

English Literature 12
Resource Exam B
Scoring Guide

PART B: SIGHT PASSAGE

7 multiple-choice questions
1 written-response question
Value: 25%

Suggested Time: 35 minutes

INSTRUCTIONS: Read **both** the following selections by Alexander Pope. For questions 24 to 30, choose the **best** answer.

Belinda's lock of hair has just been cut off. She and Clarissa react to the event.

The Rape of the Lock from Canto IV

“Forever cursed be this detested day,
Which snatched my best, my favorite curl away!
Happy! ah, ten times happy had I been,
150 If Hampton Court these eyes had never seen!
Yet am not I the first mistaken maid,
By love of courts to numerous ills betrayed.
Oh, had I rather unadmired remained
In some lone isle, or distant northern land;
155 Where the gilt chariot never marks the way,
Where none learn ombre, none e'er taste bohea¹!
There kept my charms concealed from mortal eye,
Like roses that in deserts bloom and die.
What moved my mind with youthful lords to roam?
160 Oh, had I stayed, and said my prayers at home!
'Twas this the morning omens seemed to tell,
Thrice from my trembling hand the patch box² fell;
The tottering china shook without a wind,
Nay, Poll³ sat mute, and Shock⁴ was most unkind!
165 A Sylph too warned me of the threats of fate,
In mystic visions, now believed too late!
See the poor remnants of these slighted hairs!
My hands shall rend what e'en thy rapine⁵ spares.
These in two sable ringlets taught to break,
170 Once gave new beauties to the snowy neck;
The sister lock now sits uncouth, alone,
And in its fellow's fate foresees its own;
Uncurled it hangs, the fatal shears demands,
And tempts once more thy sacrilegious hands.
175 Oh, hadst thou, cruel! been content to seize
Hairs less in sight, or any hairs but these!”

Continued on next page ...

¹ *bohea*: a costly sort of tea

² *patch box*: a box to hold the ornamental patches of court plaster worn on the face by both sexes

³ *Poll*: a parrot

⁴ *Shock*: a lapdog

⁵ *rapine*: violent seizure of another's property

from Canto V

She said: the pitying audience melt in tears.
 But Fate and Jove had stopped the Baron's ears.
 In vain Thalestris⁶ with reproach assails,
 For who can move when fair Belinda fails?
 5 Not half so fixed the Trojan⁷ could remain,
 While Anna begged and Dido raged in vain.
 Then grave Clarissa graceful waved her fan;
 Silence ensued, and thus the nymph began:
 "Say why are beauties praised and honored most,
 10 The wise man's passion, and the vain man's toast?
 Why decked with all that land and sea afford,
 Why angels called, and angel-like adored?
 Why round our coaches crowd the white-gloved beaux,
 Why bows the side box from its inmost rows?
 15 How vain are all these glories, all our pains,
 Unless good sense preserve what beauty gains;
 That men may say when we the front box grace,
 'Behold the first in virtue as in face!'
 Oh! if to dance all night, and dress all day,
 20 Charmed the smallpox, or chased old age away,
 Who would not scorn what housewife's cares produce,
 Or who would learn one earthly thing of use?
 To patch, nay ogle, might become a saint,
 Nor could it sure be such a sin to paint.
 25 But since, alas! frail beauty must decay,
 Curled or uncurled, since locks will turn to gray;
 Since painted, or not painted, all shall fade,
 And she who scorns a man must die a maid;
 What then remains but well our power to use,
 30 And keep good humor still whate'er we lose?
 And trust me, dear, good humor can prevail
 When airs, and flights, and screams, and scolding fail.
 Beauties in vain their pretty eyes may roll;
 Charms strike the sight, but merit wins the soul."

Alexander Pope

⁶ *Thalestris*: The Amazon Queen who brought 300 women to Alexander the Great in order to breed a race of strong, intelligent children.

⁷ *Trojan*: Aeneas, who forsook Dido at the bidding of the gods, despite her reproaches and the supplications of her sister Anna.

The Rape of the Lock
(pages 8 and 9 in the Examination Booklet)

INSTRUCTIONS: With specific reference to *The Rape of the Lock*, respond to the following question approximately **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

1. In *The Rape of the Lock*, show that contrasting attitudes to female beauty are revealed in the responses of Belinda and Clarissa.

Response:

- Belinda would rather remain in “some lone isle, or distant northern land” than have a lock of hair cut.
- The “cruel” taking of her lock of hair warranted ill omens.
- Belinda personifies the locks, thus elevating the gravity of the situation and the importance of beauty.
- “Grave” Clarissa questions the importance of beauty.
- She argues that both wise and vain men place undue importance on a woman’s beauty.
- “Frail beauty must decay” and thus women must maintain “good humor.”
- Although both women acknowledge beauty’s unequivocal fading, Belinda bemoans this fact, whereas Clarissa accepts it.

Other responses are possible.

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 be distracting.

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 impede understanding.

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.

¹ *our sometime sister*: my (the royal “we”) former sister-in-law

² *jointress*: joint tenant, partner

³ *auspicious*: joyful

⁴ *frame*: order

⁵ *advantage*: superiority

⁶ *gait*: proceeding

⁷ *proportions*: supplies for war

⁸ *Out of his subject*: i.e., out of Old Norway’s subjects and realm

⁹ *delated articles*: detailed documents

2. In his first speech, Claudius’s nature is revealed. Show how his character is revealed both here and elsewhere in the play.

Response:

- **Claudius’ duplicitous nature is revealed here and elsewhere.**
- **Claudius is aware of the paradoxical nature of the situation: “mirth in funeral” and “sometime sister, now our queen.” He reveals this conflict later in the play when attempting to pray. He knows the sin he has committed yet enjoys the fruits of such a sin.**
- **Claudius is a skilled diplomat who is able to address Fortinbras’ threat effectively.**
- **Claudius is an eloquent orator and utilizes this skill throughout the play—for false endeavors.**
- **Claudius is able to play the part of one who is grieving his “dear” brother, when he is the murderer; this false disposition is later shown to Laertes when he manipulates him to kill Hamlet.**

Other responses are possible.

Criteria: Content and clarity

3. *The Tempest* (1611)

Prospero: Ye elves of hills, brooks, standing lakes, and groves,
 And ye that on the sands with printless foot
 Do chase the ebbing Neptune, and do fly him¹ 35
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets² make,
 Whereof the ewe not bites; and you whose pastime
 Is to make midnight mushrumps,³ that rejoice
 To hear the solemn curfew; by whose aid 40
 (Weak masters⁴ though ye be) I have bedimmed
 The noontide sun, called forth the mutinous winds,
 And 'twixt the green sea and the azured vault
 Set roaring war; to the dread rattling thunder
 Have I given fire and rifted Jove's stout oak 45
 With his own bolt; the strong-based promontory
 Have I made shake and by the spurs⁵ plucked up
 The pine and cedar; graves at my command
 Have waked their sleepers, oped, and let 'em forth
 By my so potent art. But this rough magic 50
 I here abjure; and when I have required⁶
 Some heavenly music (which even now I do)
 To work mine end upon their senses that⁷
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth, 55
 And deeper than did ever plummet sound
 I'll drown my book.

(V. i. 33–57)

¹ *fly him*: fly with him

² *green sour ringlets*: ("fairy rings," little circles of rank grass supposed to be formed by the dancing of fairies)

³ *mushrumps*: mushrooms

⁴ *masters*: masters of supernatural power

⁵ *spurs*: roots

⁶ *required*: asked for

⁷ *their senses that*: the senses of those whom

3. The use of magic is an important theme in *The Tempest*. Support this theme with reference to the passage and to the play as a whole.

Response:

- We first become aware of Prospero's magical abilities when Miranda begs her father "If by your art...you have / Put the wild waters in this roar, allay them" in order to save the occupants of the drowning ship.
- In explaining to Miranda their past history, Prospero himself hints at his excessive preoccupation with his magic when he tells her that "to my state grew stranger, being transported / And rapt in secret studies."
- Over the course of the play, Prospero comes to realize that as Duke of Milan, he has responsibilities that he must accept and although his magical powers are such that "graves at my command / Have waked their sleepers, oped, and let 'em forth / By my so potent art" if he is to return to Milan as ruler, "this rough magic" he must "here abjure." His duties are to Milan and not to his own more selfish pastimes.
- In this passage, Prospero not only discards the symbols of his magic, he "buries [his] staff" and "drowns [his] book signifying that their hold on him is truly at an end.
- A further warning about the dangers of magic comes when he hears of Sycorax and her use of magic to trap Ariel in a tree.

Other responses are possible.

Criteria: Content and clarity

4. *King Lear* (1603)

Lear: It shall be done; I will arraign¹ them straight.² 20
 [To Edgar] Come, sit thou here, most learned justice.³
 [To the Fool] Thou, sapient⁴ sir, sit here. Now, you she-foxes—

Edgar: Look, where he⁵ stands and glares. Want'st
 thou eyes at trial, madam?
 Come o'er the bourn,⁶ Bessy, to me. 25

Fool: Her boat hath a leak,
 And she must not speak
 Why she dares not come over to thee.

Edgar: The foul fiend haunts Poor Tom in the voice
 of a nightingale. Hoppedance⁷ cries in Tom's belly 30
 for two white herring.⁸ Croak⁹ not, black angel; I
 have no food for thee.

Kent: How do you, sir? Stand you not so amazed.
 Will you lie down and rest upon the cushions?

Lear: I'll see their trial first. Bring in their evidence. 35
 [To Edgar] Thou, robèd man of justice, take thy place.
 [To the Fool] And thou, his yokefellow of equity,¹⁰
 Bench by his side. [To Kent] You are o' th' commission;¹¹
 Sit you too.

Edgar: Let us deal justly. 40
 Sleepest or wakest thou, jolly shepherd?
 Thy sheep be in the corn;
 And for one blast of thy minikin mouth
 Thy sheep shall take no harm.¹²
 Purr, the cat is gray. 45

Lear: Arraign her first. 'Tis Goneril, I here take my
 oath before this honorable assembly, she kicked
 the poor King her father.

Fool: Come hither, mistress. Is your name Goneril?

Lear: She cannot deny it. 50

Fool: Cry you mercy, I took you for a joint stool.¹³

Continued on next page...

Lear: And here's another, whose warped looks proclaim
 What store¹⁴ her heart is made on. Stop her there!
 Arms, arms, sword, fire! Corruption in the place!¹⁵
 False justicer, why hast thou let her 'scape?

55

(III. i. 20–55)

-
- ¹ *arraign*: bring to trial
² *straight*: straightaway
³ *justice*: judge
⁴ *sapient*: wise
⁵ *he*: i.e., a fiend
⁶ *bourne*: brook
⁷ *Hoppedance*: Hoberdidance (another devil from Harsnett's *Declaration*)
⁸ *white herring*: unsmoked (as against the black and sulfurous devil)
⁹ *Croak*: rumble (because his belly is empty)
¹⁰ *yokefellow of equity*: partner in justice
¹¹ *commission*: those commissioned as king's justices
¹² *Sleepest...harm*: (probably quoted or adapted from an Elizabethan song)
¹³ *Cry...joint stool*: ("Joint stool" can also suggest the judicial bench; hence Goneril may be identified by the Fool, ironically, with those in power, who judge)
¹⁴ *store*: stuff
¹⁵ *Corruption...place*: bribery in the court

4. Show that this scene reflects the theme of order developed elsewhere in the play.

Response:

- **Lear is attempting to restore the order lost when he broke the Great Chain of Being and divided his kingdom.**
- **Lear is attempting to apply justice to the upset of familial order conceived by his actions and perpetuated by Regan and Goneril.**
- **Ironically, the mock trial to seek order occurs at a point when Lear is most irrational.**
- **At this point in the play, the most unethical (Edmund, Regan and Goneril) hold power while the ethical (Kent, Gloucester and Edgar) do not. This order is restored at the end of the play when "the wheel comes full circle" and the "good" resume power.**

Other responses are possible.

Criteria: Content and clarity

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 the 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 be distracting.

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 impede understanding.

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.

PART D: GENERAL ESSAY

1 written-response question

Value: 30%

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. You must refer to at least **one** work from the Specified Readings List (see page 22 in the Exam Booklet). The only translated works you may use are those from Anglo-Saxon and Medieval English. Write your answer in **ink** in the **Response Booklet**.

5. In their treatment of Nature, many poets have borne testimony to Northrup Fry's argument, "Nature is a fellow creature of man." Support this statement with reference to at least three literary works.

Note to markers: Students must refer to at least one work from the Specified Readings List. Students may refer to works outside the Specified Readings.

Response:

Specified Readings:

- "The Passionate Shepherd to His Love"
- *The Tempest*
- "To a Mouse"
- "The Tiger"
- "Elegy Written in a Country Churchyard"
- "My Heart Leaps Up"
- "The World Is Too Much with Us"
- "The Rime of the Ancient Mariner"
- "Apostrophe to the Ocean"
- "Ode to the West Wind"
- "Ode to a Nightingale"
- "Song"
- "The Darkling Thrush"

Other responses are possible.

Criteria: Content and clarity

6. Literary is often concerned with establishing a code of conduct or a set of values by which people should live. Support this statement with reference to at least three literary works.

Note to markers: Students must refer to at least one work from the Specified Readings List. Students may refer to works outside the Specified Readings.

Response:

Specified Readings:

- *Beowulf*
- “The Prologue” to *The Canterbury Tales*
- *Sir Gawain and the Green Knight*
- *Hamlet*
- *King Lear*
- *The Tempest*
- “To a Mouse”
- “Elegy Written in a Country Churchyard”
- “The World Is Too Much with Us”
- “The Rime of the Ancient Mariner”
- “Ulysses”
- “*Dulce et Decorum Est*”
- “The Second Coming”
- “The Hollow Men”

Other responses are possible.

Criteria: Content and clarity

7. In the voice of a speaker or character, hope or a sense of optimism may be expressed. Support this statement with reference to at least three literary works.

Note to markers: Students must refer to at least one work from the Specified Readings List. Students may refer to works outside the Specified Readings.

Response:

Specified Readings:

- “The Passionate Shepherd to His Love”
- Sonnet 29 (“When in disgrace with fortune and men’s eyes”)
- Sonnet 116 (“Let me not to the marriage of true minds”)
- Sonnet 130 (“My mistress’ eyes are nothing like the sun”)
- *The Tempest*
- “A Valediction: Forbidding Mourning”
- “Death, Be Not Proud”
- “On His Blindness”
- *Paradise Lost*
- *The Rape of the Lock*
- “The Lamb”
- “Elegy Written in a Country Churchyard”
- “My Heart Leaps Up”
- “The World Is Too Much with Us”
- “Ode to the West Wind”
- “Ulysses”
- “Song”
- “Dover Beach”
- “The Darkling Thrush”

Other responses are possible.

Criteria: Content and clarity

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 be distracting.

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 impede understanding.

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.