

**JANUARY 1994**

**PROVINCIAL EXAMINATION**

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**MINISTRY OF EDUCATION**

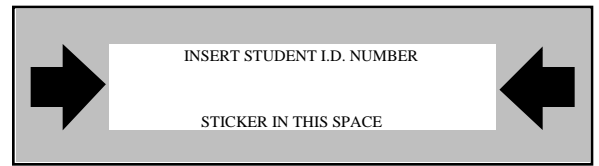
**ENGLISH  
LITERATURE 12**

**GENERAL INSTRUCTIONS**

1. Insert the stickers with your Student I.D. Number in the allotted spaces above. **Under no circumstance is your name or identification, other than your Student I.D. Number, to appear on this paper.**
2. Take the separate Answer Sheet and follow the directions on its front page.
3. Be sure you have an HB pencil and an eraser for completing your Answer Sheet. Follow the directions on the Answer Sheet when answering multiple-choice questions.
4. For each of the written-response questions, write your answer **IN INK** in the space provided. 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 Answer Sheet inside the front cover of this booklet and return the booklet and your Answer Sheet to the supervisor.

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**LITERATURE 12 JANUARY 1994 PROVINCIAL  
(LITP)**

1. \_\_\_\_\_  
(4)

2. \_\_\_\_\_  
(6)

Do **BOTH**.

3. \_\_\_\_\_  
(10)

4. \_\_\_\_\_  
(10)

5. \_\_\_\_\_  
(10)

Choose **TWO** of the three given.

6. \_\_\_\_\_  
(10)

7. \_\_\_\_\_  
(10)

8. \_\_\_\_\_  
(10)

9. \_\_\_\_\_  
(10)

10. \_\_\_\_\_  
(10)

11. \_\_\_\_\_  
(10)

Choose **TWO** of the six given.

12. \_\_\_\_\_  
(20)

13. \_\_\_\_\_  
(20)

14. \_\_\_\_\_  
(20)

Choose **ONE** of the three given.

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ENGLISH LITERATURE 12 1994 PROVINCIAL EXAMINATION

Value Suggested Time

This examination consists of the following:

**MULTIPLE-CHOICE QUESTIONS:**

SECTION 1:	25 MULTIPLE-CHOICE QUESTIONS .....	25	15
SECTION 2:	SIGHT PASSAGE Five additional multiple-choice questions .....	5	5

**WRITTEN-RESPONSE QUESTIONS:**

SECTION 2:	SIGHT-PASSAGE QUESTIONS Two short-answer questions are given. <b>BOTH</b> must be answered. ....	10	15
SECTION 3:	SHORT-PARAGRAPH ANSWERS Three questions are given. <b>TWO</b> must be answered. ....	20	25
SECTION 4:	DRAMA QUESTIONS Six questions are given. <b>TWO</b> must be answered. ....	20	30
SECTION 5:	GENERAL ESSAY Three questions are given. <b>ONE</b> must be answered. ....	20	30

**TOTALS:**                    100 marks                    120 minutes

The evaluation of the Short-Paragraph, Drama and General-Essay answers takes into consideration the **quality of your written expression.**

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## SECTION 1: MULTIPLE-CHOICE QUESTIONS

Value: 25 marks (one mark per question)

Suggested Time: 15 minutes

**INSTRUCTIONS:** For each multiple-choice question, including those on the Sight Passage, select the **BEST** answer and record your choice on the answer sheet provided. Using an HB pencil, completely fill in the circle by the letter corresponding to your answer.

### Literary Selections

1. Beowulf’s personal reason for coming to Denmark is his
  - A. loyalty to Welthow.
  - B. desire for lasting fame.
  - C. friendship for Hrothgar.
  - D. obedience to his leader’s orders.
  
2. In The Prologue to *The Canterbury Tales*, the Parson’s brother is the
  - A. Doctor.
  - B. Knight.
  - C. Plowman.
  - D. Oxford Cleric.
  
3. The opening of “The Pardoner’s Tale” states that many people have died because of the
  - A. plague.
  - B. Crusades.
  - C. religious strife.
  - D. Hundred Years’ War.
  
4. In “Whoso List to Hunt,” the speaker’s stated reason for stopping his pursuit is
  - A. disgust.
  - B. jealousy.
  - C. boredom.
  - D. exhaustion.
  
5. In Sonnet 130 (“My mistress’ eyes are nothing like the sun”), Shakespeare states that the lady is
  - A. beautiful but unattainable.
  - B. an inspiration in a time of trouble.
  - C. very similar to the Petrarchan ideal.
  - D. as beautiful as anyone compared to the ideal.

6. “To reign is worth ambition, though in Hell:  
Better to reign in Hell than serve in Heaven”  
is an example of Satan’s
- A. despair.
  - B. fatalism.
  - C. boasting.
  - D. humanism.
7. In his diary, Pepys describes the execution of Major General Harrison because he
- A. objects to capital punishment.
  - B. is aware of its historical significance.
  - C. believes Harrison’s sentence to be unjust.
  - D. is glad to witness the death of a personal enemy.
8. In Pope’s “The Rape of the Lock,” the baron obtains the “fatal engine” from
- A. Ariel.
  - B. Clarissa.
  - C. Sir Plume.
  - D. Sir Fopling.
9. Coleridge’s “Kubla Khan” shows the creative process to be
- A. exotic.
  - B. fulfilling.
  - C. dangerous.
  - D. intermittent.
10. In “Apostrophe to the Ocean,” what Byron admires most about the ocean is its
- A. power.
  - B. beauty.
  - C. calmness.
  - D. carelessness.
11. “Sophocles long ago  
Heard it on the Aegean . . .”  
refers to
- A. “the night wind.”
  - B. “the Sea of Faith.”
  - C. “this distant northern sea.”
  - D. “the eternal note of sadness.”



## Forms and Techniques

12. A *caesura* is a
- A. pause.
  - B. riddle.
  - C. kenning.
  - D. contradiction.
13. The verse form of Gray's "Elegy Written in a Country Churchyard" is
- A. quatrains.
  - B. blank verse.
  - C. alexandrines.
  - D. rhymed couplets.
14. The *carpe diem* theme appears in
- A. Shelley's "Ozymandias."
  - B. Hardy's "In Time of 'The Breaking of Nations'."
  - C. Herrick's "To the Virgins, to Make Much of Time."
  - D. Shakespeare's Sonnet 116 ("Let me not to the marriage of true minds").
15. Jonson's "On My First Son" is a /an
- A. ode.
  - B. epic.
  - C. sonnet.
  - D. epitaph.
16. "The Rime of the Ancient Mariner" is a
- A. folk ballad.
  - B. literary ballad.
  - C. metrical romance.
  - D. medieval romance.
17. Of the following, the **best** example of a pastoral poem is
- A. Brontë's "Song."
  - B. Jonson's "It Is Not Growing like a Tree."
  - C. Marlowe's "The Passionate Shepherd to His Love."
  - D. Wordsworth's "Lines Composed upon Westminster Bridge."
18. "Death, thou shalt die" is an example of
- A. allusion.
  - B. aphorism.
  - C. assonance.
  - D. apostrophe.

## Recognition of Authors and Titles

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

19. “From rest and sleep, which but thy pictures be,  
Much pleasure; then from thee much more must flow,  
And soonest our best men with thee do go,  
Rest of their bones, and soul’s delivery.”
- A. Donne
  - B. Jonson
  - C. Milton
  - D. Shakespeare
20. “Should my heart be grieved or pined,  
‘Cause I see a woman kind?  
Or a well-disposèd nature  
Joinèd with a lovely feature?”
- A. “The Constant Lover”
  - B. “Why So Pale and Fond”
  - C. “Shall I, Wasting in Despair”
  - D. “A Valediction: Forbidding Mourning”
21. “It was for want of people conversing one with another, in this time of calamity, that it was impossible any particular person could come at the knowledge of all the extraordinary cases that occurred in different families; and particularly I believe it was never known to this day how many people in their deliriums drowned themselves in the Thames, and in the river which runs from the marshes by Hackney, which we generally call Ware River, or Hackney River.”
- A. Swift
  - B. Defoe
  - C. Johnson
  - D. Addison
22. “‘Sir (said he, with a stern look), I have known David Garrick longer than you have done: and I know no right you have to talk to me on the subject.’”
- A. *Hard Times*
  - B. *Pride and Prejudice*
  - C. *Preface to Shakespeare*
  - D. *The Life of Samuel Johnson*

23. “No! let me taste the whole of it, fare like my peers,  
The heroes of old,  
Bear the brunt, in a minute pay glad life’s arrears  
Of pain, darkness, and cold.”
- A. “Ulysses”  
B. “Prospice”  
C. “Crossing the Bar”  
D. “When I Have Fears ”
24. “ . . . Once again I see  
These hedgerows, hardly hedgerows, little lines  
Of sportive wood run wild: these pastoral farms,  
Green to the very door; and wreaths of smoke  
Sent up, in silence, from among the trees!”
- A. Gray  
B. Byron  
C. Milton  
D. Wordsworth
25. “The wakeful bloodhound rose, and shook his hide,  
But his sagacious eye an inmate owns;  
By one and one, the bolts full easy slide —  
The chains lie silent on the footworn stones —  
The key turns, and the door upon its hinges groans.”
- A. “The Lady of Shalott”  
B. “The Eve of St. Agnes”  
C. *Sir Gawain and the Green Knight*  
D. “The Rime of the Ancient Mariner”

**Multiple-choice questions numbers 26 to 30 are based on the Sight Passage.  
Continue to page 7 for the Sight Passage.**

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## SECTION 2: SIGHT PASSAGE

Value: 15 marks

Suggested Time: 20 minutes

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

Jude leaped out of arm's reach, and walked along the trackway weeping — not from the pain, though that was keen enough; not from the perception of the flaw in the terrestrial scheme, by which what was good for God's birds was bad for God's gardener; but with the awful sense that he had wholly disgraced himself before he had been a year in the parish, and hence might be a burden to his great-aunt for life. 5

With this shadow on his mind he did not care to show himself in the village, and went homeward by a roundabout track behind a high hedge and across a pasture. Here he beheld scores of coupled earthworms lying half their length on the surface of the damp ground, as they always did in such weather at that time of the year. It was impossible to advance in regular steps without crushing some of them at each tread. 10

Though Farmer Troutham had just hurt him, he was a boy who could not himself bear to hurt anything. He had never brought home a nest of young birds without lying awake in misery half the night after, and often reinstating them and the nest in their original place the next morning. He could scarcely bear to see trees cut down or lopped, from a fancy that it hurt them; and late pruning, when the sap was up and the tree bled profusely, had been a positive grief to him in his infancy. This weakness of character, as it may be called, suggested that he was the sort of man who was born to ache a good deal before the fall of the curtain upon his unnecessary life should signify that all was well with him again. He carefully picked his way on tiptoe among the earthworms, without killing a single one. 15 20 25

Thomas Hardy. *Jude the Obscure*. New York: Macmillan, 1966. 21.

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## SIGHT-PASSAGE QUESTIONS

**SECTION 2: MULTIPLE-CHOICE QUESTIONS:** On your Answer Sheet indicate the best answer to each of the following (**one mark each**).

26. On this occasion, Jude is weeping because he
- A. is grieving for the dead birds.
  - B. has been beaten by the farmer.
  - C. might be a burden to his great-aunt.
  - D. does not want to step on the worms.
27. “Terrestrial” (line 3) means
- A. social.
  - B. earthly.
  - C. human.
  - D. religious.
28. “The fall of the curtain” (line 24) is an example of
- A. simile.
  - B. paradox.
  - C. metaphor.
  - D. hyperbole.
29. Jude has probably “leaped out of arm’s reach” (line 1) in order to
- A. avoid a falling branch.
  - B. escape from the farmer.
  - C. hide from all observers.
  - D. get back to the village quickly.
30. In this passage, Hardy conveys
- A. moral outrage.
  - B. cool detachment.
  - C. ironic sympathy.
  - D. mocking cynicism.

**This is the end of the multiple-choice questions.  
Answer the remaining questions directly in this examination booklet.  
Continue to page 10 for SHORT-ANSWER QUESTIONS on the Sight Passage.**

**WRITTEN-RESPONSE  
INSTRUCTIONS:**

Use the space provided in this booklet for Written-Response questions.  
Write your final version of each answer in **INK**.

**SIGHT-PASSAGE QUESTIONS**

**SECTION 2: SHORT-ANSWER  
QUESTIONS:**

Complete sentences are **NOT** required in this section.  
**(10 marks)**

1. List **FOUR** examples of Jude's tenderheartedness. You may quote or paraphrase.  
**(4 marks)**

(a) \_\_\_\_\_

(b) \_\_\_\_\_

(c) \_\_\_\_\_

(d) \_\_\_\_\_

Score for  
Question 1:

1. \_\_\_\_\_  
(4)

2. Quote and explain **TWO** examples of Hardy's pessimism. **(6 marks)**

(a) quotation: \_\_\_\_\_

\_\_\_\_\_ **(1 mark)**

explanation: \_\_\_\_\_

\_\_\_\_\_ **(2 marks)**

(b) quotation: \_\_\_\_\_

\_\_\_\_\_ **(1 mark)**

explanation: \_\_\_\_\_

\_\_\_\_\_ **(2 marks)**

Score for  
Question 2:

2. \_\_\_\_\_  
(6)



**INSTRUCTIONS FOR  
THE REMAINING  
WRITTEN-RESPONSE  
QUESTIONS:**

Use the blank page headed **Organization and Planning** for your rough work. Write your final version of each answer in **INK** in the space headed **FINISHED WORK**. Only your finished work will be marked. Written-response questions are evaluated by a scoring method that takes into account **the quality of your written expression**.

**SECTION 3: SHORT-PARAGRAPH ANSWERS**

**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. With specific references to Milton’s *Paradise Lost*, discuss **TWO** examples of Satan’s faulty reasoning. **(10 marks)**
  
4. With specific references to *The Life of Samuel Johnson*, describe **TWO** aspects of Johnson’s character which Boswell finds admirable. **(10 marks)**
  
5. With specific references to Shelley’s “Ode to the West Wind,” discuss the purpose of **TWO** features of the poem’s structure. **(10 marks)**

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

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

## **Organization and Planning**







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## SECTION 4: DRAMA QUESTIONS

Value: 20 marks

Suggested Time: 30 minutes

**INSTRUCTIONS:** Choose **TWO** of the following passages. For **EACH**, 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.

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

### A. WILLIAM SHAKESPEARE

#### 6. *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!

(III. i. 153-164)

**OR**

#### 7. *The Tempest*

Prospero: But, howsoev'r you have  
Been justled from your senses, know for certain  
That I am Prospero, and that very duke  
Which was thrust forth of Milan, who most strangely  
Upon this shore, where you were wracked, was landed  
To be the lord on't. No more yet of this;  
For 'tis a chronicle of day by day,  
Not a relation for breakfast, nor  
Befitting this first meeting. Welcome, sir;  
This cell's my court. Here have I few attendants,  
And subjects none abroad. Pray you look in.  
My dukedom since you have given me again,  
I will requite you with as good a thing,  
At least bring forth a wonder to content ye  
As much as me my dukedom.

(V. i. 157-171)

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OR

**B. EIGHTEENTH CENTURY**

**Oliver Goldsmith**

8. *She Stoops to Conquer*

Hastings: You have lived pretty much among them. In truth, I have been often surprised, that you who have seen so much of the world, with your natural good sense, and your many opportunities, could never yet acquire a requisite share of assurance.

Marlow: The Englishman's malady. But tell me, George, where could I have learned that assurance you talk of? My life has been chiefly spent in a college or an inn, in seclusion from that lovely part of the creation that chiefly teach men confidence. I don't know that I was ever familiarly acquainted with a single modest woman — except my mother — but among females of another class, you know —

(II.)

OR

**Richard Sheridan**

9. *The School for Scandal*

Lady Teazle: I assure you, Sir Peter, good nature becomes you. You look now as you did before we were married, when you used to walk with me under the elms, and tell me stories of what a gallant you were in your youth, and chuck me under the chin, you would; and ask me if I thought I could love an old fellow, who would deny me nothing — didn't you?

(III. i.)



OR

C. NINETEENTH CENTURY

Oscar Wilde

10. *The Importance of Being Earnest*

Lady Bracknell: The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate bred, in a handbag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the handbag was found, a cloakroom at a railway station might serve to conceal a social indiscretion — has probably, indeed, been used for that purpose before now — but it could hardly be regarded as an assured basis for a recognized position in good society.

(Act I)

OR

Bernard Shaw

11. *Major Barbara*

Stephen: My father evidently had no great opinion of my capacity.

Lady Britomart: Stuff, child! you were only a baby: it had nothing to do with your capacity. Andrew did it on principle, just as he did every perverse and wicked thing on principle. When my father remonstrated, Andrew actually told him to his face that history tells us of only two successful institutions: one the Undershaft firm, and the other the Roman Empire under the Antonines. That was because the Antonine emperors all adopted their successors. Such rubbish! The Stevenages are as good as the Antonines, I hope; and you are a Stevenage. But that was Andrew all over. There you have the man! Always clever and unanswerable when he was defending nonsense and wickedness: always awkward and sullen when he had to behave sensibly and decently!

(Act I)

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## **Organization and Planning**





## 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 reassurance is provided in **THREE** of the following works:

Shakespeare: Sonnet 29 (“When in disgrace with fortune and men’s eyes”)  
Donne: “A Valediction: Forbidding Mourning”  
Johnson: “On My First Son”  
Lovellace: “To Lucasta, on Going to the Wars.”

**OR**

13. Show that the self-importance of **THREE** of the following characters is ridiculed:

The Summoner in The Prologue to *The Canterbury Tales*  
Gulliver in Swift’s from *Gulliver’s Travels*  
Belinda in from *The Rape of the Lock*  
Jenny in Burns’ “To a Louse.”

**OR**

14. Show that the wintry setting has symbolic value in **THREE** of the following poems:

from *Sir Gawain and the Green Knight*  
Raleigh: “The Nymph’s Reply to the Shepherd”  
Keats: “The Eve of St. Agnes”  
Hardy: “The Darkling Thrush.”

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## **Organization and Planning**



