

JUNE 1995

PROVINCIAL EXAMINATION

MINISTRY OF EDUCATION

ENGLISH LITERATURE 12

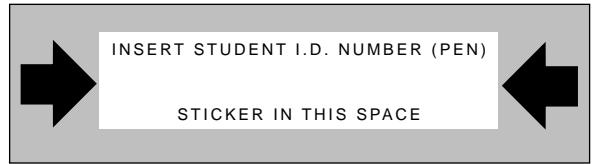
GENERAL INSTRUCTIONS

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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1	2	3	4	5	6	7
8	9	10	11	12	13	14

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_____ - _____

ENGLISH LITERATURE 12 JUNE 1995 PROVINCIAL

Course Code = LIT Examination Type = P

1. _____ } Do **both**.
(6)

2. _____
(4)

3. _____ }
(10)

4. _____ } Score only **two** of the three topics.
(10)

5. _____ }
(10)

6. _____ }
(10)

7. _____ }
(10)

8. _____ }
(10)

9. _____ } Score only **two** of the six responses.
(10)

10. _____ }
(10)

11. _____ }
(10)

12. _____ }
(20)

13. _____ } Score only **one** of the three topics.
(20)

14. _____ }
(20)

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ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

		Value	Suggested Time
1.	This examination consists of five 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. Both questions must be answered.	10	15
	SECTION 3: Short Paragraph Questions Three questions are given. Two questions must be answered.	20	25
	SECTION 4: Drama Questions Six questions are given. Two questions must be answered.	20	30
	SECTION 5: General Essay Three questions are given. One question must be answered.	20	30
		Total: 100marks	120minutes

- 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 Chaucer's "The Pardoner's Tale," the three rioters believe that the old man they meet is
 - A. Death's spy.
 - B. Death himself.
 - C. a penitent hermit.
 - D. an ancient pilgrim.

2. The selection from I Corinthians, Chapter 13, has as its central idea the importance of
 - A. prophecies.
 - B. meditations.
 - C. religious devotion.
 - D. human compassion.

3. At the end of Jonson's "On My First Son," the speaker is
 - A. happy.
 - B. dejected.
 - C. resigned.
 - D. vengeful.

4. In "On His Having Arrived at the Age of Twenty-Three," Milton compares his unfulfilled literary career to
 - A. a deathbed.
 - B. God's yoke.
 - C. a late spring.
 - D. fading twilight.

5. Pepys' conduct during the London Fire indicates that he was primarily
 - A. heroic.
 - B. foolish.
 - C. cowardly.
 - D. observant.

6. In his *Preface to Shakespeare*, Johnson says that Shakespeare
- A. borrows too much from the classics.
 - B. accommodates his sentiments to real life.
 - C. shows his real power in particular passages.
 - D. converses in a language which was never heard.

7. “I canna say but ye strunt rarely,
Owre gauze and lace...”

In these lines from “To a Louse,” Burns is addressing

- A. “some poor body.”
 - B. “ye crowlin’ ferlie!”
 - C. “Miss’s fine Lunardi!”
 - D. “ither kindred jumping cattle...”
8. “And I could wish my days to be
Bound each to each by natural piety.”
- In these lines from “My Heart Leaps Up When I Behold,” by “natural piety” Wordsworth means
- A. an industrious life.
 - B. pity for all creatures.
 - C. a reverence for nature.
 - D. respect for traditional values.
9. To convey the power of the west wind, Shelley in “Ode to the West Wind” uses the images of
- A. thorns, ashes, buds.
 - B. leaves, clouds, waves.
 - C. seeds, boughs, flowers.
 - D. sparks, thoughts, trumpets.

10. “Notice Neptune, though,
Taming a sea horse, thought a rarity...”

These lines from Browning’s “My Last Duchess” serve mainly to

- A. bring us back to reality.
 - B. suggest the Duke’s sensitive nature.
 - C. remind us of the Renaissance setting.
 - D. emphasize the Duke’s possessive attitude.
11. The final section of Arnold’s “Dover Beach” emphasizes the
- A. renewal of religious faith.
 - B. timelessness of human misery.
 - C. permanence of the encircling ocean.
 - D. need for human love in an uncertain world.

Forms and Techniques

12. "....for that sin-stained demon
Had bewitched all men's weapons..."
This quotation from *Beowulf* illustrates
- a caesura.
 - repetition.
 - a kenning.
 - internal rhyme.
13. Marlowe's "The Passionate Shepherd to His Love" should be classified as
- a pastoral.
 - an antipastoral.
 - a Petrarchan sonnet.
 - an anti-Petrarchan sonnet.
14. "But great allowances should be given to a King who lives wholly secluded from the rest of the world, and must therefore be altogether unacquainted with the manners and customs that most prevail in other nations..."
These lines from Swift's "A Voyage to Brobdingnag" illustrate
- irony.
 - parody.
 - allusion.
 - antithesis.
15. Two companion poems which use symbolism to reveal spiritual truth are
- "The Lamb" and "The Tiger."
 - "To a Mouse" and "To a Louse."
 - "The Rime of the Ancient Mariner" and "Kubla Khan."
 - "London, 1802" and "The World Is Too Much with Us."
16. The form which Keats has employed in "The Eve of St. Agnes" is
- terza rima.
 - ottava rima.
 - ballad stanza.
 - Spenserian stanza.
17. "And may there be no sadness of farewell,
When I embark..."
Within the poem's context, these lines from Tennyson's "Crossing the Bar" contain
- an epitaph.
 - metonymy.
 - a metaphor.
 - personification.

Recognition of Authors and Titles

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

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. “ ‘A curse on cowardice and a curse on greed!
They shatter chivalry, their vice destroys
Virtue.’ ”
- A. *Beowulf*
 - B. “The Pardoner’s Tale”
 - C. *Sir Gawain and the Green Knight*
 - D. “The Prologue” to *The Canterbury Tales*
20. “In me thou see’st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death’s second self, that seals up all in rest.”
- A. Keats
 - B. Wyatt
 - C. Donne
 - D. Shakespeare
21. “Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery... ”
- A. Keats
 - B. Arnold
 - C. Shelley
 - D. Shakespeare

22. “Soon, trembling in her soft and chilly nest,
In sort of wakeful swoon, perplexed she lay...”
- A. “The Lady of Shalott”
 - B. “Ode to a Nightingale”
 - C. “The Darkling Thrush”
 - D. “The Eve of St. Agnes”
23. “Neither can we call this a begging of misery or a borrowing of misery, as though we were not miserable enough of ourselves but must fetch in more from the next house, in taking upon us the misery of our neighbors.”
- A. *Hard Times*
 - B. “Meditation 17”
 - C. “Sir Roger and the Witches”
 - D. *A Journal of the Plague Year*
24. “Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.”
- A. “Song”
 - B. “Ozymandias”
 - C. *In Memoriam*
 - D. “Elegy Written in a Country Churchyard”
25. “His skin was so unwholesomely deficient in the natural tinge that he looked as though, if he were cut, he would bleed white.”
- A. Swift
 - B. Chaucer
 - C. Dickens
 - D. Boswell

Organization and Planning

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.

55

The wish, that of the living whole
No life may fail beyond the grave,
Derives it not from what we have
The likest God within the soul?

Are God and Nature then at strife, 5
That Nature leads such evil dreams?
So careful of the type she seems,
So careless of the single life,

That I, considering everywhere 10
Her secret meaning in her deeds,
And finding that of fifty seeds
She often brings but one to bear,

I falter where I firmly trod,
And falling with my weight of cares 15
Upon the great world's altar-stairs
That slope thro' darkness up to God,

I stretch lame hands of faith, and grope,
And gather dust and chaff, and call
To what I feel is Lord of all,
And faintly trust the larger hope. 20

Alfred, Lord Tennyson

Alfred, Lord Tennyson. *In Memoriam*.
Victorian Poetry and Poetics, eds. Walter E. Houghton and
G. Robert Stange. Boston: Houghton Mifflin, Riverside Press, 1959.

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

26. The poem's form differs from the ballad stanza in that
- A. it is iambic tetrameter.
 - B. it is iambic pentameter.
 - C. it is written in quatrains.
 - D. the second and third lines rhyme.
27. Line 2, "No life may fail beyond the grave," contains
- A. a simile.
 - B. metonymy.
 - C. an epigram.
 - D. onomatopoeia.
28. Lines 7 and 8, "So careful of the type she seems,/So careless of the single life..." provide an example of
- A. allusion.
 - B. allegory.
 - C. aphorism.
 - D. antithesis.
29. Lines 11 and 12, "And finding that of fifty seeds/She often brings but one to bear," prompt in the speaker feelings of
- A. trust.
 - B. faith.
 - C. denial.
 - D. despair.
30. As is typical of the era in which this poem was written, the debate which lies at the heart of this poem involves
- A. love versus hate.
 - B. God versus Satan.
 - C. doubt versus faith.
 - D. prose versus poetry.

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

OVER

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. Select and explain **three** quotations which illustrate the speaker's religious concerns. **(6marks)**

(a) Quotation: _____
_____ **(1mark)**

Explanation: _____
_____ **(1mark)**

(b) Quotation: _____
_____ **(1mark)**

Explanation: _____
_____ **(1mark)**

(c) Quotation: _____
_____ **(1mark)**

Explanation: _____
_____ **(1mark)**

Score for
Question 1.

1. _____
(6)

2. In stanzas 1 and 2, Tennyson asks two questions. In your own words, state what each question asks. **(4marks)**

(a) Question One: _____

(b) Question Two: _____

Score for
Question 2.

2. _____
(4)

INSTRUCTIONS: Use the Organization and Planning page for your rough work. Write the 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 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. From *Sir Gawain and the Green Knight*, identify and discuss **two** ways in which Gawain keeps and/or fails to abide by the code of chivalry. **(10marks)** Respond on page 13.
4. Identify and discuss **two** insights about human nature in Burns' "To a Mouse" and/or "To a Louse." **(10 marks)** Respond on page 14.
5. With reference to two details from Tennyson's "The Lady of Shalott," discuss the lady's dilemma. **(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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SECTION 4: DRAMA QUESTIONS

Value: 20 marks

Suggested Time: 30 minutes

INSTRUCTIONS: Choose any **two** of the following passages. For each passage, 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.

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

A. RENAISSANCE

William Shakespeare

6. *Hamlet* (1600-1601)

Hamlet:

The spirit that I have seen
May be a devil, and the devil hath power
T' assume a pleasing shape, yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.

(II. ii. 610-617)

OR

7. *The Tempest* (1611)

Prospero:

Most cruelly
Didst thou, Alonso, use me and my daughter.
Thy brother was a furtherer in the act.
Thou art pinched for't now, Sebastian. Flesh and blood,
You, brother mine, that entertained ambition,
Expelled remorse and nature; who, with Sebastian
(Whose inward pinches therefore are most strong),
Would here have killed your king, I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell, and the approaching tide
Will shortly fill the reasonable shore,
That now lies foul and muddy

(V. i. 71-82)

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OR

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer* (1773)

Miss Hardcastle: In the first place, I shall be seen, and that is no small advantage to a girl who brings her face to market. Then I shall perhaps make an acquaintance, and that's no small victory gained over one who never addresses any but the wildest of her sex. But my chief aim is to take my gentleman off his guard, and like an invisible champion of romance, examine the giant's force before I offer to combat.

Maid: But are you sure you can act your part, and disguise your voice, so that he may mistake that, as he has already mistaken your person?
(III. i.)

OR

Richard Sheridan

9. *The School for Scandal* (1776)

Lady Sneerwell: Poor Charles!

Joseph Surface: True, madam; notwithstanding his vices, one can't help feeling for him. Aye poor Charles, indeed! I'm sure I wish it were in my power to be of any essential service to him; for the man who does not share in the distresses of a brother, even though merited by his own misconduct, deserves —

Lady Sneerwell: O Lud! you are going to be moral, and forget that you are among friends.
(I. i.)

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OR

C. NINETEENTH CENTURY

Oscar Wilde

10. *The Importance of Being Earnest* (1895)

Jack: My own darling!

Gwendolen: Ernest, we may never be married. From the expression on Mama's face I fear we never shall. Few parents nowadays pay any regard to what their children say to them. The old-fashioned respect for the young is fast dying out. Whatever influence I ever had over Mama, I lost at the age of three. But although she may prevent us from becoming man and wife, and I may marry someone else, and marry often, nothing that she can possibly do can alter my eternal devotion to you.

Jack: Dear Gwendolen! (I)

OR

Bernard Shaw

11. *Major Barbara* (1905)

Undershaft: Cleanliness and respectability do not need justification, Barbara: they justify themselves. I see no darkness here, no dreadfulness. In your Salvation shelter I saw poverty, misery, cold and hunger. You gave them bread and treacle and dreams of heaven. I give from thirty shillings a week to twelve thousand a year. They find their own dreams; but I look after the drainage. (III)

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OVER

Organization and Planning

Organization and Planning

Second Choice: I have selected topic _____.

Score for
Question 6.

6. ____ ____
tens units
(10)

Score for
Question 7.

7. ____ ____
tens units
(10)

Score for
Question 8.

8. ____ ____
tens units
(10)

Score for
Question 9.

9. ____ ____
tens units
(10)

Score for
Question 10.

10. ____ ____
tens units
(10)

Score for
Question 11.

11. ____ ____
tens units
(10)

OVER

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. With reference to of the following poems, show that contentment may be found in rural settings:

Marvell: "The Garden"

Gray: "Elegy Written in a Country Churchyard"

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

Hardy: "In Time of 'The Breaking of Nations.' "

OR

13. With reference to **three** of the following, show that writers may use fictional characters to criticize society:

The Friar in Chaucer's "The Prologue" to *The Canterbury Tales*,

Gulliver in the excerpts from *Gulliver's Travels*,

Mr. Collins in the excerpt from Austen's *Pride and Prejudice*,

Mr. Gradgrind in the excerpt from Dickens' *Hard Times*.

OR

14. Show that **three** of the following poems conclude with optimism:

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

Donne: "A Valediction Forbidding Mourning"

Milton: "On His Blindness"

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

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