

**AUGUST 1995**

## **PROVINCIAL EXAMINATION**

**MINISTRY OF EDUCATION**

# **ENGLISH LITERATURE 12**

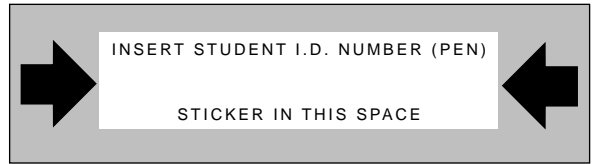
### **GENERAL INSTRUCTIONS**

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 AUGUST 1995 PROVINCIAL**

**Course Code = LIT Examination Type = P**

1. \_\_\_\_\_ } Score **both**.  
(4)

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

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 <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*, Queen Welthow
  - A. serves mead to the warriors.
  - B. fights alongside her husband.
  - C. questions Beowulf's bravery.
  - D. requests that Beowulf come to Hrothgar's aid.
  
2. In the opening lines of "The Prologue" to *The Canterbury Tales*, the narrator
  - A. criticizes chivalry.
  - B. attacks the corruption in the Church.
  - C. rejoices in the renewing cycle of life.
  - D. establishes the ideal of the Renaissance man.
  
3. In I Corinthians, Chapter 13, St. Paul says that when he was a child he spoke, understood, and thought as a child. As a man, he
  - A. believes in prophecies.
  - B. acknowledges perfection.
  - C. has put away childish things.
  - D. maintains child-like innocence.
  
4. In Jonson's "On My First Son," the speaker rationalizes his son's death by saying that
  - A. he has other children to carry on his name.
  - B. his child has avoided the pain of human life.
  - C. the name "Benjamin" means "son of my right hand."
  - D. his own poetry is more important than any single human life.
  
5. Which statement illustrates Donne's use of paradox?
  - A. "Death, thou shalt die."
  - B. "Like gold to airy thinness beat."
  - C. "So let us melt, and make no noise...."
  - D. "Care less, eyes, lips, and hands to miss."

OVER

6. When Milton says Adam and Eve were “in that happy state,” he means that they were
- A. in Heaven.
  - B. falling in love.
  - C. unaware of evil.
  - D. enjoying a rural existence.
7. In “A Voyage to Brobdingnag,” Swift is especially critical of
- A. religious hypocrisy.
  - B. corruption in government.
  - C. human immorality and cruelty.
  - D. English exploitation of Ireland.
8. In the essay “Sir Roger and the Witches,” Addison inserts a passage from a popular tragedy which describes a beggar. We can infer that Addison’s purpose is to
- A. show his wide reading.
  - B. satirize beggars generally.
  - C. gain sympathy for Moll White.
  - D. provide a contrast to Moll White.
9. In “The World Is Too Much with Us,” Wordsworth objects to his era’s
- A. lack of religious fervour.
  - B. preoccupation with materialism.
  - C. growing concern with nationalism.
  - D. lack of interest in Greek mythology.
10. In Coleridge’s poem “Kubla Khan,” Alph, the sacred river, reaches
- A. “A mighty fountain.”
  - B. “Her symphony and song.”
  - C. “that deep romantic chasm.”
  - D. “the caverns measureless to man.”
11. “In Time of ‘The Breaking of Nations’ ” expresses the theme that
- A. the common people will always endure.
  - B. war is basic to humanity’s continuing existence.
  - C. powerful people mold the destiny of lesser people.
  - D. our world can survive only if people work together.



## Forms and Techniques

12. *Sir Gawain and the Green Knight* is
- A. an elegy.
  - B. a ballad.
  - C. a parable.
  - D. a romance.
13. “Shall I, Wasting in Despair” can **best** be identified as a
- A. social satire.
  - B. pastoral lyric.
  - C. Cavalier lyric.
  - D. Metaphysical poem.

14. “I may assert Eternal Providence,  
And justify the ways of God to men.”

The epic characteristic illustrated by these lines from *Paradise Lost* is the

- A. epic question.
  - B. statement of purpose.
  - C. *in medias res* opening.
  - D. answer to the epic question.
15. The characteristic poetic form of the Age of Reason is
- A. folk ballad.
  - B. blank verse.
  - C. heroic couplet.
  - D. dramatic monologue.
16. “On First Looking into Chapman’s Homer” is
- A. an epic.
  - B. a sonnet.
  - C. an elegy.
  - D. a eulogy.

17. **One** of the aims of Coleridge’s “The Rime of the Ancient Mariner” is to achieve
- A. negative capability.
  - B. figurative language.
  - C. metaphysical conceit.
  - D. suspension of disbelief.

18. "Crossing the Bar" relies on a single
- A. irony.
  - B. paradox.
  - C. dilemma.
  - D. metaphor.

### 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. "Time writes no wrinkle on thine azure brow;  
Such as creation's dawn beheld, thou rollest now."
- A. "Ulysses."
  - B. "Ozymandias."
  - C. "Ode to the West Wind."
  - D. "Apostrophe to the Ocean."
20. "Time drives the flocks from field to fold,  
When rivers rage, and rocks grow cold...."
- A. "The Nymph's Reply to the Shepherd."
  - B. "The Passionate Shepherd to His Love."
  - C. "To the Virgins, to Make Much of Time."
  - D. "Let me not to the marriage of true minds."
21. "The land's sharp features seemed to be  
The Century's corpse outleant...."
- A. Gray.
  - B. Hardy.
  - C. Arnold.
  - D. Tennyson.
22. "A sanguine man, high-colored and benign,  
He loved a morning sop of cake in wine."
- A. Pope.
  - B. Jonson.
  - C. Dryden.
  - D. Chaucer.

23. "The curfew tolls the knell of parting day,  
The lowing herd wind slowly o'er the lea...."
- A. Gray.
  - B. Burns.
  - C. Byron.
  - D. Shelley.
24. "For he on honeydew hath fed,  
And drunk the milk of Paradise."
- A. "The Lamb."
  - B. "Kubla Khan."
  - C. "The Eve of St. Agnes."
  - D. "Elegy Written in a Country Churchyard."
25. "So I was called for and did tell the King and Duke of York what I saw, and that unless his Majesty did command houses to be pulled down nothing could stop the fire."
- A. Swift.
  - B. Defoe.
  - C. Pepys.
  - D. Addison.

## **Organization and Planning**

## SECTION 2: SIGHT PASSAGE

Value: 15 marks

Suggested Time: 20 minutes

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

### The Bait

by John Donne

Come live with me and be my love,  
And we will some new pleasures prove  
Of golden sands and crystal brooks,  
With silken lines and silver hooks.

There will the river whispering run  
Warm'd by thy eyes, more than the sun;  
And there the 'enamour'd fish will stay,  
Begging themselves they may betray.

10 When thou wilt swim in that live bath,  
Each fish, which every channel hath,  
Will amorously to thee swim,  
Gladder to catch thee, than thou him.

If thou, to be so seen, be'st loath,  
By sun or moon, thou dark'nest both,  
And if myself have leave to see,  
I need not their light, having thee.

20 Let others freeze with angling reeds,  
And cut their legs with shells and weeds,  
Or treacherously poor fish beset,  
With strangling snare, or windowy net.

Let coarse bold hands from slimy nest  
The bedded fish in banks out-wrest;  
Or curious traitors, sleeve-silk flies,  
Bewitch poor fishes' wand'ring eyes.

For thee, thou need'st no such deceit,  
For thou thyself art thine own bait:  
That fish, that is not catch'd thereby,  
Alas! is wiser far than I.

Pacey, Desmond, ed. *Our Literary Heritage*. 2nd ed. Toronto:  
McGraw Hill-Ryerson Ltd., 1982. p. 124.

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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 controlling metaphor that provides the focus for the poem is called a

- A. motif.
- B. conceit.
- C. caricature.
- D. synecdoche.

27. The poet hopes to attract his love with

- A. nets.
- B. snares.
- C. flattery.
- D. wisdom.

28. The “deceit” of which the poet speaks in line 25 is

- A. “angling reeds.”
- B. “sleeve-silk flies.”
- C. “shells and weeds.”
- D. “coarse bold hands.”

29. The pattern for the poem is based on

- A. “Whoso List to Hunt.”
- B. “The Passionate Shepherd to His Love.”
- C. “To the Virgins, to Make Much of Time.”
- D. Sonnet 130 (“My mistress’ eyes are nothing like the sun”).

30. The “bait” referred to in the title of the poem is the

- A. “strangling snare.”
- B. “sleeve-silk flies.”
- C. beauty of the lady.
- D. gullibility of the poet.

**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. With **two** specific references, show that the speaker uses **hyperbole** to flatter his lady. **(4 marks)**

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

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

Score for  
Question 1.

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

2. Show **three** ways in which “The Bait” demonstrates characteristics of Renaissance love poetry. **(6 marks)**

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

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

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

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. By specific reference to the selection from *Beowulf*, identify **two** ways in which the epic *Beowulf* displays heroic actions. **(10 marks)** Respond on page 13.
  
4. The speaker in Cavalier lyrics can be serious as well as cynical about love. Support this statement with reference to **two** of the following poems. **(10 marks)** Respond on page 14.
  - (a) Suckling: “The Constant Lover”
  - (b) Suckling: “Why So Pale and Wan”
  - (c) Wither: “Shall I, Wasting in Despair”
  
5. Show that one or more of the characters in Tennyson’s “Ulysses” embody **two** Victorian values. Support this proposition with **two** specific references to the poem. **(10 marks)** Respond on page 15.

**I have selected topics \_\_\_\_\_ 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:

Ecstasy?

My pulse as yours doth temperately keep time  
And makes as healthful music. It is not madness  
That I have uttered. Bring me to the test,  
And I the matter will reword, which madness  
Would gambol<sup>1</sup> from. Mother, for love of grace,  
Lay not that flattering unction<sup>2</sup> to your soul,  
That not your trespass but my madness speaks.  
It will but skin and film the ulcerous place  
Whiles rank corruption, mining<sup>3</sup> all within,  
Infects unseen.

(III. iv. 140–150)

<sup>1</sup> start away, <sup>2</sup> ointment, <sup>3</sup> undermining

**OR**

##### 7. *The Tempest* (1611)

Alonso:

Whe'r thou be'st he or no,

Or some enchanted trifle to abuse me,  
As late I have been, I not know. Thy pulse  
Beats, as of flesh and blood; and, since I saw thee,  
Th' affliction of my mind amends, with which,  
I fear, a madness held me. This must crave  
(And if this be at all) a most strange story.  
Thy dukedom I resign and do entreat  
Thou pardon me my wrongs. But how should Prospero  
Be living and be here?

Prospero:

First, noble friend,

Let me embrace thine age, whose honor cannot  
Be measured or confined.

(V. i. 111–120)

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OR

**B. EIGHTEENTH CENTURY**

**Oliver Goldsmith**

8. *She Stoops to Conquer* (1773)

Miss Hardcastle: Let it be short then. I'm in a hurry. (*Aside.*) I believe he begins to find out his mistake, but it's too soon quite to undeceive him.

Marlow: Pray, child, answer me one question. What are you, and what may your business in this house be?

Miss Hardcastle: A relation of the family, sir.

Marlow: What! a poor relation?

Miss Hardcastle: Yes, sir. A poor relation, appointed to keep the keys, and to see that the guests want nothing in my power to give them.

(Act IV)

OR

**Richard Sheridan**

9. *The School for Scandal* (1776)

Lady Teazle: Hold, Lady Sneerwell—before you go, let me thank you for the trouble you and that gentleman have taken, in writing letters from me to Charles, and answering them yourself; and let me also request you to make my respects to the Scandalous College, of which you are president, and inform them that Lady Teazle, licentiate, begs leave to return the diploma they granted her, as she leaves off practice, and kills characters no longer.

Lady Sneerwell: You, too, madam—provoking—insolent. May your husband live these fifty years! (*Exit.*)

(Act V. iii)

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OR

C. NINETEENTH CENTURY

Oscar Wilde

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

Gwendolen: Ah! That accounts for it. And now I think of it, I have never heard any man mention his brother. The subject seems distasteful to most men. Cecily, you have lifted a load from my mind. I was growing almost anxious. It would have been terrible if any cloud had come across a friendship like ours, would it not? Of course you are quite, quite sure that it is not Mr. Ernest Worthing who is your guardian?

Cecily: Quite sure. (*A pause*) In fact, I am going to be his. (Act II)

OR

Bernard Shaw

11. *Major Barbara* (1905)

Cusins: And leave me!

Barbara: Yes, you, and all the other naughty mischievous children of men. But I cant. I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving; but the moment our money ran short, it all came back to Bodger: it was he who saved our people: he, and the Prince of Darkness, my papa. Undershaft and Bodger: their hands stretch everywhere: when we feed a starving fellow creature, it is with their bread, because there is no other bread; when we tend the sick, it is in the hospitals they endow; if we turn from the churches they build, we must kneel on the stones of the streets they pave. As long as that lasts, there is no getting away from them. Turning our backs on Bodger and Undershaft is turning our backs on life.

Cusins: I thought you were determined to turn your back on the wicked side of life.

Barbara: There is no wicked side: life is all one. (Act 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. Show that any **three** of the following works conclude optimistically:

Shakespeare: Sonnet 29 (“When in disgrace with fortune and men’s eyes”)

Donne: “A Valediction: Forbidding Mourning”

Wordsworth: “Lines Composed a Few Miles Above Tintern Abbey”

Milton: “On His Blindness.”

**OR**

13. Show that impermanence is a concern in **three** of the following works:

Gray: “Elegy Written in a Country Churchyard”

Shakespeare: “That time of year thou mayst in me behold”

Burns: “To a Mouse”

Shelley: “Ozymandias.”

**OR**

14. Show that sea imagery is used for a variety of purposes in **three** of the following works:

Arnold: “Dover Beach”

Tennyson: “Crossing the Bar”

Coleridge: “The Rime of the Ancient Mariner”

Byron: “Apostrophe to the Ocean.”

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**FINISHED WORK**

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Score for  
Question 12.

12. \_\_\_\_ \_\_\_\_  
tens units  
(20)

Score for  
Question 13.

13. \_\_\_\_ \_\_\_\_  
tens units  
(20)

Score for  
Question 14.

14. \_\_\_\_ \_\_\_\_  
tens units  
(20)

**END OF EXAMINATION**