

**JANUARY 1999**

## **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 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.

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## ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

	Value	Suggested Time
1. This examination consists of <b>four</b> 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. <b>One</b> passage must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. <b>One</b> question must be answered.	20	40
	<b>Total:</b>	<b>80 marks</b>
		<b>120 minutes</b>

- 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 written-response answers takes into consideration the **quality of your written expression**.
- The time allotted for this examination is **two hours**.

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## SECTION 1: MULTIPLE CHOICE

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. In *Beowulf*, Grendel dare not touch Hrothgar's throne because QUESTION DELETED

- A. it is protected by God.
- B. it is surrounded by angels.
- C. he fears immediate death if he does so.
- D. he thinks to do so will bring him bad luck.

2. Chaucer's Wife of Bath is

- A. shy.
- B. patient.
- C. humourless.
- D. independent.

3. In Wyatt's "Whoso List to Hunt," the word "list" means

- A. hates.
- B. wants.
- C. travels.
- D. pretends.

4. "And yet, by Heaven, I think my love as rare  
As any she belied with false compare."

An image that Shakespeare uses in the sonnet that concludes with this couplet is

- A. a mild yoke.
- B. an empty net.
- C. bare ruined choirs.
- D. red and white roses.

5. The speaker in Burns's "To a Louse" describes the louse as
- A. lazy.
  - B. bold.
  - C. timid.
  - D. unhappy.
6. In Wordsworth's "The World is Too Much With Us," the speaker regrets the
- A. devotion to Greek gods.
  - B. squalor of English cities.
  - C. harsh treatment of farmers.
  - D. materialistic concerns of his countrymen.
7. In Byron's "Apostrophe to the Ocean," the speaker is in awe of the ocean's
- A. might.
  - B. sound.
  - C. colour.
  - D. serenity.
8. In Arnold's "Dover Beach," when the speaker thinks of the "Sea of Faith" he
- A. mourns its loss.
  - B. remains confident.
  - C. remembers his dead love.
  - D. anticipates yet another voyage.
9. In Dickinson's "Because I Could Not Stop For Death," the speaker shares the carriage with Death and
- A. Hope.
  - B. Civility.
  - C. Uncertainty.
  - D. Immortality.
10. The speaker in Atwood's "Disembarking at Quebec" feels
- A. angry.
  - B. serene.
  - C. alienated.
  - D. expectant.

## Literary Forms and Techniques

**INSTRUCTIONS:** Students are reminded that in this section, examples may be from works outside the Core Studies Readings List.

11. “Then be not coy, but use your time;  
And while ye may, go marry...”

These lines illustrate the use of

- A. simile.
- B. caesura.
- C. kenning.
- D. personification.

12. “Not fierce Othello in so loud a strain  
Roared for the handkerchief that caused his pain.”

These lines from “The Rape of the Lock” illustrate the use of

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

13. “And the buds that break  
Out of the brier’s bough...”

These lines illustrate the use of

- A. epigram.
- B. oxymoron.
- C. alliteration.
- D. apostrophe.

14. “When I consider how my light is spent”

This, the opening line of Milton’s “On His Blindness,” illustrates the use of

- A. kenning.
- B. paradox.
- C. aphorism.
- D. metonymy.

15. "I pretended one stroke, a threat, a joke,  
But left you whole..."

These lines illustrate the use of

- A. dialect.
- B. hyperbole.
- C. apostrophe.
- D. internal rhyme.

### 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. "Then by there came two gentlemen,  
At twelve o'clock at night,  
And they could neither see house nor hall,  
Nor coal nor candlelight."
- A. "To a Louse"
  - B. "Get Up and Bar the Door"
  - C. "Because I Could Not Stop for Death"
  - D. from "The Prologue" to *The Canterbury Tales*
17. "Thou who didst waken from his summer dreams  
The blue Mediterranean, where he lay,  
Lulled by the coil of his crystalline streams..."
- A. Byron
  - B. Arnold
  - C. Shelley
  - D. Tennyson
18. "He'd fixed up many a marriage, giving each  
Of his young women what he could afford her.  
He was a noble pillar to his Order."
- A. Pope
  - B. Donne
  - C. Chaucer
  - D. Dickinson



19. "Full many a gem of purest ray serene  
The dark unfathomed caves of ocean bear:  
Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air."
- A. "Dover Beach"
  - B. "Apostrophe to the Ocean"
  - C. "The Rime of the Ancient Mariner"
  - D. "Elegy Written in a Country Churchyard"
20. "Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such an ecstasy!"
- A. "Ode to a Nightingale"
  - B. "A Valediction: Forbidding Mourning"
  - C. "Elegy Written in a Country Churchyard"
  - D. "Do Not Go Gentle into That Good Night"

## SECTION 2: FAMILIAR SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read “Ulysses” on pages 2 and 3 in the **Readings Booklet**. For questions 21 to 25, select the **best** answer and record your choice on the Response Form provided.

21. The opening lines suggest Ulysses’
- A. love for his wife.
  - B. boredom in retirement.
  - C. admiration for his subjects.
  - D. reverence for the justice system.
22. “Ulysses” is written in
- A. free verse.
  - B. blank verse.
  - C. ballad stanzas.
  - D. heroic couplets.
23. “...I will drink  
Life to the lees.” (lines 6-7)
- These lines contain
- A. simile.
  - B. metaphor.
  - C. parallelism.
  - D. personification.
24. “...and pay  
Meet adoration to my household gods...” (lines 41-42)
- In these lines “meet” means
- A. intense.
  - B. religious.
  - C. everlasting.
  - D. appropriate.
25. Ulysses looks to the future with
- A. joy.
  - B. anger.
  - C. despair.
  - D. determination.



## UNFAMILIAR SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read the excerpt from *An Essay on Criticism* on page 4 in the **Readings Booklet**. For questions 26 to 30, select the **best** answer and record your choice on the Response Form provided.

26. “A little learning is a dangerous thing;” (line 1)

This line is an example of

- A. aphorism.
- B. oxymoron.
- C. metonymy.
- D. apostrophe.

27. “And drinking largely, sobers us again.” (line 4)

This line contains an example of

- A. simile.
- B. allusion.
- C. paradox.
- D. onomatopoeia.

28. In lines 1 to 4, Pope

- A. celebrates the joys of youth.
- B. urges his readers to lead balanced lives.
- C. emphasizes the need for extensive study.
- D. warns about the dangers of both drinking and climbing.

29. In line 7, “the bounded level of our mind” refers to human

- A. success.
- B. ambition.
- C. limitations.
- D. explorations.

30. The passage is written in

- A. free verse.
- B. terza rima.
- C. blank verse.
- D. heroic couplets.



### SECTION 3: SHAKESPEAREAN DRAMA

Value: 10 marks

Suggested Time: 15 minutes

**INSTRUCTIONS:** Choose **one** of the six passages on pages 5 to 7 in 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



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## 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 HERITAGE OF ONE PERIOD

By reference to **two** poems, show that each poem reveals two characteristics of the Romantic period.

**OR**

### 10. LITERARY ELEMENTS

By reference to works from **two** or more literary periods, show how writers create sympathy for the characters in their works. You may wish to consider such techniques as narrative point of view, dilemma, humour, and characterization.

**OR**

### 11. UNIVERSAL THEMES AND ARCHETYPES

By reference to works from **two** or more literary periods, show that writers explore conflict between men and women.

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

**OVER**

## **Organization and Planning**

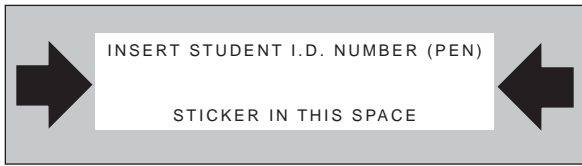






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# **ENGLISH LITERATURE 12**

**January 1999**

Course Code = LIT



FOR OFFICE USE ONLY

**ENGLISH  
LITERATURE 12**

**January 1999**

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**

**JANUARY 1999**

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## SECTION 2: FAMILIAR SIGHT PASSAGE

**INSTRUCTIONS:** Read the following passage and answer the questions on pages 6 and 7 in the examination booklet.

### Ulysses

- 1 It little profits that an idle king,  
By this still hearth, among these barren crags,  
Matched with an aged wife, I mete and dole  
Unequal laws unto a savage race,  
5 That hoard, and sleep, and feed, and know not me.  
I cannot rest from travel; I will drink  
Life to the lees. All times I have enjoyed  
Greatly, have suffered greatly, both with those  
That loved me, and alone; on shore, and when  
10 Through scudding drifts the rainy Hyades  
Vexed the dim sea. I am become a name;  
For always roaming with a hungry heart  
Much have I seen and known—cities of men  
And manners, climates, councils, governments,  
15 Myself not least, but honoured of them all—  
And drunk delight of battle with my peers,  
Far on the ringing plains of windy Troy.  
I am a part of all that I have met;  
Yet all experience is an arch wherethrough  
20 Gleams that untraveled world whose margin fades  
Forever and forever when I move.  
How dull it is to pause, to make an end,  
To rust unburnished, not to shine in use!  
As though to breathe were life! Life piled on life  
25 Were all too little, and of one to me  
Little remains; but every hour is saved  
From that eternal silence, something more,  
A bringer of new things; and vile it were  
For some three suns to store and hoard myself,  
30 And this gray spirit yearning in desire  
To follow knowledge like a sinking star,  
Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,  
 To whom I leave the sceptre and the isle—  
 35 Well-loved of me, discerning to fulfil  
 This labour, by slow prudence to make mild  
 A rugged people, and through soft degrees  
 Subdue them to the useful and the good.  
 Most blameless is he, centered in the sphere  
 40 Of common duties, decent not to fail  
 In offices of tenderness, and pay  
 Meet adoration to my household gods,  
 When I am gone. He works his work, I mine.  
 There lies the port; the vessel puffs her sail;  
 45 There gloom the dark, broad seas. My mariners,  
 Souls that have toiled, and wrought, and thought with me—  
 That ever with a frolic welcome took  
 The thunder and the sunshine, and opposed  
 Free hearts, free foreheads—you and I are old;  
 50 Old age hath yet his honour and his toil.  
 Death closes all; but something ere the end,  
 Some work of noble note, may yet be done,  
 Not unbecoming men that strove with Gods.  
 The lights begin to twinkle from the rocks;  
 55 The long day wanes; the slow moon climbs; the deep  
 Moans round with many voices. Come, my friends,  
 'Tis not too late to seek a newer world.  
 Push off, and sitting well in order smite  
 The sounding furrows; for my purpose holds  
 60 To sail beyond the sunset, and the baths  
 Of all the western stars, until I die.  
 It may be that the gulfs will wash us down;  
 It may be we shall touch the Happy Isles,  
 And see the great Achilles, whom we knew.  
 65 Though much is taken, much abides; and though  
 We are not now that strength which in old days  
 Moved earth and heaven, that which we are, we are—  
 One equal temper of heroic hearts,  
 Made weak by time and fate, but strong in will  
 70 To strive, to seek, to find, and not to yield.

Alfred, Lord Tennyson

## UNFAMILIAR SIGHT PASSAGE

**INSTRUCTIONS:** Read the following passage and answer the questions on pages 8 and 9 in the examination booklet.

### from *An Essay on Criticism*

- 1       A little learning is a dangerous thing;  
      Drink deep, or taste not the Pierian spring<sup>1</sup>.  
      There shallow draughts intoxicate the brain,  
      And drinking largely, sobers us again.
- 5       Fired at first sight with what the Muse imparts,  
      In fearless youth we tempt<sup>2</sup> the heights of arts,  
      While from the bounded level of our mind  
      Short views we take, nor see the lengths behind;  
      But more advanced, behold with strange surprise
- 10      New distant scenes of endless science rise!  
      So pleased at first the towering Alps we try,  
      Mount o'er the vales, and seem to tread the sky,  
      The eternal snows appear already past,  
      And the first clouds and mountains seem the last;
- 15      But, those attained, we tremble to survey  
      The growing labors of the lengthened way,  
      The increasing prospect tires our wandering eyes,  
      Hills peep o'er hills, and Alps on Alps arise!

Alexander Pope

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<sup>1</sup>*Pierian spring*: The spring in Pieria on Mt. Olympus, sacred to the Muses

<sup>2</sup>*tempt*: attempt

### SECTION 3: SHAKESPEAREAN DRAMA

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

3. *Hamlet (1600-1601)*

Polonius: Marry, well said, very well said. Look you sir,  
Inquire me first what Danskers are in Paris,  
And how, and who, what means, and where they keep,  
What company, at what expense; and finding  
By this encompassment and drift of question  
That they do know my son, come you more nearer  
Than your particular demands will touch it.  
Take you as 'twere some distant knowledge of him,  
As thus, "I know his father and his friends,  
And in part him." Do you mark this, Reynaldo?

(II. i. 6–15)

**OR**

4. *Hamlet (1600-1601)*

Queen: Alas, how is't with you,  
That you do bend your eye on vacancy,  
And with th' incorporal air do hold discourse?  
Forth at your eyes your spirits wildly peep,  
And as the sleeping soldiers in th' alarm  
Your bedded hair like life in excrements  
Start up and stand an end. O gentle son,  
Upon the heat and flame of thy distemper  
Sprinkle cool patience. Whereon do you look?

(III. iv. 117–125)





**OR**

7. *King Lear* (1603)

Cordelia: The jewels of our father, with washed eyes  
Cordelia leaves you. I know you what you are,  
And, like a sister, am most loath to call  
Your faults as they are named. Love well our father.  
To your professèd bosoms I commit him.  
But yet, alas, stood I within his grace,  
I would prefer him to a better place.  
So farewell to you both.

(Act I. i. 270–277)

**OR**

8. *King Lear* (1603)

Lear: I prithee, daughter, do not make me mad.  
I will not trouble thee, my child; farewell.  
We'll no more meet, no more see one another.  
But yet thou art my flesh, my blood, my daughter,  
Or rather a disease that's in my flesh,  
Which I must needs call mine. Thou art a boil,  
A plague-sore, or embossèd carbuncle  
In my corrupted blood. But I'll not chide thee.  
Let shame come when it will, I do not call it.  
I do not bid the Thunder-bearer shoot,  
Nor tell tales of thee to high-judging Jove.  
Mend when thou canst, be better at thy leisure,  
I can be patient, I can stay with Regan,  
I and my hundred knights.

(Act II. iv. 217–230)