

**AUGUST 1995 ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION  
ANSWER KEY/SCORING GUIDE**

**ITEM CLASSIFICATION**

- TOPICS:**
1. Literary Selections
  2. Forms and Techniques
  3. Recognition of Authors and Titles
  4. Sight Passage
  5. Short Paragraphs
  6. Drama Questions
  7. General Essay

**MULTIPLE-CHOICE**

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

## WRITTEN-RESPONSE

	<b>Q</b>	<b>B</b>	<b>C</b>	<b>T</b>	<b>S</b>
SECTION 2: (Score <b>both</b> )	1.	1	H	4	4
	2.	2	U	4	6
SECTION 3: (Score only <b>two</b> )	3.	3	H	5	10
	4.	4	H	5	10
	5.	5	H	5	10
SECTION 4: (Score only <b>two</b> )	6.	6	H	6	10
	7.	7	H	6	10
	8.	8	H	6	10
	9.	9	H	6	10
	10.	10	H	6	10
11.	11	H	6	10	
SECTION 5: (Score only <b>one</b> )	12.	12	H	7	20
	13.	13	H	7	20
	14.	14	H	7	20

Multiple-choice = 30 (30 questions)  
Written-response = 70 ( 7 questions)  
**TOTAL = 100 marks**

### LEGEND:

**Q** = Question

**K** = Keyed response

**C** = Cognitive level

**S** = Score

**T** = Topic

**B** = Score box number

## SECTION 2: SIGHT PASSAGE

Value: 15 marks

Suggested Time: 20 minutes

**INSTRUCTIONS:** Read the passage and answer the questions that follow. You may use this page for rough work.

### The Bait

by John Donne

Come live with me and be my love,  
And we will some new pleasures prove  
Of golden sands and crystal brooks,  
With silken lines and silver hooks.

There will the river whispering run  
Warm'd by thy eyes, more than the sun;  
And there the' enamour'd fish will stay,  
Begging themselves they may betray.

10 When thou wilt swim in that live bath,  
Each fish, which every channel hath,  
Will amorously to thee swim,  
Gladder to catch thee, than thou him.

If thou, to be so seen, be'st loath,  
By sun or moon, thou dark' nest both,  
And if myself have leave to see,  
I need not their light, having thee.

20 Let others freeze with angling reeds,  
And cut their legs with shells and weeds,  
Or treacherously poor fish beset,  
With strangling snare, or windowy net.

Let coarse bold hands from slimy nest  
The bedded fish in banks out-wrest;  
Or curious traitors, sleeve-silk flies,  
Bewitch poor fishes' wand'ring eyes.

For thee, thou need'st no such deceit,  
For thou thyself art thine own bait:  
That fish, that is not catch'd thereby,  
Alas! is wiser far than I.

Pacey, Desmond, ed. *Our Literary Heritage*. 2nd ed. Toronto:  
McGraw Hill-Ryerson Ltd., 1982. p. 124.

## SECTION 2: SIGHT PASSAGE (continued)

**INSTRUCTIONS:** Use the space provided in this booklet for written-response questions. Write your final version of each answer in INK. Complete sentences are **not** required in this section.

1. With **two** specific references, show that the speaker uses **hyperbole** to flatter his lady. (4 marks)

**Response:** (Any **TWO** of the following)

- The river is warmed more by her eyes than by the sun (line 6).
- The fish will eagerly swim to her in order that she may catch them (lines 7–12).
- Her radiance outshines the sun and moon (lines 13-14).

Other responses may be possible.

**Criteria:**

Two marks for each response. (4 marks)

2. Show **three** ways in which “The Bait” demonstrates characteristics of Renaissance love poetry. (6 marks)

**Response:** (Any **THREE** of the following)

- Use of quatrains.
- The syllogistic structure of the argument.
- The poet’s persona as an eager, rueful lover.
- The poem is dominated by pastoral imagery.
- The poem utilizes an idealized pastoral setting.
- The language of the poem is clever and extravagant (hyperbolic).
- The pastoral and/or anti-pastoral setting (depending on the quatrain referred to).
- The poem centres around an elaborate argument (controlling metaphor, or conceit).

Other responses may be possible.

**Criteria:**

Two marks for each characteristic. (6 marks)

### SECTION 3: SHORT-PARAGRAPH QUESTIONS

Value: 20 marks total

Suggested Time: 25 minutes

**INSTRUCTIONS:** Write **concise, focused** answers of approximately **100 words** each on any **two** of the following three topics. Make specific references to the works. You may not need to use all the space provided for your answers. Do **not** double space.

3. By specific reference to the selection from *Beowulf*, identify **two** ways in which the epic *Beowulf* displays heroic actions. **(10 marks)** Respond on page 13.
  
4. The speaker in Cavalier lyrics can be serious as well as cynical about love. Support this statement with reference to **two** of the following poems. **(10 marks)** Respond on page 14.
  - (a) Suckling: “The Constant Lover”
  - (b) Suckling: “Why So Pale and Wan”
  - (c) Wither: “Shall I, Wasting in Despair”
  
5. Show that one or more of the characters in Tennyson’s “Ulysses” embody **two** Victorian values. Support this proposition with **two** specific references to the poem. **(10 marks)** Respond on page 15.

I have selected topics \_\_\_\_\_ and \_\_\_\_\_ .

**NOTE:** If you write on more than **two** topics, only the first **two** will be marked.

3. By specific reference to the selection from *Beowulf*, identify **two** ways in which the epic *Beowulf* displays heroic actions. **(10 marks)** Respond on page 13.

**Response:**

**(Any TWO of the following)**

- **Beowulf asks for no help from the Danes when preparing to fight Grendel.**
- **Beowulf battles Grendel without weapons, although the monster has demonstrated superhuman strength.**
- **Beowulf hunts and kills monsters of the ocean armed with only a sword.**
- **Beowulf crosses the sea to rescue Hrothgar's people.**

**Other responses may be possible.**

**Criteria: Content and written expression.**

4. The speaker in Cavalier poems can be serious as well as cynical about love. Support this statement with reference to **two** of the following poems. **(10 marks)** Respond on page 14.

- (a) Suckling: “The Constant Lover”
- (b) Suckling: “Why So Pale and Wan”
- (c) Wither: “Shall I, Wasting in Despair”

**Response:**

**Principal characteristics: (Any TWO of the following)**

**SERIOUS:**

**“Why So Pale and Wan”**

- **mocks the typical Elizabethan convention of the serious lover (e.g., pale, mute, moping).**
- **the language is colloquial, cynical, and even blasphemous.**
- **the attitude is that love is not worth absorbing a person’s whole attention and committing him to suffering.**

**CYNICAL:**

**“The Constant Lover”**

- **the irony of the title—he is not really constant.**
- **the ridiculous hyperbole.**
- **he loves if the weather is fair.**
- **the irony, language, and hyperbole all display a cynical tone.**

**“Shall I, Wasting in Despair”**

- **the speaker is cynical in his claim that he could let a woman go if she is not willing to reciprocate his love, and further that she would mean nothing to him.**
- **the speaker is not willing to play the role of the suffering courtly lover—he implies that there would not be any point in pursuing a woman if there were no hope of returned love.**
- **the speaker is serious in his desire to celebrate the positive attributes of a woman: her beauty, kindness, virtue, and intelligence.**

**Other responses may be possible.**

**Criteria: Content and written expression.**



5. Show that one or more of the characters in Tennyson's "Ulysses" embody **two** Victorian values. Support this proposition with **two** specific references to the poem. **(10 marks)** Respond on page 15.

**Response:**

**Principal actions or attitudes: (Any two of the following)**

**Telemachus's Victorian values:**

- possesses the patience needed to rule a "rugged people" ("by slow prudence to make mild").
- a serious young man dedicated to "the sphere of common duties" (hearth and home).
- a pious, god-fearing person who will not fail to "pay/meet adoration to [the] household gods."
- dutiful and earnest, he exemplifies domestic virtues.

**Ulysses's Victorian values:**

- striving for more experience—both physical and intellectual.
- living life to the fullest.
- not accepting old age as a limitation.
- accepting one's role in life and performing it to the fullest.
- accepting the risk and adventure of life.
- impatient for adventure and fresh experiences, and the undertaking of "some work of noble note."
- refuses to "rust unburnished" on his craggy, barren island "with an aged wife" and "a savage race."
- has been honoured far and wide as one of those warriors "that strove with Gods" in battle at Troy.

**Other responses may be possible.**

**Criteria: Content and written expression.**

## ***DRAMA***

### **LITERATURE 12 SCALE FOR THE DOUBLE-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 4: DRAMA QUESTIONS

Value: 20 marks

Suggested Time: 30 minutes

**INSTRUCTIONS:** Choose any **two** of the following passages. For each passage, write a single paragraph answer of approximately 100 words in which you do **one** or more of the following:

1. explain why the passage is important to the **plot** of the play;
2. explain how the passage reveals the **personality** of the speaker(s);
3. explain how the passage relates to the **themes** of the play.

Choose **only** those passages from plays which you have studied.

### A. RENAISSANCE

#### William Shakespeare

6. *Hamlet (1600–1601)*

Hamlet:

Ecstasy?

My pulse as yours doth temperately keep time  
And makes as healthful music. It is not madness  
That I have uttered. Bring me to the test,  
And I the matter will reword, which madness  
Would gambol<sup>1</sup> from. Mother, for love of grace,  
Lay not that flattering unction<sup>2</sup> to your soul,  
That not your trespass but my madness speaks.  
It will but skin and film the ulcerous place  
Whiles rank corruption, mining<sup>3</sup> all within,  
Infects unseen.

(III. iv. 140–150)

<sup>1</sup> start away, <sup>2</sup> ointment, <sup>3</sup> undermining

**Response:**

<b>PLOT</b>	<ul style="list-style-type: none"> <li>• Hamlet has just seen the ghost of his father again while reprimanding his mother.</li> <li>• His mother, unable to see the ghost, concludes that Hamlet is only imagining things.</li> <li>• Hamlet refuses to let Gertrude deflect her guilt onto Hamlet's madness as he has visited her to convince her of her wrong and to divide her allegiance away from Claudius and towards himself.</li> </ul>
<b>PERSONALITY</b>	<ul style="list-style-type: none"> <li>• Hamlet's love of his mother and his efforts to rescue her from Claudius' influence are displayed.</li> <li>• Hamlet's strong sense of justice is also revealed in that he is "born to set it right."</li> <li>• Hamlet's perceptiveness is much in evidence in that he realizes the consequence of Gertrude's considering him mad.</li> <li>• Hamlet here is clearly much more mature than in Act I. He is now taking the initiative.</li> </ul>
<b>THEMES</b>	<ul style="list-style-type: none"> <li>• The corruption motif that runs through the play is reinforced. If Gertrude refuses to face her wrong, she will only spread corruption further.</li> <li>• Appearance versus reality: Hamlet refuses to allow Gertrude to focus on the appearance of his madness and avoid facing reality of her guilt.</li> <li>• Disease theme: the contagion of Claudius' crime infects Denmark.</li> </ul>

Other responses may be possible.

Criteria: Content and written expression.



## B. EIGHTEENTH CENTURY

### Oliver Goldsmith

#### 8. *She Stoops to Conquer* (1773)

Miss Hardcastle: Let it be short then. I'm in a hurry. (*Aside.*) I believe he begins to find out his mistake, but it's too soon quite to undeceive him.

Marlow: Pray, child, answer me one question. What are you, and what may your business in this house be?

Miss Hardcastle: A relation of the family, sir.

Marlow: What! a poor relation?

Miss Hardcastle: Yes, sir. A poor relation, appointed to keep the keys, and to see that the guests want nothing in my power to give them.

(Act IV)

#### Response:

<b>PLOT</b>	<ul style="list-style-type: none"><li>• <b>This dialogue immediately precedes Marlow's discovering that he has been all this while at Mr. Hardcastle's, not at an inn.</b></li><li>• <b>Kate is preparing Marlow for her true identity gently, so that he will not be frightened off.</b></li></ul>
<b>PERSONALITY</b>	<ul style="list-style-type: none"><li>• <b>Miss Hardcastle is a consummate actress, capable of cozening (deceiving) the man she loves.</b></li><li>• <b>Marlow assumes a socially superior role here because he thinks he is dealing with a mere barmaid.</b></li></ul>
<b>THEMES</b>	<ul style="list-style-type: none"><li>• <b>The elements of class, duplicity, and courtship are intertwined: Marlow is about to learn how he has blundered in judging things and people by their outward appearances.</b></li><li>• <b>Kate must continue "stooping" to the role of an inferior in order to "conquer" the diffident Marlow and reveal his real character to her father (and hers to him).</b></li></ul>

Other responses may be possible.

Criteria: Content and written expression.

## B. EIGHTEENTH CENTURY

### Richard Sheridan

#### 9. *The School for Scandal* (1776)

Lady Teazle: Hold, Lady Sneerwell—before you go, let me thank you for the trouble you and that gentleman have taken, in writing letters from me to Charles, and answering them yourself; and let me also request you to make my respects to the Scandalous College, of which you are president, and inform them that Lady Teazle, licentiate, begs leave to return the diploma they granted her, as she leaves off practice, and kills characters no longer.

Lady Sneerwell: You, too, madam—provoking—insolent.  
May your husband live these fifty years! (*Exit.*)

(Act V. iii)

#### Response:

<b>PLOT</b>	<ul style="list-style-type: none"><li>• This is the scene in which the duplicity and collaborative plotting of Lady Sneerwell and Joseph Surface are fully revealed to Charles, Maria, Uncle Oliver, Lady and Sir Peter Teazle.</li><li>• Lady Teazle, realizing the folly of her previous conduct and Joseph's designs upon her, renounces the fashionable society of the School for Scandal.</li><li>• Lady Teazle takes the step that will lead to her reconciliation with Sir Peter.</li></ul>
<b>PERSONALITY</b>	<ul style="list-style-type: none"><li>• Lady Sneerwell is malicious, vindictive, and angry because her plot to ensnare Charles has been discovered and overthrown.</li><li>• Lady Teazle's fundamental decency forces her to acknowledge her mistake in joining the School for Scandal.</li><li>• Lady Teazle reveals that she has developed an urbane, pungent wit.</li></ul>
<b>THEMES</b>	<ul style="list-style-type: none"><li>• Social misconduct is inevitably revealed and punished in its degree.</li><li>• Lady Teazle apologizes, but Lady Sneerwell is ostracized.</li></ul>

Other responses may be possible.

Criteria: Content and written expression.

## C. NINETEENTH CENTURY

### Oscar Wilde

#### 10. *The Importance of Being Earnest* (1895)

Gwendolen: Ah! That accounts for it. And now I think of it, I have never heard any man mention his brother. The subject seems distasteful to most men. Cecily, you have lifted a load from my mind. I was growing almost anxious. It would have been terrible if any cloud had come across a friendship like ours, would it not? Of course you are quite, quite sure that it is not Mr. Ernest Worthing who is your guardian?

Cecily: Quite sure. (*A pause*) In fact, I am going to be his. (Act II)

#### Response:

<b>PLOT</b>	<ul style="list-style-type: none"><li>• Gwendolyn, fiancée of Jack (alias “Ernest” to her) Worthing, meets Mr. Worthing’s ward, Cecily Cardew, at his country residence in Hertfordshire.</li><li>• Algernon Moncrieff, Jack’s friend, using Jack’s “town” identity of “Ernest Worthing,” has proposed to Cecily.</li><li>• Gwendolyn and Cecily are therefore about to be led into the error of thinking that Ernest has been making love to both of them!</li><li>• The true identities of Jack and Algernon must be resolved before a happy (dual marriage) ending can be achieved.</li></ul>
<b>PERSONALITY</b>	<ul style="list-style-type: none"><li>• Gwendolyn is rather jealous of the attractive young woman who is her fiancé’s ward.</li><li>• Gwendolyn Fairfax, the London-bred daughter of the haughty aristocrat Lady Bracknell, is somewhat patronizing.</li><li>• Cecily, though not so verbally witty as Gwendolyn, is quite as determined to catch her man.</li></ul>
<b>THEMES</b>	<ul style="list-style-type: none"><li>• Taking people at their word and judging by appearances leads both young ladies to a false conclusion.</li></ul>

Other responses may be possible.

Criteria: Content and written expression.

## C. NINETEENTH CENTURY

### Bernard Shaw

#### 11. *Major Barbara* (1905)

Cusins: And leave me!

Barbara: Yes, you, and all the other naughty mischievous children of men. But I cant. I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving; but the moment our money ran short, it all came back to Bodger: it was he who saved our people: he, and the Prince of Darkness, my papa. Undershaft and Bodger: their hands stretch everywhere: when we feed a starving fellow creature, it is with their bread, because there is no other bread; when we tend the sick, it is in the hospitals they endow; if we turn from the churches they build, we must kneel on the stones of the streets they pave. As long as that lasts, there is no getting away from them. Turning our backs on Bodger and Undershaft is turning our backs on life.

Cusins: I thought you were determined to turn your back on the wicked side of life.

Barbara: There is no wicked side: life is all one. (Act III)

#### Response:

<b>PLOT</b>	<ul style="list-style-type: none"> <li>• <b>Barbara, who had refused to accept donations for her Salvation Army shelter from the munitions manufacturer Undershaft and distiller Bodger, has altered her opinion.</b></li> <li>• <b>Subsequently, Barbara will be able to accept Adolphus Cusins as her husband after all, even though Undershaft has made him his heir.</b></li> </ul>
<b>PERSONALITY</b>	<ul style="list-style-type: none"> <li>• <b>Cusins appears determined to hold on to Barbara, but still enjoys debating with her, despite her humourlessness.</b></li> <li>• <b>Barbara is a highly moral young woman eager to improve humanity and alleviate human misery.</b></li> <li>• <b>Barbara realizes that her Salvation Army morality has been pointless.</b></li> </ul>
<b>THEMES</b>	<ul style="list-style-type: none"> <li>• <b>Barbara has realized, as Cusins already has, that “You cannot have power for good without having power for evil too.”</b></li> <li>• <b>Barbara recognizes that, before one can do good, one must have money: idealism without adequate financial resources is powerless.</b></li> <li>• <b>Barbara clearly sees that all that is good in society is founded in part on the success of people such as Bodger and Undershaft.</b></li> <li>• <b>Finally, Barbara has arrived at the philosophical conclusion that life contains both good and evil: “There is no wicked side: life is all one.”</b></li> </ul>

Other responses may be possible.

**Criteria: Content and written expression.**



## SECTION 5: GENERAL ESSAY

**Value: 20 marks**

**Suggested Time: 30 minutes**

**INSTRUCTIONS:** Choose **one** of the following topics. In an essay of approximately **200 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.

12. Show that any **three** of the following works conclude optimistically:

Shakespeare: Sonnet 29 (“When in disgrace with fortune and men’s eyes”)

Donne: “A Valediction: Forbidding Mourning”

Wordsworth: “Lines Composed a Few Miles Above Tintern Abbey”

Milton: “On His Blindness.”

**Response:**

<b>Shakespeare</b>	<ul style="list-style-type: none"> <li>• <b>The thought of a loved one relieves the speaker’s depression.</b></li> <li>• <b>Love enables one to transcend life’s cares.</b></li> </ul>
<b>Donne</b>	<ul style="list-style-type: none"> <li>• <b>The lovers are together spiritually and not really separated.</b></li> <li>• <b>Spiritual love is better able to join individuals than is physical love.</b></li> <li>• <b>Love is complete—a circle.</b></li> </ul>
<b>Wordsworth</b>	<ul style="list-style-type: none"> <li>• <b>The poet sees in Dorothy the happiness of his earlier happy state and the probability that she will mature in her appreciation of nature, and that he will be with her through her memories of him even after he dies.</b></li> <li>• <b>Nature allows the poet to be closer to Dorothy.</b></li> <li>• <b>Nature will make both of them happier, kinder, more spiritual, and better able to bear the slings and arrows of life.</b></li> <li>• <b>Nature provides joy and contentment.</b></li> </ul>
<b>Milton</b>	<ul style="list-style-type: none"> <li>• <b>God will show Milton the way to serve Him.</b></li> <li>• <b>Affliction need not be limiting.</b></li> <li>• <b>Accepting one’s limitations can bring peace and contentment.</b></li> <li>• <b>God has a plan which involves some role for the poet.</b></li> </ul>

**Other responses may be possible.**

**Criteria: Content and written expression.**

13. Show that impermanence is a concern in **three** of the following works:

Gray: "Elegy Written in a Country Churchyard"

Shakespeare: "That time of year thou mayst in me behold"

Burns: "To a Mouse"

Shelley: "Ozymandias."

**Response:**

<b>Gray</b>	<ul style="list-style-type: none"><li>• "The paths of glory lead but to the grave."</li><li>• "Can storied urn or animated bust . . . call the fleeting breath."</li></ul>
<b>Shakespeare</b>	<ul style="list-style-type: none"><li>• All of the images of the poem show the impermanence of life (the yellow leaves, the bare boughs, the twilight of the day, the ashes of the fire).</li><li>• These images are compared to the speaker's "impermanence" of life, as well as to the impermanence of the beloved's beauty.</li></ul>
<b>Burns</b>	<ul style="list-style-type: none"><li>• The mouse has had its house destroyed.</li><li>• In spite of the best preparations, the mouse could not avoid disaster.</li><li>• The poet draws the moral from the mouse's plight that life is unpredictable.</li></ul>
<b>Shelley</b>	<ul style="list-style-type: none"><li>• Fame, glory, and empire are impermanent.</li><li>• Human effort to achieve permanence is vain and useless, but the achievements of the artist are more permanent.</li><li>• The permanence of nature emphasizes the impermanence of man.</li></ul>

**Other responses may be possible.**

**Criteria: Content and written expression.**

14. Show that sea imagery is used for a variety of purposes in **three** of the following works:

- Arnold: "Dover Beach"  
 Tennyson: "Crossing the Bar"  
 Coleridge: "The Rime of the Ancient Mariner"  
 Byron: "Apostrophe to the Ocean."

**Response:**

<b>Arnold</b>	In "Dover Beach," the sea is used as a metaphor for religious faith. The tide goes out to suggest that faith is also receding, leaving a bare, rocky beach to symbolize a world lacking certainty and joy. Generally, the sea image reflects a sad, dismal mood which connects Sophoclean Athens and Victorian England.
<b>Tennyson</b>	In "Crossing the Bar," the tide is calming, soothing, silent—"Too full for sound and foam" (line 6)—by which Tennyson implies cries and lamentations over his impending death. The tide, about to recede, is described as a peaceful, harmonic transition. Life is a journey that is completed when the tide goes out. There is no suggestion of grief or sadness. The sea also is used to illustrate the eternal life in Heaven, for on the other side of the "bar" (death) Tennyson will meet his "Pilot" (God).
<b>Coleridge</b>	In "The Rime of the Ancient Mariner," the sea represents the adversarial conditions of human existence. The Mariner experiences the pain of a tormented soul and the sea only emphasizes his abandonment and purgatorial circumstances.
<b>Byron</b>	In "Apostrophe to the Ocean," human empires crumble but the sea rolls on. The ocean initially represents the power of nature, but ultimately represents the power of God. The ocean is permanent and powerful; man transitory and puny. The ocean is the source of life, a free spirit, and potentially a link for each person with the sublime.

Other responses may be possible.

**Criteria:** Content and written expression.

**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