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BRITISH
COLUMBIA

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English
Literature 12
JANUARY 2002

Course Code = LIT

Student Instructions

1. Place 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.

Score **both** of the following questions:

Score **one** of the three topics:

Question 1:

1. $\square \square . \square$
(15)

Question 6:

6. $\square \square . \square$
(25)

Question 2:

2. $\square \square . \square$
(10)

Question 7:

7. $\square \square . \square$
(25)

Score **one** of the three responses:

Question 8:

8. $\square \square . \square$
(25)

Question 3:

3. $\square \square . \square$
(10)

Question 4:

4. $\square \square . \square$
(10)

Question 5:

5. $\square \square . \square$
(10)

**ENGLISH
LITERATURE 12**

JANUARY 2002

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 four 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 1 written-response question	5 15	25
<i>Sight Passage</i> 5 multiple-choice questions 1 written-response question	5 10	25
SECTION 3: <i>Shakespearean Drama</i> Three passages are given. One must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. One must be answered.	25	40
Total:	90 marks	120 minutes
2. The Readings Booklet 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 quality of your written expression .		

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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 notable both for extravagant dress and for occasional fits of anger is the
 - A. Nun.
 - B. Knight.
 - C. Wife of Bath.
 - D. Oxford Cleric.

2. In “Get Up and Bar the Door,” the wife will not “bar the door” because she
 - A. is lazy.
 - B. says the door is too heavy.
 - C. is busy with household duties.
 - D. is waiting for her husband to return.

3. In Shakespeare’s Sonnet 73 (“That time of year thou mayst in me behold”), the “time of year” is a metaphor for
 - A. old age.
 - B. marriage.
 - C. childhood.
 - D. early spring.

4. At the conclusion of Milton’s sonnet “On His Blindness,” the speaker is
 - A. directed to pray.
 - B. advised to repent.
 - C. urged to be patient.
 - D. encouraged to be charitable.

5. In Burns’ poem “To a Louse,” the speaker suggests that Jenny is
 - A. sad.
 - B. vain.
 - C. dirty.
 - D. ambitious.

OVER

6. In Byron's "Apostrophe to the Ocean," the speaker identifies with the ocean's
- A. power.
 - B. beauty.
 - C. calmness.
 - D. spirituality.
7. In "The Rime of the Ancient Mariner," the killing of the Albatross is
- A. ignored.
 - B. planned.
 - C. accidental.
 - D. unexpected.
8. In "My Last Duchess," when the Duke refuses to "stoop," he means that he will not
- A. marry again.
 - B. give his wife gifts.
 - C. tell his wife what irritates him.
 - D. have his wife's portrait painted.
9. Unlike the speaker in Atwood's "Disembarking at Quebec," the other passengers are
- A. joyous.
 - B. amused.
 - C. indifferent.
 - D. disappointed.
10. The speaker in Thomas' "Do Not Go Gentle into That Good Night" urges his father to face death with
- A. relief.
 - B. anger.
 - C. optimism.
 - D. indifference.

Literary Forms and Techniques

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

11. Lines written in unrhymed iambic pentameter are

- A. free verse.
- B. terza rima.
- C. blank verse.
- D. heroic couplets.

12. “Not fierce Othello in so loud a strain
Roared for the handkerchief that caused his pain”

These lines from *The Rape of the Lock* contain an

- A. allusion.
- B. allegory.
- C. aphorism.
- D. apostrophe.

13. “Five miles meandering with a mazy motion”

This line illustrates the use of

- A. irony.
- B. caesura.
- C. kenning.
- D. alliteration.

14. “And ice, mast high, came floating by”

This line illustrates the use of

- A. alliteration.
- B. onomatopoeia.
- C. internal rhyme.
- D. iambic pentameter.

OVER

15. In the opening lines of *Paradise Lost*, Milton's plea for assistance is
- A. a paradox.
 - B. a soliloquy.
 - C. an epigraph.
 - D. an invocation.

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. "We slowly drove — He knew no haste
And I had put away
My labor and my leisure too,
For His Civility —"
- A. Emily Dickinson
 - B. Robert Browning
 - C. Geoffrey Chaucer
 - D. Elizabeth Barrett Browning
17. "I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn"
- A. "Dover Beach"
 - B. "The Hollow Men"
 - C. "Apostrophe to the Ocean"
 - D. "The World Is Too Much with Us"
18. "Jove's thunder roars, heaven trembles all around,
Blue Neptune storms, the bellowing deeps resound;
Earth shakes her nodding towers, the ground gives way,
And the pale ghosts start at the flash of day!"
- A. Pope
 - B. Byron
 - C. Milton
 - D. Shakespeare

19. “And yet his time had come, his days
Were over, his death near; down
To hell he would go, swept groaning and helpless
To the waiting hands of still worse fiends”

- A. *Beowulf*
- B. “Ulysses”
- C. *Paradise Lost*
- D. “The Rime of the Ancient Mariner”

20. “Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning”

- A. Owen
- B. Arnold
- C. Shelley
- D. Shakespeare

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SECTION 2: FAMILIAR PASSAGE

Value: 20 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read “Ode to the West Wind” 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. Each of the five sections of Shelley’s poem forms a

- A. tercet.
- B. sonnet.
- C. quatrain.
- D. villanelle.

22. In the first twelve lines of each section, Shelley uses

- A. terza rima.
- B. blank verse.
- C. heroic couplets.
- D. iambic tetrameter.

23. In line 5, “Pestilence-stricken multitudes” refers to

- A. “leaves” (line 2).
- B. “ghosts” (line 3).
- C. “seeds” (line 7).
- D. “flocks” (line 11).

24. “Destroyer and preserver” (line 14)

The line above illustrates the use of

- A. simile.
- B. parody.
- C. allusion.
- D. paradox.

25. The wind arouses in the poet feelings of

- A. fear.
- B. awe.
- C. despair.
- D. jealousy.

OVER

1. **“Ode to the West Wind”**
(pages 2 and 3 in the **Readings Booklet**)

INSTRUCTIONS: In paragraph form, using approximately 200 words, respond to the following question. Write your answer in **ink**.

1. With specific reference to the poem, show that the poet strives to establish a relationship between himself and the wind. **(15 marks)**

FINISHED WORK

Lined area for finished work with 25 horizontal lines.

SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read “The Gift” 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. This poem is
- A. a lyric.
 - B. an ode.
 - C. a ballad.
 - D. an elegy.
27. “Before the story ended, he’d removed” (line 4)
- This line contains an example of
- A. simile.
 - B. caesura.
 - C. hyperbole.
 - D. onomatopoeia.
28. In line 26, “shard” is a
- A. gun.
 - B. tool.
 - C. knife.
 - D. fragment.
29. The incident with his wife causes the speaker to recall his father’s
- A. story.
 - B. gentleness.
 - C. punishment.
 - D. indifference.
30. In “The Gift,” the speaker
- A. shares joy.
 - B. regrets pain.
 - C. mourns loss.
 - D. celebrates love.

2. **“The Gift”**
(page 4 in the **Readings Booklet**)

INSTRUCTIONS: In paragraph form, using approximately 150 words, respond to the following question. Write your answer in **ink**.

2. With specific reference to **“The Gift,”** show that the **title** of the poem can be understood in a variety of ways. **(10 marks)**

Organization and Planning

SECTION 3: SHAKESPEAREAN DRAMA

Value: 10 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Choose **one** of the three passages on pages 5 to 7 in the **Readings Booklet**. 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**.

I have selected passage ____.

OVER

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 writers often raise important issues of their time.

OR

7. By reference to at least **three** literary works, show that characters in literary works are often made memorable because they are treated satirically.

OR

8. By reference to at least **three** works, show that writers present different kinds of heroism.

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

OVER

Organization and Planning

FINISHED WORK

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FINISHED WORK

END OF EXAMINATION

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ENGLISH LITERATURE 12

READINGS BOOKLET

JANUARY 2002

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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.

1. Ode to the West Wind

I

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

5 Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

10 Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odors plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!

II

15 Thou on whose stream, 'mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,

20 Angels of rain and lightning: there are spread
On the blue surface of thine aëry surge,
Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge
Of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge

25 Of the dying year, to which this closing night
Will be the dome of a vast sepulcher,
Vaulted with all thy congregated might

Of vapors, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear!

III

30 Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

35 All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
40 The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves: oh, hear!

IV

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
45 A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
50 As then, when to outstrip thy skyey speed
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

55 A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

V

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

60 Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
65 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O Wind,
70 If Winter comes, can Spring be far behind?

Percy Bysshe Shelley

OVER

SIGHT PASSAGE

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

2. The Gift

To pull the metal splinter from my palm
my father recited a story in a low voice.
I watched his lovely face and not the blade.
Before the story ended, he'd removed
5 the iron sliver I thought I'd die from.

I can't remember the tale,
but hear his voice still, a well
of dark water, a prayer.
And I recall his hands,
10 two measures of tenderness
he laid against my face,
the flames of discipline
he raised above my head.

Had you entered that afternoon
15 you would have thought you saw a man
planting something in a boy's palm,
a silver tear, a tiny flame.
Had you followed that boy
you would have arrived here,
20 where I bend over my wife's right hand.

Look how I shave her thumbnail down
so carefully she feels no pain.
Watch as I lift the splinter out.
I was seven when my father
25 took my hand like this,
and I did not hold that shard
between my fingers and think,
Metal that will bury me,
christen it Little Assassin,
30 Ore Going Deep for My Heart.
And I did not lift up my wound and cry,
Death visited here!
I did what a child does
when he's given something to keep.
35 I kissed my father.

Li-Young Lee

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)

Claudius has just asked Laertes what he would do to prove his love for his late father. Laertes replies he would kill, even in a church.

King: No place indeed should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this? Keep close within your chamber.
Hamlet returned shall know you are come home.
We'll put on those shall praise your excellence
And set a double varnish on the fame
The Frenchman gave you, bring you in fine together
And wager on your heads. He, being remiss,
Most generous, and free from all contriving,
Will not peruse the foils, so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and, in a pass of practice,
Requite him for your father.

(IV. vii. 127–139)

OR

4. *The Tempest* (1611)

After observing what she believes to be a tragic shipwreck, Miranda is informed by her father of the events prior to the landing of Alonso's party on the island.

Prospero:

Now I arise.

Sit still, and hear the last of our sea sorrow.
Here in this island we arrived; and here
Have I, thy schoolmaster, made thee more profit
Than other princess' can, that have more time
For vainer hours, and tutors not so careful....

Know thus far forth.

By accident most strange, bountiful Fortune
(Now my dear lady) hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not, but omit, my fortunes
Will ever after droop. Here cease more questions.
Thou art inclined to sleep. 'Tis a good dullness,
And give it way. I know thou canst not choose.

[Miranda sleeps.]

Come away, servant, come! I am ready now.
Approach, my Ariel! Come!

(I. ii. 169–188)

OR

5. *King Lear* (1603)

Recovering from his madness, King Lear wakes in the French camp to find with him Kent and his daughter Cordelia.

Lear: Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you and know this man,
Yet I am doubtful; for I am mainly ignorant
What place this is, and all the skill I have
Remembers not these garments, nor I know not
Where I did lodge last night. Do not laugh at me,
For, as I am a man, I think this lady
To be my child Cordelia...
Be your tears wet? Yes, faith. I pray, weep not.

(IV. vii. 59–71)