readings are presented, and students are asked to identify the author or title of the selection that contains the quotation.

The order of the questions does **not** follow the chronological pattern of the Specified Readings.

SIGHT PASSAGE

Suggested Time: 35 minutes
Value: 7 multiple-choice marks
18 written-response marks

Students are required to answer questions in both multiple-choice and written-response paragraph format.

The Sight Passage is drawn from an author found in the four historical divisions of the Specified Readings. Authors may include the anonymous writers of *Beowulf*, *Sir Gawain and the Green Knight*, and Medieval Ballads. The Sight Passage is **not** from one of the Specified Readings.

Multiple-choice questions deal with the students’ understanding of the *content* and *structure* of the passages. Students may be asked about historical context, literary forms and techniques, the meaning of specific lines, as well as interpretation of the passages.

Forms and Techniques are examined in context in 5 multiple-choice questions distributed between the Literary Selections and Sight Passage sections.

Students are required to write approximately 200 words in paragraph form.

The written-response question requires students to discuss in depth some aspects that arise from the passage such as theme, style, mood, tone, and figurative language. Students may also be asked how the passage reflects the issues, values, or literary conventions of the time in which it was written. The passage is included in the separate Readings Booklet.

SHAKESPEAREAN DRAMA

Suggested Time: 25 minutes

Value: 18 written-response marks

Students are required to write approximately 200 words in paragraph form. Students must select an excerpt from **one** of the following plays: *Hamlet*, *The Tempest*, or *King Lear*. The written-response question requires students to discuss in depth some aspects that arise from the excerpt such as character development, motivation, theme, figurative language. The three excerpts appear in the separate Readings Booklet. For each of these excerpts, a brief explanation of context may be provided. Excerpts may vary in length. The length of the excerpt does not denote the ease or difficulty of the question.

GENERAL ESSAY

Suggested Time: 40 minutes

Value: 24 written-response marks

Students are required to write approximately **400** words on **one** of **three** topics given. Topics may address

- *literary elements*, such as setting, speaker, character, plot, voice, conflict, suspense, symbol, and irony;
- historical, biographical, and social context of literary works;
- *universal themes*, such as the fear of death.

In their responses, students are required to refer to **at least three** literary works, one of which **must** come from the Specified Readings. Students may refer to works outside the Specified Readings; however, students will not be penalized for using only Specified Readings in responding to a question. In their responses, students must use works written in English and not translated from another language. The only translated works will be from Anglo-Saxon and Medieval Literature. The reference to Classical literature in the IRP shall be defined for the purpose of the examination as Anglo-Saxon and Medieval Literature (Greek or Roman Literature may **not** be included).

A copy of the list of Specified Readings is included in the student Readings Booklet.

Note on Written Responses:

Students should use the recommended lengths for written responses only as guidelines. Responses are marked on the basis of the arguments presented, the organization of the ideas, the specific references to works, and the correctness of the language, as shown in the marking scales in Appendices IV, V and VI. Students should be discouraged from writing everything that they can think of in the hope that some of it will relate to the specific question being asked. The inclusion of irrelevant facts and arguments in a response will result in a lower mark.

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TABLE OF SPECIFICATIONS FOR THE PROVINCIAL EXAMINATION

CURRICULUM ORGANIZERS	EXAMINATION TOPIC AREAS	COGNITIVE LEVEL			TOTAL MARKS
		Knowledge	Understanding and Application	Higher Mental Processes	
Anglo-Saxon and Medieval Literature Renaissance and 17 th Century Literature 18 th Century and Romantic Literature Victorian and 20 th Century Literature Literary Analysis	Literary Selections	← 16 →	—	—	16
Anglo-Saxon and Medieval Literature Renaissance and 17 th Century Literature 18 th Century and Romantic Literature Victorian and 20 th Century Literature	Recognition of Authors and Titles	7	—	—	7
Critical and Personal Response to Literature Literary Tradition of English Language Anglo-Saxon and Medieval Literature Renaissance and 17 th Century Literature 18 th Century and Romantic Literature Victorian and 20 th Century Literature Literary Analysis	Sight Passage				
	a) Multiple choice	← 7 →			7
	b) Written response	← 18 →			18

Critical and Personal Response to Literature Renaissance and 17 th Century Literature Literary Analysis	Shakespearean Drama	← 18 →	18
Critical and Personal Response to Literature Literary Tradition of English Language Anglo-Saxon and Medieval Literature Renaissance and 17 th Century Literature 18 th Century and Romantic Literature Victorian and 20 th Century Literature Literary Analysis	General Essay	← 24 →	24
TOTAL MARKS			90

The values in this table are approximate and may fluctuate.

Mark allocation: 30 marks in multiple-choice format
60 marks in written-response format

DESCRIPTION OF COGNITIVE LEVELS

The following three cognitive levels are based on a modified version of Bloom's taxonomy (Taxonomy of Educational Objectives, Bloom et al., 1956). Bloom's taxonomy describes six cognitive categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. For ease of classification, the six cognitive categories have been collapsed into three.

Knowledge

Knowledge is defined as including those behaviours and test situations that emphasize the remembering, either by recognition or recall, of ideas, material, or phenomena. Incorporated at this level is knowledge of terminology, specific facts (dates, events, persons, etc.), conventions, classifications and categories, criteria, methods of inquiry, principles and generalizations, theories and structures.

Understanding and Application

Understanding refers to responses that represent a comprehension of the literal message contained in a communication. Literal comprehension means that the student is able to translate, interpret or extrapolate. Translation refers to the ability to put a communication into another language or other terms. Interpretation involves the reordering of ideas (inferences, generalizations, or summaries). Extrapolation includes estimating or predicting based on an understanding of trends or tendencies.

Application requires the student to apply an appropriate abstraction (theory, principle, idea, method) to a new situation.

Higher Mental Processes

Included at this thought level are the processes of analysis, synthesis, and evaluation.

Analysis involves the ability to recognize unstated assumptions, to distinguish facts from hypotheses, to distinguish conclusions from statements that support them, to recognize which facts or assumptions are essential to a main thesis or to the argument in support of that thesis, and to distinguish cause-effect relationships from other sequential relationships.

Synthesis involves the production of a unique communication, the ability to propose ways of testing hypotheses, the ability to design an experiment, the ability to formulate and modify hypotheses, and the ability to make generalizations.

Evaluation is defined as the making of judgments about the value of ideas, solutions, and methods. It involves the use of criteria as well as standards for appraising the extent to which details are accurate, effective, economical, or satisfying. Evaluation involves the ability to apply given criteria to judgments of work done, to indicate logical fallacies in arguments, and to compare major theories and generalizations.

Questions at the *higher mental processes* level subsume both *knowledge* and *understanding and application* levels.

SAMPLE QUESTIONS: SIGHT PASSAGE

Value: 25 marks

Suggested Time: 35 minutes

INSTRUCTIONS: Read “A Voyage to Brobdingnag” from *Gulliver’s Travels* on page 1 in the **Readings Booklet**. For questions 1 to 4, select the **best** answer and record your choice on the Response Form provided.

from *Gulliver’s Travels*

A Voyage to Brobdingnag

I had always a strong impulse that I should sometime recover my liberty, although it was impossible to conjecture by what means, or to form any project with the least hope of succeeding. The ship in which I sailed was the first ever known to be driven within sight of that coast, and the King had given strict orders, that if at any time another appeared, it should be taken ashore, and with all its crew and passengers brought in a tumbril¹ to Lorbrulgrud. He was strongly bent to get me a woman of my own size, by whom I might propagate the breed: but I think I should rather have died than undergone the disgrace of leaving a posterity to be kept in cages like tame canary birds, and perhaps in time sold about the kingdom to persons of quality for curiosities. I was indeed treated with much kindness; I was the favourite of a great king and queen, and the delight of the whole court, but it was upon such a foot as ill became the dignity of human kind. I could never forget those domestic pledges I had left behind me. I wanted to be among people with whom I could converse upon even terms, and walk about the streets and fields without fear of being trod to death like a frog or young puppy. But my deliverance came sooner than I expected, and in a manner not very common: the whole story and circumstances of which I shall faithfully relate.

I had now been two years in this country; and about the beginning of the third, Glumdalclitch and I attended the King and Queen in progress to the south coast of the kingdom. I was carried as usual in my travelling-box, which, as I have already described, was a very convenient closet of twelve foot² wide. I had ordered a hammock to be fixed by silken ropes from the four corners at the top, to break the jolts, when a servant carried me before him on horseback, as I sometimes desired, and would often sleep in my hammock while we were upon the road. On the roof of my closet, just over the middle of the hammock, I ordered the joiner to cut out a hole of a foot² square to give me air in hot weather as I slept, which hole I shut at pleasure with a board that drew backwards and forwards through a groove.

Jonathan Swift

¹tumbril: *a two-wheeled farmer’s cart*

²foot: *approximately 30 centimetres*

Multiple Choice

1. Why is the King anxious to match Gulliver with a woman of similar stature?
 - A. to make Gulliver's happiness complete
 - B. to make Gulliver's journeys less lonely
 - * C. to ensure the continuation of Gulliver's race
 - D. to ensure that Gulliver remain in his kingdom

2. The phrase "upon such a foot as" means
 - * A. in such a way that.
 - B. with the exception of.
 - C. on the understanding that.
 - D. with this kind of footwear.

3. What does Gulliver's preoccupation with minute detail reveal about him?
 - A. his love of family
 - B. his fear of being caged
 - * C. his lack of imagination
 - D. his desire to travel throughout Brobdingnag

4. What is the tone used by Gulliver, Swift's narrator?
 - A. bitter
 - * B. formal
 - C. comical
 - D. conversational

Response:

- **He is appalled by the prospect of being forced to breed.**
- **He is further disturbed by the possibility of such offspring being exhibited as freaks.**
- **Although treated well by the King and Queen, Gulliver feels he has been stripped of his dignity.**
- **He longs to be with people of his own kind and stature.**
- **He wishes to live without the fear of being “trod to death.”**
- **He feels guilty for having abandoned his obligations to his family.**

Note: other answers are possible

SAMPLE QUESTIONS: SIGHT PASSAGE

Value: 25 marks

Suggested Time: 35 minutes

INSTRUCTIONS: Read the selection from *Paradise Lost* on page 1 in the **Readings Booklet**. For questions 1 to 3, select the **best** answer and record your choice on the Response Form provided.

from *Paradise Lost**

Here Satan inwardly debates whether he should repent.

Me miserable! which way shall I fly
Infinite wrath and infinite despair?
Which way I fly is Hell; myself am Hell;
And, in the lowest deep, a lower deep
5 Still threat'ning to devour me opens wide,
To which the Hell I suffer seems a Heav'n.
O then at last relent: is there no place
Left for Repentance, none for Pardon left?
None left but by submission; and that word
10 *Disdain* forbids me, and my dread of shame
Among the Spirits beneath, whom I seduc'd
With other promises and other vaunts
Than to submit, boasting I could subdue
Th' Omnipotent. Ay me, they little know
15 How dearly I abide¹ that boast so vain,
Under what torments inwardly I groan:
While they adore me on the Throne of Hell,
With Diadem and Sceptre high advanc'd,
The lower still I fall, only Supreme
20 In misery; such joy Ambition finds

(Book IV, lines 73–93)
John Milton

¹abide: *tolerate*

* Maynard Mack, ed. *Milton* (Englewood Cliffs: Prentice-Hall, 1961), pages 177–178.

Multiple Choice

1. Why is Satan miserable?
 - A. He desires to submit to God.
 - B. He thinks he is undeserving of the Throne of Hell.
 - * C. He feels guilt for convincing the other angels to revolt.
 - D. He realizes the other angels recognize the extent of his failure.

2. What does the word “vaunts” (line 12) mean?

- A. gifts
- * B. boasts
- C. threats
- D. prayers

3. “And, in the lowest deep, a lower deep”

The line above illustrates the use of

- A. simile.
- B. allusion.
- * C. paradox.
- D. apostrophe.

Response: (Any THREE of the following)

- **elevated, formal diction** “How dearly I abide...” (line 15)
- **Latinated sentence structure**
 - long sentence
 - delay of main verb
 - several qualifications“None left but...could subdue / Th’ Omnipotent” (lines 9–14)
- **balanced argumentative structure of internal debate** “Which way I fly is Hell; myself am Hell...To which the Hell I suffer seems a Heav’n.” (lines 3 and 6)
- **peculiar capitalization of nouns** “Hell,” “Heaven,” “Repentance,” “Omnipotent,” “Pardon,” “Diadem,” “Sceptre”
- **use of paradox / oxymoron to reinforce the speaker’s throttled anguish** “in the lowest deep, a lower deep” (line 4)
“only Supreme / In misery” (lines 19–20)
- **use of long, open vowels to lend sonority or grandeur to the overall tone** “The lower still I fall, only Supreme
In misery; such joy Ambition finds” (lines 19–20)

SAMPLE QUESTIONS: SHAKESPEAREAN DRAMA

Value: 18 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Choose **one** of the three passages on pages 2 to 4 in the **Readings Booklet**. With specific reference to the drama, respond to one of the following statements in approximately **200 words** in paragraph form. Write your answer in **ink**.

Note: The excerpt from any play may include more than one speaker.

3. *Hamlet* (1600-1601)

Hamlet greets Laertes with these words.

Hamlet: Give me your pardon, sir. I have done you wrong,
But pardon't, as you are a gentleman.
This presence knows, and you must needs have heard,
How I am punished with a sore distraction.
What I have done
That might your nature, honor, and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wronged Laertes? Never Hamlet.
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it then? His madness. If't be so,
Hamlet is of the faction that is wronged;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts
That I have shot my arrow o'er the house
And hurt my brother.

Laertes: I am satisfied in nature,
Whose motive in this case should stir me most
To my revenge. But in my terms of honor
I stand aloof, and will no reconcilment
Till by some elder masters of known honor
I have a voice and precedent of peace
To keep my name ungor'd. But till that time
I do receive your offered love like love,
And will not wrong it.

(V. ii. 227-253)

1. Show that in this excerpt Hamlet and Laertes are starkly contrasted.

(18 marks)

Response:

Hamlet's apology to Laertes reveals

- the nobility of Hamlet's nature.
- the sincerity of Hamlet's comments.
- Hamlet's sense of fairness in his recognition that Laertes has just cause for anger.
- Hamlet's awareness of the uncontrollable impulses of his nature, his "vicious mole of nature."

Laertes' reply to Hamlet reveals

- the corruptibility of Laertes' high-handedness.
- the duplicity of Laertes: he has, of course, planned Hamlet's murder by this point.
- the sanctimonious nature of Laertes: he takes the moral high road in regretting Hamlet's apology.
- the facile, glib reasoning of Laertes.

OR

4. *The Tempest* (1611)

Prospero: I pray thee mark me.
I thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind—
With that which, but by being so retired,
O'erprized all popular rate, in my false brother
Awaked an evil nature, and my trust,
Like a good parent, did beget of him
A falsehood in its contrary as great
As my trust was, which had indeed no limit,
A confidence sans¹ bound. He being thus lorded—
Not only with what my revenue yielded
But what my power might else exact, like one
Who having into truth—by telling of it,
Made such a sinner of his memory
To credit his own lie, he did believe
He was indeed the Duke, out o' th' substitution
And executing th' outward face of royalty
With all prerogative. Hence his ambition growing—
Dost thou hear?

Miranda: Your tale, sir, would cure deafness.

Prospero: To have no screen between this part he played
And him he played it for, he needs will be
Absolute Milan. Me (poor man) my library
Was dukedom large enough. Of temporal royalties
He thinks me now incapable; confederates
(So dry he was for sway) wi' th' King of Naples
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The dukedom, yet unbowed (alas, poor Milan!),
To most ignoble stooping.

(I. ii. 88–116)

¹sans: *without*

1. With specific reference to the excerpt, identify the reasons why Prospero has lost the Dukedom. (18 marks)

Response:

- **Antonio’s duplicity: he pretended to aid Prospero, but secretly plotted to depose him.**
- **Prospero’s trusting nature: he had confidence in Antonio, that of “a good parent,” and did not recognize Antonio’s “ambition growing.”**
- **Prospero’s neglect of his duties: he bears some measure of responsibility for his own situation because he devoted himself entirely to his study of magic: “I thus neglecting worldly ends, all dedicated / To closeness and the bettering of my mind.”**
- **Alonso’s greed: because Antonio has promised Alonso “to give him annual tribute,” Alonso supported Antonio in supplanting Prospero.**

OR

5. *King Lear* (1603)

Regan: I am made of that self mettle as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
Which the most precious square of sense professes,
And find I am alone felicitate¹
In your dear Highness' love.

(I. i. 71-78)

¹felicitate: *made happy*

1. Identify those qualities of Regan's speech which, unknown to her, reveal her true nature.

(18 marks)

Response:

- **Regan's speech is stilted; it appears rehearsed.**
- **Her reference to the carpenter's square is emotionally implausible.**
- **Regan artfully suggests she loves her father more than Goneril does, even though she flatters her sister.**
- **Regan is a shameless self-promoter.**
- **Regan is a ruthless liar; she claims she is only happy in Lear's presence.**

SAMPLE QUESTIONS: GENERAL ESSAY

Value: 24 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Choose **one** of the following topics. Write a multi-paragraph essay (at least three paragraphs) of approximately **400 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. You must refer to at least **one** work from the Specified Readings list (see Readings Booklet). The only translated works you may use are those from Anglo-Saxon and Medieval English. Write your answer in **ink**.

6. With reference to at least **three** literary works, show that writers often use the device of a journey.

Response:

Specified Readings:

- *Beowulf*
- Chaucer: *The Canterbury Tales*
- *Sir Gawain and the Green Knight*
- Donne: “A Valediction: Forbidding Mourning”
- Coleridge: “The Rime of the Ancient Mariner”
- Tennyson: “Ulysses”
- Dickinson: “Because I Could Not Stop for Death”

OR

7. With reference to at least **three** literary works, show that writers have used the sonnet form for a variety of purposes.

Response:

Specified Readings:

- **Wyatt**
- **Shakespeare**
- **Donne**
- **Milton**
- **Wordsworth**
- **Keats**
- **Elizabeth Barrett Browning**

OR

8. With reference to at least **three** literary works, show that a sense of powerlessness is central to each work.

Response:

Specified Readings:

- **Wyatt: “Whoso List to Hunt”**
- **Marlowe: “The Passionate Shepherd to his Love”**
- **Shakespeare: Sonnet 29, *Hamlet*, *King Lear***
- **Milton: “On His Blindness”**
- **Keats: “When I Have Fears That I May Cease to Be”**
- **Arnold: “Dover Beach”**
- **Owen: “*Dulce et Decorum Est*”**
- **Yeats: “The Second Coming”**
- **Eliot: “The Hollow Men”**
- **Thomas: “Do Not Go Gentle into That Good Night”**
- **Atwood: “Disembarking at Quebec”**

APPENDIX I: SPECIFIED READINGS LIST

Anglo-Saxon and Medieval

- from *Beowulf*, “The Coming of Grendel”; “The Coming of Beowulf”; “The Battle with Grendel”; “The Burning of Beowulf’s Body” (if using Athena edition) / “The Farewell” (if using Prentice-Hall edition)
- from Geoffrey Chaucer’s *The Canterbury Tales*, “The Prologue” (Knight, Squire, Nun, Monk, Friar, Oxford Cleric, Wife of Bath, Parson, Miller, Reeve, Summoner, Pardoner)
- “Bonny Barbara Allan” (ballad)
- from *Sir Gawain and the Green Knight* (lines 1 to the end if using the Athena edition, and lines 259 to the end if using Prentice-Hall edition)

Renaissance and 17th Century

- Sir Thomas Wyatt, “Whoso List to Hunt”
- Christopher Marlowe, “The Passionate Shepherd to his Love”
- Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd”
- William Shakespeare, Sonnets 29, 116, 130; *Hamlet*, *King Lear* or *The Tempest*
- John Donne, “A Valediction: Forbidding Mourning”; “Death Be Not Proud”
- Robert Herrick, “To the Virgins”
- John Milton, “On His Blindness”; from *Paradise Lost* (Book I, lines 1–263)
- Samuel Pepys, “The Fire of London”

18th Century and Romantic

- Lady Mary Chudleigh, “To the Ladies”
- Alexander Pope, from *The Rape of the Lock* (Canto III and V excerpts)
- Jonathan Swift, “A Modest Proposal”
- Robert Burns, “To a Mouse”
- William Blake, “The Tiger”; “The Lamb”
- Thomas Gray, “Elegy Written in a Country Churchyard”
- William Wordsworth, “My Heart Leaps Up”; “The World Is Too Much with Us”
- Samuel Taylor Coleridge, “The Rime of the Ancient Mariner”
- George Gordon, Lord Byron, “Apostrophe to the Ocean”
- Percy Bysshe Shelley, “Ode to the West Wind”
- John Keats, “Ode to a Nightingale”; “When I Have Fears That I May Cease to Be”

Victorian and 20th Century

- Alfred, Lord Tennyson, “Ulysses”
- Elizabeth Barrett Browning, Sonnet 43
- Robert Browning, “My Last Duchess”
- Emily Brontë, “Song”
- Matthew Arnold, “Dover Beach”
- Thomas Hardy, “The Darkling Thrush”
- Emily Dickinson, “Because I Could Not Stop for Death”
- Wilfred Owen, “*Dulce et Decorum Est*”
- William Butler Yeats, “The Second Coming”
- T.S. Eliot, “The Hollow Men”
- Dylan Thomas, “Do Not Go Gentle into That Good Night”
- Stevie Smith, “Pretty”
- Margaret Atwood, “Disembarking at Quebec”

APPENDIX II: EXAMINABLE LITERARY TERMS

A

allegory
alliteration
allusion
analogy
antagonist
anti-Petrarchan
aphorism
apostrophe
aside
assonance
atmosphere

B

ballad
ballad stanza
blank verse

C

caesura
caricature
chorus
climax
comedy
conceit
conflict
connotation
consonance
couplet

D

denotation
dialect
diary
diction
dissonance
dramatic monologue

E

elegy
English sonnet
epic
epigram
epigraph
essay

F

figurative language
foil
foreshadowing

form
free verse

G

genre

H

heroic couplet
hyperbole

I

iambic pentameter
image
imagery
in medias res
internal rhyme
inversion
invocation
irony
Italian sonnet

K

kenning

L

lyric

M

metaphor
metaphysical
meter
metonymy
mock epic
mood
motif

N

narrative
narrator

O

octave
ode
onomatopoeia
oxymoron

P

paradox
parallelism
parody
pastoral

pentameter
persona
personification
Petrarchan (Italian) sonnet
point of view
protagonist
pun

Q

quatrain

R

refrain
rhyme
rhyme scheme
rhythm
Romanticism

S

satire
sestet
setting
Shakespearean (Elizabethan) sonnet
simile
soliloquy
sonnet
speaker
Spenserian stanza
stanza
style
symbol
synecdoche
syntax

T

tercet
terza rima
tetrameter
theme
tone
tragedy
trimeter

V

villanelle
voice
volta

W

wit

APPENDIX III:

Because I Could Not Stop for Death

Because I could not stop for Death —
He kindly stopped for me —
The Carriage held but just Ourselves —
And Immortality.

5 We slowly drove — He knew no haste
And I had put away
My labour and my leisure too,
For His Civility —

10 We passed the School, where Children strove
At Recess — in the Ring —
We passed the Fields of Gazing Grain —
We passed the Setting Sun —

15 Or rather — He passed Us —
The Dews drew quivering and chill —
For only Gossamer, my Gown —
My Tippet¹ — only Tulle² —

20 We paused before a House that seemed
A Swelling of the Ground —
The Roof was scarcely visible —
The Cornice — in the Ground —

Since then — 'tis Centuries — and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity —

Emily Dickinson

¹Tippet: *a scarf worn as a hood*

²Tulle: *light net fabric*

**APPENDIX IV:
SCORING GUIDE FOR THE SIGHT PASSAGE**

This is a first-draft response and should be scored as such.

6

The 6 response combines a perceptive understanding of the passage with a detailed discussion of the topic. The analysis includes pertinent references. The ideas are focused and clearly expressed. The response, however, need not be error-free.

5

The 5 response combines an accurate understanding of the passage with a detailed discussion of the topic. The analysis includes relevant references. The ideas are clearly and logically presented. The response, however, need not be error-free.

4

The 4 response contains a general understanding of the passage and a competent discussion of the topic. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner. Errors may be present but are seldom distracting.

3

The 3 response contains a limited understanding of the passage and a barely adequate discussion of the topic. While present, references may be inappropriate or incorrect. The development of ideas is superficial or incomplete. Errors may impede understanding.

2

The 2 response is inadequate. The understanding of the passage is flawed, and the discussion of the topic is inadequate or incomplete. References may be irrelevant or lacking. The response may lack organization and coherence. Errors may be frequent and distracting.

1

The 1 response is unacceptable. It does not meet the purpose of the task or may be too brief to address the topic. References may be irrelevant, flawed, or lacking. Errors may render the paper unintelligible.

0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic.

Any zero response must be cleared by the section leader.

NR

A blank paper with no response given.

**APPENDIX V:
SCORING GUIDE FOR SHAKESPEAREAN DRAMA**

This is a first-draft response and should be scored as such.

6

The 6 response combines a detailed discussion of the topic with a perceptive understanding of the passage in the context of play. The analysis includes pertinent references. The ideas are focused and clearly expressed. The response, however, need not be error-free.

5

The 5 response combines a detailed discussion of the topic with an accurate understanding of the passage in the context of the play. The analysis includes relevant references. The ideas are clearly and logically presented. The response, however, need not be error-free.

4

The 4 response contains a competent discussion of the topic and a general understanding of the passage. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner. Errors may be present but are seldom distracting.

3

The 3 response contains a barely adequate discussion of the topic and a limited understanding of the passage. While present, references may be inappropriate or incorrect. The development of ideas is superficial or incomplete. Errors may impede understanding.

2

The 2 response is inadequate. The discussion of the topic is inadequate or incomplete, and the understanding of the passage is flawed. References may be irrelevant or lacking. The response may lack organization and coherence. Errors may be frequent and distracting.

1

The 1 response is unacceptable. It does not meet the purpose of the task or may be too brief to address the topic. References may be irrelevant, flawed, or lacking. Errors may render the paper unintelligible.

0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic. Any zero response must be cleared by the section leader.

NR

A blank paper with no response given.

APPENDIX VI: SCORING GUIDE FOR THE GENERAL ESSAY

This is a first-draft response and should be scored as such. The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.

6

The 6 essay is a detailed and perceptive discussion of the topic which clearly justifies the choice of literary works. The analysis includes pertinent references. The ideas are focused and clearly expressed. The response, however, need not be error-free.

5

The 5 essay is an accurate and thorough discussion of the topic which clearly justifies the choice of literary works. The analysis includes relevant references. The ideas are clearly and logically presented. The response, however, need not be error-free.

4

The 4 essay is a competent discussion of the topic which presents literary works to support the response. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner which may include listing. Errors may be present but are seldom distracting.

3

The 3 essay is a barely adequate discussion of the topic which presents literary works to support the response. While present, references may be inappropriate or incorrect. The development of ideas is superficial or incomplete. Errors may impede understanding.

2

The 2 response is inadequate. It attempts to address the topic, but fails to do so. It may be inaccurate or incomplete. References may be irrelevant, flawed, or lacking. The response may lack organization and coherence. Errors may be frequent and distracting.

1

The 1 response is unacceptable. It does not meet the purpose of the task or may be too brief to address the topic. References may be irrelevant, flawed, or lacking. Errors may render the paper unintelligible.

0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic. Any zero response must be cleared by the section leader.

NR

A blank paper with no response given.