



JUNE 1998

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 and on the **back** cover of this booklet. **Under no circumstance is your name or identification, other than your Student I.D. Number, to appear on this booklet.**
2. Ensure that in addition to this examination booklet, you have a **Readings Booklet** and an **Examination Response Form**. Follow the directions on the front of the Response Form.
3. **Disqualification** from the examination will result if you bring books, paper, notes or unauthorized electronic devices into the examination room.
4. All multiple-choice answers must be entered on the Response Form using an **HB pencil**. Multiple-choice answers entered in this examination booklet will **not** be marked.
5. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.
6. 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.

7. At the end of the examination, place your Response Form inside the front cover of this booklet and return the booklet and your Response Form to the supervisor.

THIS PAGE INTENTIONALLY BLANK

ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

	Value	Suggested Time
1. This examination consists of four sections:		
SECTION 1: <i>Literary Selections, Literary Forms and Techniques, Recognition of Authors and Titles</i> 20 multiple-choice questions	20	15
SECTION 2: <i>Familiar Sight Passage</i> 5 multiple-choice questions 1 written-response question	5 10	25
<i>Unfamiliar Sight Passage</i> 5 multiple-choice questions 1 written-response question	5 10	25
SECTION 3: <i>Shakespearean Drama</i> Six passages are given. One passage must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. One question must be answered.	20	40
	Total: 80 marks	120 minutes

- Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
- The **Readings Booklet** contains the poetry and drama passages you will need to answer certain questions on this examination.
- The evaluation of the Short Paragraph, Drama, and General Essay answers takes into consideration the **quality of your written expression**.
- The time allotted for this examination is **two hours**.

THIS PAGE INTENTIONALLY BLANK

SECTION 1: MULTIPLE-CHOICE QUESTIONS

Total Value: 20 marks

Suggested Time: 15 minutes

INSTRUCTIONS: For each multiple-choice question, including those on the Sight Passages, select the **best** answer and record your choice on the Response Form provided. Using an HB pencil, completely fill in the circle that has the letter corresponding to your answer.

Literary Selections

1. Beowulf defeats Grendel with his
 - A. shield.
 - B. sword.
 - C. powerful grip.
 - D. loyal followers.

2. The approach of death in Shakespeare's Sonnet 73 ("That time of year thou mayst in me behold...")
 - A. raises hope.
 - B. banishes guilt.
 - C. intensifies love.
 - D. diminishes fear.

3. Milton's stated purpose in writing *Paradise Lost* is to
 - A. narrate the loss of the Garden of Eden.
 - B. create a powerful figure of evil in Satan.
 - C. describe the seduction of Adam and Eve.
 - D. show the justice of God's actions to humanity.

4. At the end of Pope's *The Rape of the Lock*, the lock is
 - A. turned into a star.
 - B. kept by the Baron.
 - C. returned to Belinda.
 - D. guarded by the sylphs.

5. In Blake's "The Tyger," the images of the hammer and anvil portray the Creator as a
- A. painter.
 - B. sculptor.
 - C. carpenter.
 - D. blacksmith.
6. In "Ode to the West Wind," Shelley celebrates the power of the wind because he wishes to be
- A. "chained and bowed."
 - B. "sweet though in sadness."
 - C. "the trumpet of a prophecy."
 - D. "shook from the tangled boughs of Heaven and Ocean."
7. In Browning's "My Last Duchess," when the Duke speaks about the "nine-hundred-years-old name," he believes the Duchess to have been
- A. joyful.
 - B. jealous.
 - C. ungrateful.
 - D. appreciative.
8. "Death" in Dickinson's "Because I Could Not Stop for Death" is portrayed as
- A. a tutor.
 - B. a driver.
 - C. an enemy.
 - D. a chaperone.
9. The image of the falcon and falconer in Yeats's "The Second Coming" suggests
- A. disorder.
 - B. violence.
 - C. freedom.
 - D. innocence.

10. The words “good night” in Dylan Thomas’s “Do Not Go Gentle into That Good Night” refer to
- A. death.
 - B. despair.
 - C. disaster.
 - D. destruction.

Literary Forms and Techniques

11. The perspective Atwood uses in her poem “Disembarking at Quebec” is dependent on her use of
- A. satire.
 - B. dialect.
 - C. humour.
 - D. persona.

12. “True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offense—
The sound must seem an echo to the sense.”

In these lines, Pope makes use of

- A. sestet.
 - B. tetrameter.
 - C. blank verse.
 - D. heroic couplet.
13. “For Thine is
Life is
For Thine is the....”

These lines from Eliot’s “The Hollow Men” make use of

- A. simile.
- B. allegory.
- C. free verse.
- D. internal rhyme.

14. “A difficult journey, and you came on time,
You’ve kept your faith. Now keep the rest....”

These lines from *Sir Gawain and the Green Knight* make use of

- A. caesura.
- B. kenning.
- C. allusion.
- D. epigram.

15. “Sophocles long ago
Heard it on the Aegean, and it brought....”

These lines from Arnold’s “Dover Beach” contain

- A. a simile.
- B. a paradox.
- C. an allusion.
- D. an oxymoron.

Recognition of Authors and Titles

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

16. “Wi’ ithir kindred jumping cattle,
In shoals and nations....”

- A. Gray
- B. Burns
- C. Brontë
- D. Chaucer

17. “She certainly was very entertaining,
Pleasant and friendly in her ways, and straining
To counterfeit a courtly kind of grace....”

- A. “Song”
- B. “My Last Duchess”
- C. “Disembarking at Quebec”
- D. from “The Prologue” to *The Canterbury Tales*

18. “This sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are upgathered now like sleeping flowers....”
- A. “Dover Beach”
 - B. “Ode to the West Wind”
 - C. “Apostrophe to the Ocean”
 - D. “The World Is Too Much with Us”
19. “Yet may I by no means my wearied mind
Draw from the deer: but as she fleeth afore,
Fainting I follow. I leave off therefore....”
- A. Wyatt
 - B. Brontë
 - C. Tennyson
 - D. Wordsworth
20. “Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.”
- A. from *Beowulf*
 - B. “Ulysses”
 - C. from *Paradise Lost*
 - D. “Apostrophe to the Ocean”

SECTION 2: FAMILIAR SIGHT PASSAGE

Total Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the excerpt from “A Valediction: Forbidding Mourning” on page 2 in the **Readings Booklet**. For questions 21 to 25, select the **best** answer and record your choice on the Response Form provided.

21. When Donne says that “virtuous men pass mildly away” (line 1) he is
- A. regretting the uncertainty of life.
 - B. describing the mourners at a burial.
 - C. suggesting that good people suffer greatly.
 - D. providing a model for the parting of lovers.
22. In line 6, “tear-floods” is an example of
- A. simile.
 - B. refrain.
 - C. aphorism.
 - D. hyperbole.
23. The phrase “cannot admit / Absence” (lines 14 to 15) means those lovers cannot
- A. bear to be apart.
 - B. allow infidelity.
 - C. confess their true feelings.
 - D. permit other emotions to interfere.
24. The relationship that Donne celebrates is chiefly
- A. doomed.
 - B. spiritual.
 - C. physical.
 - D. financial.
25. The purpose of the simile “Like gold to airy thinness beat” (line 24) is to
- A. show that money is important.
 - B. deceive the speaker’s beloved.
 - C. show that the lovers’ souls are united.
 - D. demonstrate a property unique to metals.

UNFAMILIAR SIGHT PASSAGE

Total Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read “Lines Written in Early Spring” on page 3 in the **Readings Booklet**. For questions 26 to 30, select the **best** answer and record your choice on the Response Form provided.

26. When Wordsworth writes “In that sweet mood when pleasant thoughts / Bring sad thoughts to the mind” (lines 3 to 4), he is using
- A. simile.
 - B. paradox.
 - C. metonymy.
 - D. apostrophe.
27. The mood of the second stanza is
- A. joyful.
 - B. hostile.
 - C. sorrowful.
 - D. mysterious.
28. When Wordsworth writes “every flower / Enjoys the air it breathes” (lines 11 to 12), he is using
- A. symbol.
 - B. paradox.
 - C. apostrophe.
 - D. personification.
29. In the context of this poem, “What man has made of man” (lines 8 and 24) suggests human
- A. creativity.
 - B. government.
 - C. insensitivity.
 - D. achievement.
30. The central contrast in the poem is between
- A. faith and doubt.
 - B. Nature and heaven.
 - C. flowers and animals.
 - D. Nature and humanity.

“Lines Written in Early Spring”
 (page 3 in the **Readings Booklet**)

INSTRUCTIONS: In a well-organized paragraph of approximately 125 words, respond to the following question. Write your answer in **ink**.

2. Discuss **three** ways in which the poem is typically Romantic. **(10 marks)**

SECTION 3: SHAKESPEAREAN DRAMA

Value: 10 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Choose **one** of the six passages on pages 4 to 6 of the **Readings Booklet**. For the selected passage, write a single paragraph answer of approximately 125 words in which you do **one** or **both** of the following:

1. explain how the passage reveals the **character** of the speaker(s).
2. explain how the passage relates to the **themes** of the play.

Your response may place the passage within the context of the play; however, do not merely summarize the plot elements of the passage.

Organization and Planning

THIS PAGE INTENTIONALLY BLANK

SECTION 4: GENERAL ESSAY

Value: 20 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Choose **one** of the following topics. In an essay of approximately **250 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. Students are encouraged to refer to works **not** on the Core Studies Readings List. However, students will not be penalized for utilizing only core works in responding to a question.

9. LITERARY ELEMENTS

With reference to works from different literary periods, show that irony is often of central importance to a work of literature.

OR

10. LITERARY HERITAGE

With reference to **two** or more works, show that the anxieties or uncertainties of one literary period are reflected in its literature.

OR

11. UNIVERSAL THEMES AND ARCHETYPES

With reference to works from different literary periods, show that writers have written about various kinds of heroism.

**You may detach this page for convenient reference.
Exercise care when tearing along perforations.**

OVER

Organization and Planning

THIS PAGE INTENTIONALLY BLANK



← INSERT STUDENT I.D. NUMBER (PEN) ←

STICKER IN THIS SPACE

**ENGLISH
LITERATURE 12**

June 1998

Course Code = LIT

FOR OFFICE USE ONLY

**ENGLISH
LITERATURE 12**

June 1998

Course Code = LIT

Score **both** of
the following
questions.

Score for
Question 1:

1. $\frac{\quad}{(10)}$

Score for
Question 2:

2. $\frac{\quad}{(10)}$

Score **one**
of the six
responses.

Score for
Question 3:

3. $\frac{\quad}{(10)}$

Score for
Question 4:

4. $\frac{\quad}{(10)}$

Score for
Question 5:

5. $\frac{\quad}{(10)}$

Score for
Question 6:

6. $\frac{\quad}{(10)}$

Score for
Question 7:

7. $\frac{\quad}{(10)}$

Score for
Question 8:

8. $\frac{\quad}{(10)}$

Score **one** of
the three topics.

Score for
Question 9:

9. $\frac{\quad}{(20)}$

Score for
Question 10:

10. $\frac{\quad}{(20)}$

Score for
Question 11:

11. $\frac{\quad}{(20)}$

ENGLISH LITERATURE 12

READINGS BOOKLET

JUNE 1998

THIS PAGE INTENTIONALLY BLANK

SECTION 2: FAMILIAR SIGHT PASSAGE

INSTRUCTIONS: Read the following passage and answer the questions on pages 6 and 7 of the written-response booklet.

“A Valediction: Forbidding Mourning”

1 As virtuous men pass mildly away,
And whisper to their souls, to go,
Whilst some of their sad friends do say,
The breath goes now, and some say no:

5 So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move.
'Twere profanation of our joys
To tell the laity our love.

Moving of th' earth brings harms and fears,
10 Men reckon what it did and meant,
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
15 Absence, because it doth remove
Those things which elemented it.

But we by a love, so much refined,
That our selves know not what it is,
Inter-assurèd of the mind,
20 Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

25 If they be two, they are two so
As stiff twin compasses are two,
Thy soul the fixed foot, makes no show
To move, but doth, if th' other do.

And though it in the center sit,
30 Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like the other foot, obliquely run;
35 Thy firmness makes my circle just,
And makes me end, where I begun.

John Donne

UNFAMILIAR SIGHT PASSAGE

INSTRUCTIONS: Read the following passage and answer the questions on pages 8 and 9 of the written-response booklet.

“Lines Written in Early Spring”

- 1 I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.
- 5 To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.
- 10 Through primrose tufts, in that green bower,
The periwinkle¹ trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.
- The birds around me hopped and played,
Their thoughts I cannot measure—
- 15 But the least motion which they made,
It seemed a thrill of pleasure.
- The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
20 That there was pleasure there.
- If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

William Wordsworth

¹*periwinkle*: a trailing evergreen plant with small blue flowers

SECTION 3: SHAKESPEAREAN DRAMA

INSTRUCTIONS: Choose any **one** of the following six passages. Write your paragraph answer in the space provided on page 11 of the written-response booklet.

3. *Hamlet (1600-1601)*

Polonius: My lord, he's going to his mother's closet.
Behind the arras I'll convey myself
To hear the process. I'll warrant she'll tax him home,
And, as you said, and wisely was it said,
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech of vantage. Fare you well, my liege.
I'll call upon you ere you go to bed
And tell you what I know.

(III. iii. 27–35)

OR

4. *Hamlet (1600-1601)*

Hamlet: How stand I then,
That have a father killed, a mother stained,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? O, from this time forth,
My thoughts be bloody, or be nothing worth!

(IV. iv. 56–66)

OR

5. *The Tempest* (1611)

Miranda: —your reason
 For raising this sea-storm?

Prospero: Know thus far forth.
 By accident most strange, bountiful Fortune
 (Now my dear lady) hath mine enemies
 Brought to this shore; and by my prescience
 I find my zenith doth depend upon
 A most auspicious star, whose influence
 If now I court not, but omit, my fortunes
 Will ever after droop. Here cease more questions.
 Thou art inclined to sleep. 'Tis a good dullness,
 And give it way. I know thou canst not choose.
 [Miranda sleeps.]

(Act I. ii. 176–186)

OR

6. *The Tempest* (1611)

Enter Caliban with a burden of wood. A noise of thunder heard.

Caliban: All the infections that the sun sucks up
 From bogs, fens, flats, on Prosper fall, and make him
 By inchmeal a disease! His spirits hear me,
 And yet I needs must curse. But they'll nor pinch,
 Fright me with urchin shows, pitch me i' th' mire,
 Nor lead me, like a firebrand, in the dark
 Out of my way, unless he bid 'em.

(Act II. ii. 1–7)

OR

7. *King Lear* (1603)

King Lear: Prithee go in thyself; seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more, but I'll go in.
[To the Fool] In, boy; go first. You houseless poverty—
Nay, get thee in. I'll pray, and then I'll sleep.

[Exit Fool].

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your looped and windowed raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them,
And show the heavens more just.

(Act III. iv. 23–36)

OR

8. *King Lear* (1603)

Edmund: To both these sisters have I sworn my love;
Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? One? Or neither? Neither can be enjoyed,
If both remain alive: to take the widow
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,
Her husband being alive. Now then, we'll use
His countenance for the battle; which being done,
Let her who would be rid of him devise
His speedy taking off. As for the mercy
Which he intends to Lear and to Cordelia,
The battle done, and they within our power,
Shall never see his pardon; for my state
Stands on me to defend, not to debate.

(Act V. i. 55–69)

ACKNOWLEDGEMENTS

Wordsworth, William. "Lines Written in Early Spring." *The Norton Anthology of English Literature*. Ed. M.H. Abrams *et al.* New York: W.W. Norton & Co. 1968.