

**JANUARY 1995**

## **PROVINCIAL EXAMINATION**

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**MINISTRY OF EDUCATION**

# **ENGLISH LITERATURE 12**

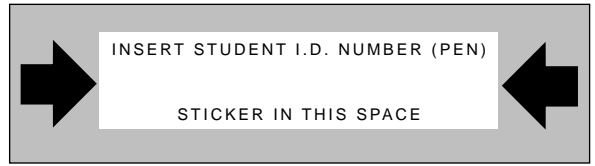
### **GENERAL INSTRUCTIONS**

1. Insert the stickers with your Student I.D. Number (PEN) 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.
5. 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 **ENDOFEXAMINATION**.
6. 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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8	9	10	11	12	13	14

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**ENGLISH LITERATURE 12 JANUARY 1995 PROVINCIAL  
(LITP)**

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

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

} Do **both**.

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

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

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

} Score only **two** of the three topics.

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

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

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

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

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

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

} Score only **two** of the six responses.

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

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

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

} Score only **one** of the three topics.

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## ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

		Value	Suggested Time
1.	This examination consists of <b>five</b> sections:		
	<i>Multiple-Choice Questions</i>		
SECTION 1	25 multiple-choice questions	25	15
SECTION 2	Sight Passage 5 multiple-choice questions	5	5
	<i>Written-Response Questions</i>		
SECTION 2	Sight Passage (continued) Two short answer questions are given. <b>Both</b> questions must be answered.	10	15
SECTION 3:	Short Paragraph Questions Three questions are given. <b>Two</b> questions must be answered.	20	25
SECTION 4:	Drama Questions Six questions are given. <b>Two</b> questions must be answered.	20	30
SECTION 5:	General Essay Three questions are given. <b>One</b> question must be answered.	20	30
	<b>Total:</b>	<b>100marks</b>	<b>120minutes</b>

- The evaluation of the Short Paragraph, Drama, and General Essay answers takes into consideration the **quality of your written expression**.
- You have **two hours** to complete the examination.

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## SECTION 1: MULTIPLE-CHOICE QUESTIONS

Total Value: 25 marks

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 that has the letter corresponding to your answer.

### Literary Selections

1. In *Beowulf*, Grendel dies after his
  - A. head is severed.
  - B. arm is torn from its socket.
  - C. armour yields to Wayland's steel.
  - D. heart is pierced by Beowulf's sword.
2. At the conclusion of his adventure with the Green Knight, Sir Gawain
  - A. forfeits his life.
  - B. rejects the chivalric code.
  - C. defeats the Green Knight.
  - D. retains the green belt as a token.
3. "This thou perceivest, which makes thy love more strong,  
To love that well which thou must leave ere long."

One image that Shakespeare uses in the sonnet that concludes with these lines is

- A. a dying fire.
  - B. black wires.
  - C. a lark at daybreak.
  - D. red and white roses.
4. The theme of Donne's "Meditation 17" is that
    - A. people suffer in vain.
    - B. knowledge can give much pleasure.
    - C. people are part of a greater community.
    - D. little is gained by contemplating another's death.
  5. "Out upon it! I have loved  
Three whole days together!  
And am like to love three more,  
If it prove fair weather."

These lines can **best** be described as

- A. cavalier.
- B. romantic.
- C. puritanical.
- D. humanistic.

**OVER**

6. **Both** *The Rape of the Lock* and “Mac Flecknoe”
- A. celebrate their protagonists.
  - B. praise subjects larger than life.
  - C. display contempt for the epic form and style.
  - D. employ epic conventions to satirize human follies.
7. Reference to the “hoary-headed swain” in “Elegy Written in a Country Churchyard” suggests Gray’s desire for recognition from
- A. poets.
  - B. the proud.
  - C. politicians.
  - D. the humble.
8. The poems of William Blake are notable for
- A. heroic couplets.
  - B. polished and poised epigrams.
  - C. adherence to neoclassical rules.
  - D. subjective and personal visions.
9. **Except** for the intervention of the chaplain on Moll White’s behalf, Addison’s Sir Roger would have
- A. repaired her hovel.
  - B. given her a pension.
  - C. had her burned at the stake.
  - D. had her bound over for trial.
10. In “Dover Beach,” the speaker believes that the **only** remaining refuge from the sorrows of the world is
- A. joy.
  - B. love.
  - C. peace.
  - D. certainty.
11. In “The Darkling Thrush,” Hardy feels that the landscape is like a
- A. corpse.
  - B. beacon.
  - C. canopy.
  - D. cathedral.



## Forms and Techniques

12. Anglo-Saxon poetry is characterized by its use of
- A. blank verse.
  - B. internal rhyme.
  - C. heroic couplets.
  - D. extensive alliteration.
13. An oxymoron in *Paradise Lost* is
- A. “obdurate pride.”
  - B. “hurled headlong.”
  - C. “darkness visible.”
  - D. “huge affliction and dismay.”
14. The startling comparisons associated with the Metaphysical poets such as Donne are called
- A. conceits.
  - B. hyperbole.
  - C. aphorisms.
  - D. epic similes.

15. “How vainly men themselves amaze  
To win the palm, the oak, or bays... .”

These lines from Marvell’s “The Garden” are an example of

- A. allegory.
  - B. hyperbole.
  - C. metonymy.
  - D. personification.
16. “Wild Spirit, which are moving everywhere... .”
- This line from Shelley’s “Ode to the West Wind” is an example of
- A. allusion.
  - B. paradox.
  - C. oxymoron.
  - D. apostrophe.

17. “Willows whiten, aspens quiver,  
Little breezes dusk and shiver... .”

In these lines, Tennyson uses

- A. epigram.
- B. hyperbole.
- C. assonance.
- D. metonymy.

18. “Never on such a night have lovers met,  
Since Merlin paid his Demon all the monstrous debt.”

The full effect of these lines from Keats’ “The Eve of St. Agnes” depends on

- A. irony.
- B. allusion.
- C. metaphor.
- D. symbolism.

### 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. “When one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated.”
- A. Swift
  - B. Defoe
  - C. Bacon
  - D. Donne
20. “The flowers do fade, and wanton fields  
To wayward Winter reckoning yields;  
A honey tongue, a heart of gall,  
Is fancy’s spring, but sorrow’s fall.”
- A. “The Garden”
  - B. “The Darkling Thrush”
  - C. “The Nymph’s Reply to the Shepherd”
  - D. “The Passionate Shepherd to His Love”
21. “ ‘Boast not my fall,’ he cried, ‘insulting foe!  
Thou by some other shalt be laid as low;  
Nor think to die dejects my lofty mind;  
All that I dread is leaving you behind!’ ”
- A. Pope
  - B. Milton
  - C. Tennyson
  - D. Shakespeare
22. “For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy mane—as I do here.”
- A. Gray
  - B. Blake
  - C. Byron
  - D. Wordsworth

23. “ ‘Away! away! for I will fly to thee,  
Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy,  
Though the dull brain perplexes and retards... .’ ”
- A. “Ode to a Nightingale”
  - B. “The Darkling Thrush”
  - C. “The Eve of St. Agnes”
  - D. “Ode to the West Wind”
24. “ ‘The fair breeze blew, the white foam flew,  
The furrow followed free;  
We were the first that ever burst  
Into that silent sea.’ ”
- A. *Beowulf*
  - B. “Kubla Khan”
  - C. “Apostrophe to the Ocean”
  - D. “The Rime of the Ancient Mariner”
25. “I am a part of all that I have met;  
Yet all experience is an arch wherethrough  
Gleams that untraveled world whose margin fades  
Forever and forever when I move.”
- A. Keats
  - B. Chaucer
  - C. Tennyson
  - D. Wordsworth

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## SECTION 2: SIGHT PASSAGE

Value: 15 marks

Suggested Time: 20 minutes

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

### On the Sea

It keeps eternal whisperings around  
Desolate shores, and with its mighty swell  
Gluts twice ten thousand Caverns, till the spell  
Of Hecate<sup>1</sup> leaves them their old shadowy sound.  
5 Often 'tis in such gentle temper found,  
That scarcely will the very smallest shell  
Be mov'd for days from where it sometimes fell,  
When last the winds of Heaven were unbound.  
10 Oh ye! who have your eye-balls vex'd and tir'd,  
Feast them upon the wideness of the Sea;  
Oh ye! whose ears are dinn'd with uproar rude,  
Or fed too much with cloying<sup>2</sup> melody—  
Sit ye near some old Cavern's Mouth and brood  
Until ye start<sup>3</sup>, as if the sea-nymphs quir'd<sup>4</sup>!

John Keats

<sup>1</sup>Hecate: goddess of the underworld associated with the goddess governing the tides.

<sup>2</sup>cloying: too sweet, so as to cause dislike.

<sup>3</sup>start: are startled.

<sup>4</sup>quir'd: archaic for "choired."

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Exercise care when tearing along perforations.**

**OVER**

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**INSTRUCTIONS:** For questions 26-30 select the **best** response and record your choice on the answer sheet provided.

26. The structure of this poem identifies it as a/an
- A. elegy.
  - B. epitaph.
  - C. Petrarchan sonnet.
  - D. Shakespearean sonnet.
27. The term used to describe the second part of the poem, the last 6 lines, is the
- A. volta.
  - B. sestet.
  - C. octave.
  - D. quatrain.
28. This poem is mainly written in
- A. iambic tetrameter.
  - B. iambic pentameter.
  - C. trochaic tetrameter.
  - D. trochaic pentameter.
29. “Oh ye” in the poem refers to
- A. Hecate.
  - B. the poet.
  - C. the readers.
  - D. sea-nymphs.
30. As he watches the sea, Keats feels
- A. content.
  - B. inspired.
  - C. despairing.
  - D. melancholic.

**This is the end of the multiple-choice section.  
Answer the remaining questions directly in this booklet.**

**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. Identify **two** qualities of the sea which Keats admires, and support each choice with an appropriate quotation. **(4marks)**

(a) Quality: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Quotation: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

(b) Quality: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Quotation: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Score for  
Question 1.

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

2. Identify **three** features of this poem which make it characteristic of Romantic poetry. Quote from the poem to support your choices. **(6 marks)**

(a) Feature: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Quotation: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

(b) Feature: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Quotation: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

(c) Feature: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Quotation: \_\_\_\_\_  
\_\_\_\_\_ **(1mark)**

Score for  
Question 2.

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



**INSTRUCTIONS:** Use the Organization and Planning page for your rough work. Write the final version of each answer in INK in the space provided. 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 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. With specific references to characters described in “The Prologue” to *The Canterbury Tales*, show **two** character flaws that Chaucer satirizes. **(10marks)** Respond on page 13.
4. With specific references to “To a Mouse” and/or “To a Louse,” identify **two** Romantic characteristics in Burns’ poetry. **(10 marks)** Respond on page 14.
5. With specific references to “My Last Duchess,” identify **two** actions or attitudes of the Duchess, and explain how these offended the Duke. **(10 marks)** Respond on page 15.

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

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

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**OVER**

## **Organization and Planning**







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OR

**B. EIGHTEENTH CENTURY**

**Oliver Goldsmith**

8. *She Stoops to Conquer* (1773)

Tony:                   (*from a reverie*) Ecod, I have hit it. It's here. Your hands.  
Yours and yours, my poor Sulky. My boots there, ho! Meet  
me two hours hence at the bottom of the garden; and if  
you don't find Tony Lumpkin a more good-natur'd fellow  
than you thought for, I'll give you leave to take my best  
horse, and Bet Bouncer into the bargain. Come along. My  
boots, ho! [*Exeunt*].

(Act IV)

OR

**Richard Sheridan**

9. *The School for Scandal* (1776)

Lady Teazle:       What, would you restrain the freedom of speech?

Sir Peter:           Oh! they have made you just as bad as any one of the society.

Lady Teazle:       Why, I believe I do bear a part with a tolerable grace. But I vow  
I bear no malice against the people I abuse. When I say an  
ill-natured thing, 'tis out of pure good humour; and I take it  
for granted, they deal exactly in the same manner with me. But,  
Sir Peter, you know you promised to come to Lady Sneerwell's too.

Sir Peter:           Well, well, I'll call in just to look after my own character.           (Act II, i)

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OR

C. NINETEENTH CENTURY

Oscar Wilde

10. *The Importance of Being Earnest*

Jack: I'm not a Bunburyist at all. If Gwendolen accepts me, I am going to kill my brother, indeed I think I'll kill him in any case. Cecily is a little too much interested in him. It is rather a bore. So I am going to get rid of Ernest. And I strongly advise you to do the same with Mr. ... with your invalid friend who has the absurd name.

Algernon: Nothing will induce me to part with Bunbury... (Act I)

OR

Bernard Shaw

11. *Major Barbara*

Shirley: I'm not an old man. I'm only 46. I'm as good as ever I was. The grey patch come in my hair before I was thirty. All it wants is three pennorth o hair dye: am I to be turned on the streets to starve for it? Holy God! I've worked ten to twelve hours a day since I was thirteen, and paid my way all through; and now am I to be thrown into the gutter and my job given to a young man that can do it no better than me because I've black hair that goes white at the first change?

(Act II)

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OVER

## **Organization and Planning**



## **Organization and Planning**



## **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. Describe, by specific reference, the poets' responses to despair or discouragement expressed in any **three** of the following sonnets:

Shakespeare: Sonnet 29 ("When in disgrace with fortune and men's eyes")

Milton: "On His Blindness"

Wordsworth: "The World Is Too Much with Us"

Keats: "When I Have Fears That I May Cease to Be"

**OR**

13. Show that the speakers in any **three** of the following poems wish to escape into different worlds:

Wordsworth: "Lines Composed a Few Miles Above Tintern Abbey"

Keats: "Ode to a Nightingale"

Marvell: "The Garden"

Tennyson: "Ulysses"

**OR**

14. With specific reference to any **three** of the following works, show the authors' purpose in using caricature (the exaggeration or distortion of a character).

Mr. Collins from *Pride and Prejudice*

Bitzer from *Hard Times*

Gulliver from *Gulliver's Travels*

Mac Flecknoe (Shadwell) from "Mac Flecknoe"

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