

Insert Personal Education Number (PEN) here.

Insert **only** pre-printed PEN label here.

### STUDENT INSTRUCTIONS

1. Insert the stickers with your Personal Education Number (PEN) in the allotted spaces above. **Under no circumstance is your name or identification, other than your Personal Education Number, to appear on this booklet.**
2. Ensure that in addition to this examination booklet, you have a **Readings Booklet** and an **Examination Response Form**. Follow the directions on the front of the Response Form.
3. **Disqualification** from the examination will result if you bring books, paper, notes or unauthorized electronic devices into the examination room.
4. When instructed to open this booklet, **check the numbering of the pages** to ensure that they are numbered in sequence from page one to the last page, which is identified by

**END OF EXAMINATION**.

5. At the end of the examination, place your Response Form inside the front cover of this booklet and return the booklet and your Response Form to the supervisor.

## ENGLISH LITERATURE 12

**JUNE 2000**

COURSE CODE = LIT

Insert **only** hand-printed PEN here.

Ministry use only.

Score **both** of the following questions:

Score **one** of the three topics:

Question 1:  
1.   .   
(15)

Question 6:  
6.   .   
(25)

Question 2:  
2.   .   
(10)

Question 7:  
7.   .   
(25)

Score **one** of the three responses:

Question 3:  
3.   .   
(10)

Question 8:  
8.   .   
(25)

Question 4:  
4.   .   
(10)

Question 5:  
5.   .   
(10)

**ENGLISH  
LITERATURE 12**

**JUNE 2000**

COURSE CODE = LIT

## GENERAL INSTRUCTIONS

1. Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
2. All multiple-choice answers must be entered on the Response Form using an **HB pencil**. Multiple-choice answers entered in this examination booklet will **not** be marked.
3. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.

Adequate writing space has been provided for average-sized writing. Do **not** attempt to determine the length of your answers by the amount of writing space available. You may not need to use all the allotted space for your answers.

4. Ensure that you use language and content appropriate to the purpose and audience of this examination. Failure to comply may result in your paper being awarded a zero.
5. This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

## ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

	Value	Suggested Time
1. This examination consists of <b>four</b> sections:		
SECTION 1: <i>Literary Selections, Literary Forms and Techniques, Recognition of Authors and Titles</i> 20 multiple-choice questions	20	15
SECTION 2: <i>Passages</i>		
<i>Familiar Passage</i> 5 multiple-choice questions	5	
1 written-response question	15	25
<i>Sight Passage</i> 5 multiple-choice questions	5	
1 written-response question	10	25
SECTION 3: <i>Shakespearean Drama</i> Three passages are given. <b>One</b> must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. <b>One</b> must be answered.	25	40
<b>Total:</b>	<b>90 marks</b>	<b>120 minutes</b>
2. The <b>Readings Booklet</b> contains the poetry and drama passages you will need to answer certain questions on this examination.		
3. The evaluation of written-response answers takes into consideration the <b>quality of your written expression</b> .		

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## SECTION 1: MULTIPLE CHOICE

Value: 20 marks

Suggested Time: 15 minutes

**INSTRUCTIONS:** For each multiple-choice question, including those on the Reading Passages, select the **best** answer and record your choice on the Response Form provided. Using an HB pencil, completely fill in the circle that has the letter corresponding to your answer.

### Literary Selections

1. In “The Prologue” to *The Canterbury Tales*, the pilgrim who neglects his religious duties in order to hunt is the
  - A. Monk.
  - B. Parson.
  - C. Pardoner.
  - D. Summoner.
  
2. The conflict in “Get Up and Bar the Door” is brought to an end by the
  - A. wife’s jealousy.
  - B. husband’s anger.
  - C. gentleman’s vanity.
  - D. stranger’s helpfulness.
  
3. In Sonnet 73, “That time of year thou mayst in me behold,” the speaker is conscious of the
  - A. envy of others.
  - B. approach of death.
  - C. pleasures of nature.
  - D. impermanence of love.
  
4. The speaker in “A Valediction: Forbidding Mourning” says he is
  - A. fearful of death.
  - B. confident in his love.
  - C. resigned to his blindness.
  - D. overwhelmed by the loss of a child.

5. In "Elegy Written in a Country Churchyard," the speaker acknowledges the unrecognized virtues of the
- A. noble.
  - B. young.
  - C. learned.
  - D. humble.
6. In "My Heart Leaps Up When I Behold," the speaker hopes that his reverence for nature will
- A. be shared by his sister.
  - B. last throughout his life.
  - C. make him a better poet.
  - D. make him a better father.
7. In "Ode to the West Wind," the speaker identifies with the wind's
- A. melancholy.
  - B. tamelessness.
  - C. control of the ocean.
  - D. contempt for mankind.
8. In "Ulysses," the speaker addresses his
- A. son.
  - B. wife.
  - C. mariners.
  - D. messengers.
9. In "My Last Duchess," the Duke refers to the Count's reputation for
- A. loyalty.
  - B. courage.
  - C. learning.
  - D. generosity.
10. In "Pretty," the speaker shows
- A. that nature is man's friend.
  - B. the presence of God in nature.
  - C. that nature is capable of cruelty.
  - D. only the beautiful aspects of nature.



## Literary Forms and Techniques

**INSTRUCTIONS:** Students are reminded that in this section, examples may be from works outside the Core Studies Readings List.

11. “Sing, Heavenly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd...”

These lines illustrate the use of

- A. irony.
  - B. conceit.
  - C. quatrain.
  - D. invocation.
12. In a sonnet, the shift or dramatic change between octave and sestet is called a
- A. foil.
  - B. volta.
  - C. conceit.
  - D. caesura.
13. Which of the following lines illustrates the use of oxymoron?
- A. “The music, yearning like a god in pain.”
  - B. “Nor cast one longing lingering look behind?”
  - C. “Feather of lead, bright smoke, cold fire, sick health!”
  - D. “And ice, mast-high, came floating by, / As green as emerald.”
14. “Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind...”
- These lines illustrate the use of
- A. caesura.
  - B. synecdoche.
  - C. foreshadowing.
  - D. personification.

15. Dylan Thomas' poem "Do Not Go Gentle into That Good Night" is an example of a
- A. sonnet.
  - B. pastoral.
  - C. villanelle.
  - D. dramatic monologue.

### Recognition of Authors and Titles

**INSTRUCTIONS:** Select the author of the quotation or the title of the selection from which the quotation is taken.

16. "or is it my own lack  
of conviction which makes  
these vistas of desolation"
- A. Eliot
  - B. Yeats
  - C. Thomas
  - D. Atwood
17. "I wantoned with thy breakers—they to me  
Were a delight; and if the freshening sea  
Made them a terror—'twas a pleasing fear"
- A. *Beowulf*
  - B. "Dover Beach"
  - C. "Apostrophe to the Ocean"
  - D. "The Rime of the Ancient Mariner"
18. "We passed the School, where Children strove  
At Recess—in the Ring—  
We passed the Fields of Gazing Grain—"
- A. Blake
  - B. Burns
  - C. Chaucer
  - D. Dickinson

19. "The Sea of Faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle furled."

- A. Yeats
- B. Byron
- C. Arnold
- D. Tennyson

20. "Getting and spending, we lay waste our powers:  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!"

- A. Keats
- B. Byron
- C. Shelley
- D. Wordsworth

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## SECTION 2: FAMILIAR PASSAGE

Value: 20 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read “The Prologue” to *The Canterbury Tales* on pages 2 and 3 in the **Readings Booklet**. For questions 21 to 25, select the **best** answer and record your choice on the Response Form provided.

21. In line 7, “benign” means
- A. strict.
  - B. gentle.
  - C. courteous.
  - D. humorous.
22. The symbol which relates to the Parson’s role as shepherd is the
- A. iron.
  - B. gold.
  - C. stave.
  - D. bread.
23. “That if gold rust, what then will iron do?” (line 24)
- In this line, “gold” refers to the
- A. sheep.
  - B. clergy.
  - C. wealthy dead.
  - D. poor parishioners.
24. Which of the following lines contains a metaphor?
- A. “A holy-minded man of good renown” (line 1)
  - B. “By singing masses for the wealthy dead” (line 32)
  - C. “Wide was his parish, with houses far asunder” (line 15)
  - D. “So that no wolf should make the sheep miscarry” (line 35)
25. The Parson is most critical of the
- A. poor.
  - B. sinful.
  - C. wealthy.
  - D. obstinate.





## SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read “Self-Dependence” on page 4 in the **Readings Booklet**. For questions 26 to 30, select the **best** answer and record your choice on the Response Form provided.

26. “Ye” in line 7 refers to
- A. “look” (line 5).
  - B. “stars” (line 6).
  - C. “my heart” (line 10).
  - D. “vessel’s prow” (line 3).
27. When the speaker cries “O air-born voice” (line 29), the poet is using
- A. paradox.
  - B. caricature.
  - C. apostrophe.
  - D. synecdoche.
28. “A cry like thine in mine own heart I hear” (line 30)
- This line illustrates the use of
- A. simile.
  - B. aphorism.
  - C. hyperbole.
  - D. assonance.
29. The answer given to the speaker is that the stars and waters are
- A. troubled by silence.
  - B. content with their being.
  - C. sympathetic to humanity.
  - D. longing for some other state.
30. At the end of the poem, the speaker is
- A. jealous.
  - B. longing.
  - C. desperate.
  - D. purposeful.





## **Organization and Planning**



## **Organization and Planning**

## SECTION 4: GENERAL ESSAY

Value: 25 marks

Suggested Time: 40 minutes

**INSTRUCTIONS:** Choose **one** of the following topics. In an essay 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 are encouraged to refer to works outside the Core Studies Readings List.

6. By reference to at least **three** literary works, show that a person's sadness leads him or her to face important issues.

**OR**

7. By reference to at least **three** works, show that a symbol is an important aspect of a literary work.

**OR**

8. By reference to at least **three** literary works, show that writers explore issues in the relationships between the young and the old.

**You may detach this page for convenient reference.  
Exercise care when tearing along perforations.**

**OVER**

## **Organization and Planning**













# **ENGLISH LITERATURE 12**

## **READINGS BOOKLET**

**JUNE 2000**

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## SECTION 2: FAMILIAR PASSAGE

**INSTRUCTIONS:** Read the following passage and answer the questions on pages 7 and 8 in the examination booklet.

### from “The Prologue” to *The Canterbury Tales*

A holy-minded man of good renown  
There was, and poor, the Parson to a town,  
Yet he was rich in holy thought and work.  
He also was a learned man, a clerk,  
5 Who truly knew Christ’s gospel and would preach it  
Devoutly to parishioners, and teach it.  
Benign and wonderfully diligent,  
And patient when adversity was sent  
(For so he proved in great adversity)  
10 He hated cursing to extort a fee,  
Nay rather he preferred beyond a doubt  
Giving to poor parishioners round about  
Both from church offerings and his property;  
He could in little find sufficiency.  
15 Wide was his parish, with houses far asunder,  
Yet he neglected not in rain or thunder,  
In sickness or in grief, to pay a call  
On the remotest, whether great or small,  
Upon his feet, and in his hand a stave.  
20 This noble example to his sheep he gave,  
That first he wrought, and afterwards he taught;  
And it was from the Gospel he had caught  
Those words, and he would add this figure too,  
That if gold rust, what then will iron do?  
25 For if a priest be foul in whom we trust  
No wonder that a common man should rust...  
The true example that a priest should give  
Is one of cleanness, how the sheep should live.  
He did not set his benefice to hire  
30 And leave his sheep encumbered in the mire  
Or run to London to earn easy bread  
By singing masses for the wealthy dead,  
Or find some Brotherhood and get enrolled.  
He stayed at home and watched over his fold  
35 So that no wolf should make the sheep miscarry.  
He was a shepherd and no mercenary.  
Holy and virtuous he was, but then

Never contemptuous to sinful men,  
Never disdainful, never too proud or fine,  
40 But was discreet in teaching and benign.  
His business was to show a fair behavior  
And draw men thus to Heaven and their Saviour,  
Unless indeed a man were obstinate;  
And such, whether of high or low estate,  
45 He put to sharp rebuke, to say the least.  
I think there never was a better priest.  
He sought no pomp or glory in his dealings,  
No scrupulosity had spiced his feelings.  
Christ and His Twelve Apostles and their lore  
50 He taught, but followed it himself before.

Geoffrey Chaucer

## SIGHT PASSAGE

**INSTRUCTIONS:** Read the following passage and answer the questions on pages 10 and 11 in the examination booklet.

### Self-Dependence

Weary of myself, and sick of asking  
What I am, and what I ought to be,  
At this vessel's prow I stand, which bears me  
Forwards, forwards, o'er the starlit sea.

5 And a look of passionate desire  
O'er the sea and to the stars I send:  
'Ye who from my childhood up have calm'd me,  
Calm me, ah, compose me to the end!

'Ah, once more,' I cried, 'ye stars, ye waters,  
10 On my heart your mighty charm renew;  
Still, still let me, as I gaze upon you,  
Feel my soul becoming vast like you!'

From the intense, clear, star-sown vault of heaven,  
Over the lit sea's unquiet way,  
15 In the rustling night-air came the answer:  
'Wouldst thou *be* as these are? *Live* as they.

'Unaffrighted by the silence round them.  
Undistracted by the sights they see,  
These demand not that the things without them<sup>1</sup>  
20 Yield them love, amusement, sympathy.

'And with joy the stars perform their shining,  
And the sea its long moon-silver'd roll;  
For self-poised they live, nor pine with noting  
All the fever of some differing soul.

25 'Bounded by themselves, and unregardful  
In what state God's other works may be,  
In their own tasks all their powers pouring,  
These attain the mighty life you see.'

O air-born voice! long since, severely clear,  
30 A cry like thine in mine own heart I hear:  
'Resolve to be thyself; and know that he,  
Who finds himself, loses his misery!'

Matthew Arnold

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<sup>1</sup>*without them:* outside of them



### SECTION 3: SHAKESPEAREAN DRAMA

**INSTRUCTIONS:** Choose any **one** of the following three passages. For the selected passage, write approximately 150 words in paragraph form, in which you explain what the passage reveals about the **character** of the **speaker**. Write your paragraph answer in the space provided on page 13 in the examination booklet.

#### 3. *Hamlet (1600-1601)*

*Hamlet has just left the stage following his outburst against women in general and Ophelia in particular. The shaken Ophelia is joined by Claudius and Polonius who, secreted behind an arras by prearrangement, have been spying on Ophelia and Hamlet.*

Ophelia: O what a noble mind is here o'erthrown!  
The courtier's, soldier's, scholar's, eye, tongue, sword,  
Th' expectancy and rose of the fair state,  
The glass of fashion, and the mold of form,  
Th' observed of all observers, quite, quite down!  
And I, of ladies most deject and wretched,  
That sucked the honey of his musicked vows,  
Now see that noble and most sovereign reason  
Like sweet bells jangled, out of time and harsh,  
That unmatched form and feature of blown youth  
Blasted with ecstasy. O, woe is me  
T' have seen what I have seen, see what I see!

*Enter King and Polonius.*

(III. i. 153-164)

**OR**

4. *The Tempest* (1611)

*Ariel has just made the banquet vanish as part of Prospero's torment of the company of Alonso and Sebastian, and reminded them of their "foul deed" against Prospero.*

Prospero:     Bravely the figure of this harpy hast thou  
                  Performed, my Ariel; a grace it had, devouring.  
                  Of my instruction hast thou nothing bated  
                  In what thou hadst to say. So, with good life  
                  And observation strange, my meaner ministers  
                  Their several kinds have done. My high charms work,  
                  And these, mine enemies, are all knit up  
                  In their distractions. They now are in my pow'r;  
                  And in these fits I leave them, while I visit  
                  Young Ferdinand, whom they suppose is drowned,  
                  And his and mine loved darling.             [*Exit above.*]

(III. iii. 83-93)

OR

5. *King Lear* (1603)

*Goneril has just told Lear that she will no longer allow the number of knights that the King had originally brought to her home.*

Lear: [To Goneril] Life and death, I am ashamed  
That thou hast power to shake my manhood thus!  
That these hot tears, which break from me perforce,  
Should make thee worth them. Blasts and fogs upon thee!  
Th' untented woundings of a father's curse  
Pierce every sense about thee! Old fond eyes,  
Beweep this cause again, I'll pluck ye out  
And cast you, with the waters that you loose,  
To temper clay. Yea, is it come to this?  
Ha! Let it be so. I have another daughter,  
Who I am sure is kind and comfortable.  
When she shall hear this of thee, with her nails  
She'll flay thy wolfish visage. Thou shalt find  
That I'll resume the shape which thou dost think  
I have cast off for ever.

(I. iv. 303–317)