



# English Literature 12

Examination Booklet  
August 2007  
**Form A**

**DO NOT OPEN ANY EXAMINATION MATERIALS UNTIL INSTRUCTED TO DO SO.**  
FOR FURTHER INSTRUCTIONS REFER TO THE RESPONSE BOOKLET.



## PART A: MULTIPLE CHOICE

23 multiple-choice questions

Value: 25%

Suggested Time: 20 minutes

**INSTRUCTIONS:** For each multiple-choice question, select the **best** answer and record your choice on the **Answer Sheet** provided. Using an HB pencil, completely fill in the bubble that has the letter corresponding to your answer.

You have **Examination Booklet Form A**. In the box above #1 on your **Answer Sheet**, fill in the bubble as follows.

Exam Booklet Form/ Cahier d'examen	A	B	C	D	E	F	G	H
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### Literary Selections

- In *Beowulf*, why does Beowulf choose to fight Grendel with his bare hands?
  - Grendel fights without weapons.
  - Beowulf's weapon is bewitched.
  - God has commanded that he do so.
  - King Hrothgar has challenged Beowulf to fight unarmed.
- What is suggested by Chaucer's description of the Squire's clothes?
  - The Squire may be guilty of vanity.
  - The Squire has been travelling on dusty roads.
  - The Squire, like his father, is modest in his dress.
  - The Squire, like many young men, is careless of his appearance.
- What is Gawain's response after the Green Knight's revelations?
  - He laughs heartily and thanks God for his delivery.
  - He blushes in shame and throws the belt to the Knight.
  - He thanks the Knight courteously and rides back to Camelot.
  - He flushes with anger and strikes at the Knight with his sword.

4. Which term best describes “The Passionate Shepherd to His Love”?
- A. pastoral
  - B. satirical
  - C. Petrarchan
  - D. metaphysical
5. The couplet in Sonnet 29 (“When in disgrace with fortune and men’s eyes”) celebrates what realization?
- A. Love endures all difficulties.
  - B. Love is the greatest treasure.
  - C. Love grows stronger after death.
  - D. Love cannot keep beauty from fading.
6. In “A Valediction: Forbidding Mourning,” which statement best describes the relationship between the speaker and his lover?
- A. They cannot bear to be apart.
  - B. They do not understand physical love.
  - C. They do not require each other’s physical presence.
  - D. They are unwilling to express their love in a physical fashion.
7. “what cause  
Moved our grand parents in that happy state,  
Favored of Heaven so highly, to fall off  
From their Creator, and transgress his will  
For one restraint, lords of the world besides?”

In this quotation from *Paradise Lost*, to whom does “lords of the world” refer?

- A. Adam and Eve
- B. Satan and Beelzebub
- C. angels and archangels
- D. God and the Holy Spirit

8. In *The Rape of the Lock*, what is the main object of Pope’s satire?
- A. British legal system
  - B. upper-class triviality
  - C. romantic relationships
  - D. conflict between classes
9. In “A Modest Proposal,” what does the speaker claim motivates his proposal?
- A. public good
  - B. political power
  - C. personal benefit
  - D. religious authority
10. In “Elegy Written in a Country Churchyard,” which technique is used in the following lines?
- “Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds”
- A. paradox
  - B. inversion
  - C. dissonance
  - D. internal rhyme
11. Which phrase best describes “The Lamb”?
- A. a religious statement
  - B. a pastoral love poem
  - C. a celebration of nature
  - D. an expression of doubt
12. In “Ode to a Nightingale,” what does the speaker wonder at the end of the poem?
- A. whether beauty is immortal
  - B. why existence is so sorrowful
  - C. why he finds death so inviting
  - D. whether he has only been dreaming

13. Which poem deals with the process of grieving over the death of a loved one?
- A. “Song”
  - B. “Dover Beach”
  - C. “Death, Be Not Proud”
  - D. “When I Have Fears That I May Cease to Be”

14. “Men marched asleep. Many had lost their boots”

Which literary device is used in this line from “*Dulce et Decorum Est*”?

- A. bathos
  - B. parody
  - C. epitaph
  - D. caesura
15. In “The Hollow Men,” what is suggested by the use of words from the Lord’s Prayer?
- A. faith and hope
  - B. spiritual paralysis
  - C. mourning for the dead
  - D. continuity with the Christian past
16. Which word best expresses the feeling of the speaker in “Disembarking at Quebec”?
- A. anguish
  - B. alienation
  - C. fearfulness
  - D. nervousness

## Recognition of Authors and Titles

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

17. “A honey tongue, a heart of gall,  
Is fancy’s spring, but sorrow’s fall.”
- A. Wyatt
  - B. Hardy
  - C. Herrick
  - D. Raleigh
18. “Thou art slave to fate, chance, kings, and desperate men,  
And dost with poison, war, and sickness dwell”
- A. Gray
  - B. Donne
  - C. Keats
  - D. Shakespeare
19. “Oh, lift me as a wave, a leaf, a cloud!”
- A. “My Heart Leaps Up”
  - B. “Ode to a Nightingale”
  - C. “Ode to the West Wind”
  - D. “Apostrophe to the Ocean”
20. “Roll on, thou deep and dark blue Ocean—roll!”
- A. Byron
  - B. Arnold
  - C. Tennyson
  - D. Coleridge

21. “Water, water, everywhere,  
Nor any drop to drink.”
- A. Eliot
  - B. Byron
  - C. Shelly
  - D. Coleridge
22. “We paused before a House that seemed  
A swelling of the Ground —”
- A. “Song”
  - B. *Sir Gawain and the Green Knight*
  - C. “Because I Could Not Stop for Death”
  - D. “Elegy Written in a Country Churchyard”
23. “The sea is calm tonight.  
The tide is full, the moon lies fair  
Upon the straits”
- A. Brontë
  - B. Arnold
  - C. Tennyson
  - D. Shakespeare



## PART B: SIGHT PASSAGE

7 multiple-choice questions

1 written-response question

Value: 25%

Suggested Time: 35 minutes

**INSTRUCTIONS:** Read the following passage by Jonathan Swift. For questions 24 to 30, choose the **best** answer and record your choice on the **Answer Sheet** provided.

### A Satirical Elegy on the Death of a Late Famous General<sup>1</sup>

His Grace! impossible! what, dead!  
Of old age too, and in his bed!  
And could that mighty warrior fall?  
And so inglorious, after all!

5 Well, since he's gone, no matter how,  
The last loud trump must wake him now:  
And trust me, as the noise grows stronger,  
He'd wish to sleep a little longer.  
And could he be indeed so old

10 As by the newspapers we're told?  
Threescore, I think, is pretty high;  
'Twas time in conscience he should die.  
This world he cumbered long enough;  
He burnt his candle to the snuff;<sup>2</sup>

15 And that's the reason, some folks think,  
He left behind *so great a s—k*.  
Behold his funeral appears,  
Nor widow's sighs, nor orphan's tears,  
Wont at such times each heart to pierce,

20 Attend the progress of his hearse.  
But what of that, his friends may say,  
He had those honors in his day.  
True to his profit and his pride,  
He made them weep before he died.

25 Come hither, all ye empty things,  
Ye bubbles raised by breath of kings;  
Who float upon the tide of state,  
Come hither, and behold your fate.  
Let pride be taught by this rebuke

30 How very mean a thing's a Duke;  
From all his ill-got honors flung,  
Turned to the dirt from whence he sprung.

Jonathan Swift

<sup>1</sup> *General*: John Churchill, 1<sup>st</sup> Duke of Marlborough (1650–1722)

<sup>2</sup> *snuff*: to the very end

24. What is the speaker's tone when he refers to "that mighty warrior"?

- A. ironic
- B. admiring
- C. mournful
- D. reflective

25. Which term best describes this poem?

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

26. To whom does the word "them" (line 24) refer?

- A. funeral mourners
- B. widows and orphans
- C. the General's friends
- D. the General's soldiers

27. "He burnt his candle to the snuff" (line 14)

Which technique is used in this line?

- A. allusion
- B. metaphor
- C. hyperbole
- D. personification

28. "Nor widow's sighs, nor orphan's tears" (line 18)

Which technique is used in this line?

- A. conceit
- B. antithesis
- C. oxymoron
- D. parallelism

29. What is the best synonym for “mean” as used in line 30?

- A. vile
- B. proud
- C. empty
- D. average

30. Which poem contains an idea similar to that expressed in lines 22 to 32?

- A. “My Last Duchess”
- B. “Death, Be Not Proud”
- C. “Elegy Written in a Country Churchyard”
- D. “When I Have Fears That I Might Cease to Be”

You have **Examination Booklet Form A**. In the box above #1 on your **Answer Sheet**, ensure you filled in the bubble as follows.

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**“A Satirical Elegy on the Death of a  
Late Famous General”**  
(page 7 in the **Examination Booklet**)

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

1. Discuss how the speaker satirizes **both** the general and others who received royal favour.

**Organization and Planning**

Use this space to plan your ideas before writing in the **Response Booklet**.

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## **Organization and Planning**

Use this space to plan your ideas before writing in the **Response Booklet**.

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## PART C: SHAKESPEAREAN DRAMA

### 1 written-response question

Value: 20%

Suggested Time: 25 minutes

**INSTRUCTIONS:** Choose **one** of the three passages on pages 14 to 17 in the **Examination Booklet**. With specific reference to the drama, respond to one of the following questions in approximately **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

Place a checkmark ✓ in **Instruction 4** on the front cover of the Response Booklet.

**Hamlet** (*See passage on page 14.*)

2. Show how Hamlet’s words relate to the events of the play.

**OR**

**The Tempest** (*See passage on page 15.*)

3. Describe the relationship between Miranda and her father as shown by their treatment of each other in this scene and elsewhere in the play.

**OR**

**King Lear** (*See passage on pages 16 and 17.*)

4. Show how this scene reflects the different sorts of “violation” present in the play.

2. *Hamlet (1600–1601)*

Hamlet: I must to England; you know that?  
Gertrude: Alack,  
I had forgot. 'Tis so concluded on.  
Hamlet: There's letters sealed, and my two school-fellows,  
Whom I will trust as I will adders fanged,  
They bear the mandate;<sup>1</sup> they must sweep my way 205  
And marshal me to knavery. Let it work;  
For 'tis the sport to have the engineer  
Hoist with his own petar,<sup>2</sup> and 't shall go hard  
But I will delve one yard below their mines  
And blow them at the moon. O, 'tis most sweet 210  
When in one line two crafts<sup>3</sup> directly meet.  
This man shall set me packing:  
I'll lug the guts into the neighbor room.  
Mother, good night. Indeed, this counselor  
Is now most still, most secret, and most grave, 215  
Who was in life a foolish prating knave.  
Come, sir, to draw toward an end with you.  
Good night, Mother.

*[Exit the Queen. Then] exit Hamlet, tugging in  
Polonius.*

(III. iv. 201–218)

<sup>1</sup> *mandate*: command

<sup>2</sup> *petar*: bomb

<sup>3</sup> *crafts*: (1) boats; (2) acts of guile, crafty schemes



OR

3. *The Tempest* (1611)

[*The island. In front of Prospero's cell.*]

*Enter Prospero and Miranda.*

Miranda: If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch  
But that the sea, mounting to th' welkin's cheek,<sup>1</sup>  
Dashes the fire out. O, I have suffered 5  
With those that I saw suffer! A brave<sup>2</sup> vessel  
(Who had no doubt some noble creature in her)  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perished!  
Had I been any god of power, I would 10  
Have sunk the sea within the earth or ere  
It should the good ship so have swallowed and  
The fraughting<sup>3</sup> souls within her.

Prospero: Be collected.  
No more amazement.<sup>4</sup> Tell your piteous heart  
There's no harm done.

Miranda: O, woe the day!

Prospero: No harm. 15  
I have done nothing but in care of thee,  
Of thee my dear one, thee my daughter, who  
Art ignorant of what thou art, naught knowing  
Of whence I am, nor that I am more better  
Than Prospero, master of a full poor cell, 20  
And thy no greater father.<sup>5</sup>

Miranda: More to know  
Did never meddle<sup>6</sup> with my thoughts.

Prospero: 'Tis time  
I should inform thee farther. Lend thy hand  
And pluck my magic garment from me. So  
[*Lays down his robe.*]  
Lie there, my art. Wipe thou thine eyes; have comfort. 25

(I. ii. 1–25)

<sup>1</sup> *welkin's cheek*: face of the sky

<sup>2</sup> *brave*: fine, gallant (the word often has this meaning in the play)

<sup>3</sup> *fraughting*: forming her freight

<sup>4</sup> *amazement*: consternation

<sup>5</sup> *thy no greater father*: i.e., thy father, no greater than the Prospero just described

<sup>6</sup> *meddle*: mingle

OR

4. *King Lear* (1603)

Cornwall: Who's there, the traitor?  
Regan: Ingrateful fox, 'tis he.  
Cornwall: Bind fast his corky<sup>1</sup> arms. 30  
Gloucester: What means your Graces? Good my friends, consider  
You are my guests. Do me no foul play, friends.  
Cornwall: Bind him, I say.  
[*Servants bind him.*]  
Regan: Hard, hard! O filthy traitor.  
Gloucester: Unmerciful lady as you are, I'm none.  
Cornwall: To this chair bind him. Villain, thou shalt find—— 35  
[*Regan plucks his beard.*<sup>2</sup>]  
Gloucester: By the kind gods, 'tis most ignoby done  
To pluck me by the beard.  
Regan: So white, and such a traitor?  
Gloucester: Naughty<sup>3</sup> lady,  
These hairs which thou dost ravish from my chin  
Will quicken<sup>4</sup> and accuse thee. I am your host. 40  
With robber's hands my hospitable favors<sup>5</sup>  
You should not ruffle<sup>6</sup> thus. What will you do?  
Cornwall: Come, sir, what letters had you late<sup>7</sup> from France?  
Regan: Be simple-answered,<sup>8</sup> for we know the truth.  
Cornwall: And what confederacy have you with the traitors 45  
Late footed in the kingdom?  
Regan: To whose hands you have sent the lunatic King: Speak.  
Gloucester: I have a letter guessingly<sup>9</sup> set down,  
Which came from one that's of a neutral heart,  
And not from one opposed.  
Cornwall: Cunning  
Regan: And false. 50  
Cornwall: Where hast thou sent the King?

*continued on next page ...*

<sup>1</sup> *corky*: sapless (because old)

<sup>2</sup> *plucks his beard*: (a deadly insult)

<sup>3</sup> *Naughty*: wicked

<sup>4</sup> *quicken*: come to life

<sup>5</sup> *hospitable favors*: face of your host

<sup>6</sup> *ruffle*: tear at violently

<sup>7</sup> *late*: recently

<sup>8</sup> *simple-answered*: straightforward in answering

<sup>9</sup> *guessingly*: without certain knowledge

Gloucester: To Dover.

Regan: Wherefore to Dover? Wast thou not charged at peril<sup>10</sup>——

Cornwall: Wherefore to Dover? Let him answer that.

Gloucester: I am tied to th' stake, and I must stand the course.<sup>11</sup> 55

Regan: Wherefore to Dover?

Gloucester: Because I would not see thy cruel nails  
 Pluck out his poor old eyes; nor thy fierce sister  
 In his anointed<sup>12</sup> flesh rash<sup>13</sup> boarish fangs.  
 The sea, with such a storm as his bare head 60  
 In hell-black night endured, would have buoyed<sup>14</sup> up  
 And quenched the stellèd<sup>15</sup> fires.  
 Yet, poor old heart, he holp<sup>16</sup> the heavens to rain.  
 If wolves had at thy gate howled that dearn<sup>17</sup> time,  
 Thou shouldst have said, "Good porter, turn the key."<sup>18</sup> 65  
 All cruels else subscribe.<sup>19</sup> But I shall see  
 The wingèd<sup>20</sup> vengeance overtake such children.

Cornwall: See't shalt thou never. Fellows, hold the chair.  
 Upon these eyes of thine I'll set my foot.

(III. vii. 29–69)

<sup>10</sup> *charged at peril*: ordered under penalty

<sup>11</sup> *course*: coursing (in which a relay of dogs baits a bull or bear tied in the pit)

<sup>12</sup> *anointed*: holy (because king)

<sup>13</sup> *rash*: strike with the tusk, like a boar

<sup>14</sup> *buoyed*: risen

<sup>15</sup> *stellèd*: (1) fixed (as opposed to the planets or wandering stars); (2) starry

<sup>16</sup> *holp*: helped

<sup>17</sup> *dearn*: dread

<sup>18</sup> *turn the key*: i.e., unlock the gate

<sup>19</sup> *All cruels else subscribe*: all cruel creatures but man are compassionate

<sup>20</sup> *wingèd*: (1) heavenly; (2) swift

## **Organization and Planning**

Use this space to plan your ideas before writing in the **Response Booklet**.

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**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 20 in the Examination 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**.

Place a checkmark ✓ in **Instruction 4** on the front cover of the Response Booklet.

**Topic 5** Literature is often concerned with a sense of loss.  
Support this statement by discussing at least **three** literary works.

**OR**

**Topic 6** Literature often depicts admirable human qualities.  
Support this statement by discussing at least **three** literary works.

**OR**

**Topic 7** Literature is often concerned with the passage of time.  
Support this statement by discussing at least **three** literary works.

**END OF EXAMINATION**

## Specified Readings List

### Anglo-Saxon and Medieval

- from *Beowulf*
- Geoffrey Chaucer, from *The Canterbury Tales*, “The Prologue”
- “Bonny Barbara Allan”
- from *Sir Gawain and the Green Knight*

### Renaissance and 17<sup>th</sup> 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, 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”)  
*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*
- from *The Diary of Samuel Pepys*

### 18<sup>th</sup> Century and Romantic

- Lady Mary Chudleigh, “To the Ladies”
- Alexander Pope, from *The Rape of the Lock*
- 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 20<sup>th</sup> Century

- Alfred, Lord Tennyson, “Ulysses”
- Elizabeth Barrett Browning, Sonnet 43 (“How do I love thee? Let me count the ways”)
- 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”

Place Personal Education Number (PEN) here.

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**Course Code = LIT 12**  
**AUGUST 2007**

Exam Booklet Form/ Cahier d'examen

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**Student Instructions**

1. Place your Personal Education Number (PEN) label at the top of this Booklet **AND** fill in the bubble (Form A, B, C, D, E, F, G or H) that corresponds to the letter on your Examination Booklet.
2. Use a pencil to fill in bubbles when answering questions on your Answer Sheet.
3. Use a blue- or black-ink pen when answering written-response questions in this Booklet.
4. Indicate in the space below which questions you have selected:
 

Shakespearean Drama: 2  3  4

General Essay: 5  6  7
5. Read the Examination Rules on the back of this Booklet.

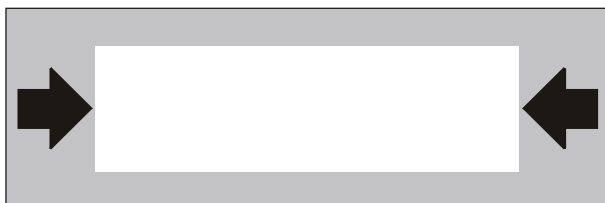
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**Course Code = LIT 12**

**English Literature 12**

**AUGUST 2007**

**Response Booklet**



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## Examination Rules

1. The time allotted for this examination is two hours.  
You may, however, take up to 60 minutes of additional time to finish.
2. Answers entered in the Examination Booklet will not be marked.
3. Cheating on an examination will result in a mark of zero. The Ministry of Education considers cheating to have occurred if students break any of the following rules:
  - Students must not be in possession of or have used any secure examination materials prior to the examination session.
  - Students must not communicate with other students during the examination.
  - Students must not give or receive assistance of any kind in answering an examination question during an examination, including allowing one's paper to be viewed by others or copying answers from another student's paper.
  - Students must not possess any book, paper or item that might assist in writing an examination, including a dictionary or piece of electronic equipment, that is not specifically authorized for the examination by ministry policy.
  - Students must not copy, plagiarize or present as one's own, work done by any other person.
  - Students must immediately follow the invigilator's order to stop writing at the end of the examination time and must not alter an Examination Booklet, Response Booklet or Answer Sheet after the invigilator has asked students to hand in examination papers.
  - Students must not remove any piece of the examination materials from the examination room, including work pages.
4. The use of inappropriate language or content may result in a mark of zero being awarded.
5. Upon completion of the examination, return all examination materials to the supervising invigilator.