

AUGUST 1996

PROVINCIAL EXAMINATION

MINISTRY OF EDUCATION, SKILLS AND TRAINING

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

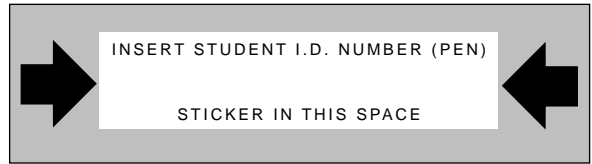
END OF EXAMINATION.

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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ENGLISH LITERATURE 12 AUGUST 1996 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: 100 marks	120 minutes
2. The evaluation of the Short Paragraph, Drama, and General Essay answers takes into consideration the quality of your written expression .		
3. You have two hours to complete the examination.		

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SECTION 1: MULTIPLE-CHOICE QUESTIONS

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 “The Prologue” to *The Canterbury Tales*, a character who represents ideal values for Chaucer is the
 - A. Nun.
 - B. Friar.
 - C. Parson.
 - D. Pardoner.

2. In Marlowe’s “The Passionate Shepherd to His Love,” the Shepherd tries to win his lady by promises of
 - A. gifts of beautiful clothing.
 - B. spiritual pleasure and eternal joy.
 - C. wintry mornings and snowy landscapes.
 - D. melodious songs performed by nymphs.

3. In “Of Studies,” Bacon argues that one should study in order to gain
 - A. fame.
 - B. wealth.
 - C. friends.
 - D. wisdom.

4. In Donne’s “A Valediction: Forbidding Mourning,” the love between the speaker and the woman will endure separation because their love is
 - A. spiritual.
 - B. physical.
 - C. innocent.
 - D. sublunary.

5. In the selection from *A Journal of the Plague Year*, Defoe's narrator believes that the plague ended because
- A. of the actions of God.
 - B. a cure had been discovered.
 - C. of the success of the Examiners.
 - D. the Magistrates ordered houses shut up.
6. The companion poems "The Lamb" and "The Tiger" by Blake show contrasting aspects of
- A. God.
 - B. compassion.
 - C. the blacksmith's art.
 - D. the English character.
7. In "Composed upon Westminster Bridge, September 3, 1802," Wordsworth portrays London as
- A. growing old.
 - B. baring her bosom.
 - C. wearing a garment.
 - D. brooding on the shore.
8. In Byron's "Apostrophe to the Ocean," when the speaker says Man's "steps are not upon thy paths," he means that humans cannot
- A. navigate the ocean.
 - B. survive ocean storms.
 - C. keep their ships afloat.
 - D. leave their mark on the ocean.
9. In Keats' "When I Have Fears That I May Cease to Be," the speaker regrets his inability to
- A. cure a fatal disease.
 - B. enjoy a voyage of discovery.
 - C. fulfill his potential as a writer.
 - D. complete a medical apprenticeship.
10. In "Ulysses," Tennyson's speaker longs to
- A. savour his fame.
 - B. enjoy domestic life.
 - C. continue his voyages.
 - D. subdue his rugged people.

11. The speaker in Arnold's "Dover Beach" believes that he and his beloved should
- A. seek another world.
 - B. face death with courage.
 - C. remain true to each other.
 - D. anticipate their reunion in the afterlife.

Forms and Techniques

12. In the line "His helmet on his head, spear in his hand" from *Sir Gawain and the Green Knight* are the poetic devices of
- A. caesura and kenning.
 - B. caesura and metonymy.
 - C. four-beat line and kenning.
 - D. four-beat line and alliteration.

13. "And in some perfumes is there more delight
Than in the breath that from my mistress reeks."

These lines from Shakespeare's Sonnet 130 ("My mistress' eyes are nothing like the sun") contain

- A. pathos.
 - B. inversion.
 - C. oxymoron.
 - D. apostrophe.
14. "Such was that happy garden-state'
While man there walked without a mate...."
- These lines from Marvell's "The Garden" use the poetic device of
- A. parody.
 - B. allusion.
 - C. hyperbole.
 - D. metonymy.
15. In the selection from "A Voyage to Lilliput," Swift ridicules English military pomp by referring to the activities associated with the
- A. held stick.
 - B. bedraggled hat.
 - C. suspended rope.
 - D. handkerchief plain.

16. “The Child is father of the Man....”

This line from “My Heart Leaps Up When I Behold” contains

- A. pun.
- B. paradox.
- C. alliteration.
- D. personification.

17. In the selection from *Hard Times*, Dickens’ portrayal of Bitzer and Gradgrind illustrates the use of

- A. realism.
- B. caricature.
- C. verbal irony.
- D. stream of consciousness.

18. “For the journey is done and the summit attained,
And the barriers fall,
Though a battle’s to fight ere the guerdon be gained,
The reward of it all.”

The rhyme scheme in these lines from Browning’s “Prospice” is

- A. internal.
- B. alternating.
- C. interlocking.
- D. approximate.

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. “And so the Fiend, our common enemy,
Was given power to put it in his thought
That there was always poison to be bought,
And that with poison he could kill his friends.”

- A. from *Beowulf*
- B. from *Paradise Lost*
- C. from “The Pardoner’s Tale”
- D. “Sir Roger and the Witches”

20. “When I was a child, I spoke as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.”
- A. “The Lamb”
 - B. from *Hard Times*
 - C. from “I Corinthians, Chapter 13”
 - D. “Lines Composed a Few Miles Above Tintern Abbey”
21. “Behold, we know not anything;
I can but trust that good shall fall
At last—far off—at last, to all,
And every winter change to spring.”
- A. from *In Memoriam*
 - B. “The Eve of St. Agnes”
 - C. “Ode to the West Wind”
 - D. “On His Having Arrived at the Age of Twenty-Three”
22. “He was prone to superstition, but not to credulity. Though his imagination might incline him to a belief of the marvelous and the mysterious, his vigorous reason examined the evidence with jealousy.”
- A. “Sir Roger and the Witches”
 - B. from *Preface to Shakespeare*
 - C. from *The Life of Samuel Johnson*
 - D. from *A Journal of the Plague Year*
23. “Sometimes a-dropping from the sky
I heard the skylark sing;
Sometimes all little birds that are,
How they seemed to fill the sea and air
With their sweet jargoning!”
- A. “Song”
 - B. “Ode to a Nightingale”
 - C. “The Darkling Thrush”
 - D. “The Rime of the Ancient Mariner”

24. “Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
Forever piping songs forever new....”
- A. “The Darkling Thrush”
 - B. “Ode on a Grecian Urn”
 - C. “The Passionate Shepherd to His Love”
 - D. Sonnet 73 (“That time of year thou mayst in me behold”)
25. “O, could I lose all father now! For why
Will man lament the state he should envy?
To have so soon ’scaped world’s and flesh’s rage,
And, if no other misery, yet age!”
- A. “Ulysses”
 - B. “On My First Son”
 - C. “On This Day I Complete My Thirty-Sixth Year”
 - D. Sonnet 73 (“That time of year thou mayst in me behold”)

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.

Remembrance

Cold in the earth — and the deep snow piled above thee,
Far, far removed, cold in the dreary grave!
Have I forgot, my only Love, to love thee,
Severed at last by Time's all-severing wave?

Now, when alone, do my thoughts no longer hover 5
Over the mountains, on that northern shore,
Resting their wings where heath and fern leaves cover
Thy noble heart forever, ever more?

Cold in the earth — and fifteen wild Decembers, 10
From those brown hills, have melted into spring;
Faithful, indeed, is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive, if I forget thee,
While the world's tide is bearing me along; 15
Other desires and other hopes beset me,
Hopes which obscure, but cannot do thee wrong!

No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given, 20
All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened, and fed without the aid of joy.

Then did I check the tears of useless passion— 25
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

And, even yet, I dare not let it languish,
Dare not indulge in memory's rapturous pain; 30
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

by Emily Brontë

M. H. Abrams *et al.*, ed. *The Norton Anthology of English Literature* (New York: W. W. Norton, 1968) II: 1150.

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INSTRUCTIONS: For questions 26 to 30, select the **best** response and record your choice on the Answer Sheet provided.

26. Brontë's poem is
- A. an ode.
 - B. an epic.
 - C. a ballad.
 - D. an elegy.
27. The speaker is addressing a
- A. lover long dead.
 - B. friend long absent.
 - C. person snowbound in winter.
 - D. lover who has forgotten the speaker.
28. The speaker in the poem asks for forgiveness because
- A. the speaker has been overcome by depression.
 - B. other events of life have occupied the speaker.
 - C. the speaker has failed to pray for the loved one.
 - D. another person has become important to the speaker.
29. The repetition ("Severed/severing") in line 4 emphasizes the speaker's
- A. fear.
 - B. anger.
 - C. loneliness.
 - D. satisfaction.
30. Lines 30 and 31 contain examples of
- A. simile.
 - B. oxymoron.
 - C. comic relief.
 - D. internal rhyme.

**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. No mark will be given for a quotation alone. A single quotation may be used more than once.

1. Select **three** quotations and explain what each reveals about the speaker's grief. **(6 marks)**

a) Quotation: _____

Explanation: _____
_____ **(2 marks)**

b) Quotation: _____

Explanation: _____
_____ **(2 marks)**

c) Quotation: _____

Explanation: _____
_____ **(2 marks)**

Score for
Question 1:
1. _____
(6)

2. Quote an example from the poem of each of the following literary devices: **(4 marks)**

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

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

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

d) Caesura: _____
_____ **(1 mark)**

Score for
Question 2:
2. _____
(4)

OVER

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 reference to *Beowulf*, show **two** Anglo-Saxon values that are demonstrated by Beowulf's actions and comments. **(10 marks)** Respond on page 13.
4. With specific reference to Pope's *The Rape of the Lock*, show that **two** characteristics of the epic are used to ridicule the situation described. **(10 marks)** Respond on page 14.
5. Show that **two** aspects of Romanticism are present in Shelley's "Ode to the West Wind."
(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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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. THE RENAISSANCE

William Shakespeare

6. *Hamlet* (1600-1601)

Claudius: Not that I think you did not love your father,
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it,
There lives within the very flame of love
A kind of wick or snuff that will abate it.
And nothing is at a like goodness still,
For goodness, growing to a plurisy,
Dies in his own too-much. That we would do
We should do when we would, for this “would” changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents,
And then this “should” is like a spendthrift sigh,
That hurts by easing. But to the quick of th’ ulcer—
Hamlet comes back; what would you undertake
To show yourself in deed your father’s son
More than in words? (IV. vii. 110-126)

OR

A. THE RENAISSANCE

William Shakespeare

7. *The Tempest* (1611)

Prospero: Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to th’ quick,
Yet with my nobler reason ’gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance. They being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go, release them, Ariel.
My charms I’ll break, their senses I’ll restore,
And they shall be themselves. (V. i. 21-32)

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OR

B. EIGHTEENTH CENTURY

Oliver Goldsmith

8. *She Stoops to Conquer* (1773)

Marlow: But why won't you hear me? By all that's just and true, I never gave Miss Hardcastle the slightest mark of my attachment, or even the most distant hint to suspect me of affection. We had but one interview, and that was formal, modest, and uninteresting....

Sir Charles: And you never grasped her hand, or made any protestations!

Marlow: As heaven is my witness, I came down in obedience to your commands. I saw the lady without emotion, and parted without reluctance. I hope you'll exact no further proofs of my duty, nor prevent me from leaving a house in which I suffer so many mortifications. [*Exit.*] (Act V)

OR

B. EIGHTEENTH CENTURY

Richard Sheridan

9. *The School for Scandal* (1776)

Sir Oliver: Oh! plague of his sentiments! if he salutes me with a scrap of morality in his mouth, I shall be sick directly.— But, however, don't mistake me, Sir Peter; I don't mean to defend Charles' errors: but, before I form my judgement of either of them, I intend to make a trial of their hearts; and my friend Rowley and I have planned something for the purpose. (Act II. iii.)

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OR

C. NINETEENTH CENTURY

Oscar Wilde

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

Lady Bracknell: (*pencil and notebook in hand*). I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. Do you smoke?

Jack: Well, yes, I must admit I smoke.

Lady Bracknell: I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?
(Act I)

OR

C. NINETEENTH CENTURY

Bernard Shaw

11. *Major Barbara* (1905)

Lady Britomart: Your birth! Now Adolphus, don't dare to make up a wicked story for the sake of these wretched cannons. Remember: I have seen photographs of your parents; and the Agent General for South Western Australia knows them personally and has assured me that they are most respectable married people.

Cusins: So they are in Australia; but here they are outcasts. Their marriage is legal in Australia, but not in England. My mother is my father's deceased wife's sister; and in this island I am consequently a foundling. [*Sensation.*]
(Act III)

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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. With specific references, show that **three** of the following works deal with struggles of religious faith:

Milton: "On His Blindness"
Blake: "The Tiger"
Tennyson: from *In Memoriam: 54*
Arnold: "Dover Beach."

OR

13. With specific references, show that a journey is important to the theme in **three** of the following works:

from *Sir Gawain and the Green Knight*
Donne: "A Valediction: Forbidding Mourning"
Lovell: "To Lucasta, on Going to the Wars"
Tennyson: "Crossing the Bar."

OR

14. Discuss the difficulties of love presented by **three** of the following works:

Wyatt: "Whoso List to Hunt"
Raleigh: "The Nymph's Reply to the Shepherd"
Wither: "Shall I, Wasting in Despair"
Keats: "The Eve of St. Agnes."

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