INSERT STUDENT I.D. NUMBER (PEN)

STICKER IN THIS SPACE

JUNE 1999

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.

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ENGLISH LITERATURE 12 PROVINCIAL EXAMINATION

1. This examination consists of **four** sections:

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

2. Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.

3. The **Readings Booklet** contains the poetry and drama passages you will need to answer certain questions on this examination.

4. The evaluation of written-response answers takes into consideration the **quality of your written expression**.

5. 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 "The Prologue" to *The Canterbury Tales*, the Knight joins the pilgrimage to

   A. meet his friends.
   B. give thanks to God.
   C. show his gentleness.
   D. demonstrate courtesy.

2. In Shakespeare's Sonnet 29 "When in disgrace with fortune and men's eyes," the speaker's depressed state of mind is relieved by the

   A. wealth of kings.
   B. awareness he is loved.
   C. hymns at Heaven's gate.
   D. song of the lark at daybreak.

3. In *Paradise Lost*, Satan vows to

   A. mend his evil ways.
   B. wage war with God.
   C. cultivate a magnificent garden.
   D. share his power with Beelzebub.

4. At the end of *The Rape of the Lock*, Belinda's lost lock of hair is

   A. seen in the sky.
   B. hidden in a snuffbox.
   C. returned to its owner.
   D. found around the baron's neck.

OVER

5. In the “Elegy Written in a Country Churchyard,” Gray’s speaker stresses the

   A. laziness of the rural poor.
   B. shallowness of family life.
   C. generosity of land owners.
   D. equalizing nature of death.

6. In “My Heart Leaps Up,” Wordsworth

   A. admires the power of the ocean.
   B. watches a falcon slowly disappear.
   C. celebrates a lifelong love of nature.
   D. recalls the simple joys of a duchess.

7. In “The Rime of the Ancient Mariner,” after the Mariner kills the albatross, the

   A. ship is becalmed.
   B. ice surrounds the ship.
   C. wedding guest arrives.
   D. sailors fight among themselves.

8. In “My Last Duchess,” the Duke states that his “object” is to

   A. display his “skill in speech.”
   B. marry the Count’s daughter.
   C. describe the Duchess in glowing terms.
   D. offer generous hospitality to his listener.

9. In Tennyson’s “Ulysses,” Telemachus is likely to become

   A. a rebellious youth.
   B. a conscientious ruler.
   C. an adventurous traveller.
   D. an irresponsible successor.

10. The “hollow men” of Eliot’s poem are characterized by their

   A. paralyzed inaction.
   B. modern inventions.
   C. religious convictions.
   D. inability to feed the poor.

Literary Forms and Techniques

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

11. "Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain…"

These lines illustrate the use of

A. simile.
B. allusion.
C. metonymy.
D. apostrophe.

12. "The others leap, shout

Freedom!

The moving water will not show me
my reflection."

These lines are an example of

A. free verse.
B. terza rima.
C. blank verse.
D. Spenserian stanza.

13. "Till 'a the seas gang dry, my dear,
And the rocks melt wi' the sun:
O I will love thee still, my dear,
While the sands o' life shall run."

These lines illustrate the use of

A. kenning.
B. hyperbole.
C. onomatopoeia.
D. internal rhyme.

OVER

14. “The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.”

These lines illustrate the use of

A. simile.
B. paradox.
C. free verse.
D. blank verse.

15. “Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.”

These lines contain an example of

A. simile.
B. allusion.
C. apostrophe.
D. 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.

16. “He strode quickly across the inlaid
Floor, snarling and fierce: his eyes
Gleamed in the darkness, burned with a gruesome
Light.”

A. “Song”
B. *Beowulf*
C. *Paradise Lost*
D. “The Hollow Men”

17. “If they be two, they are two so
As stiff twin compasses are two…”

A. Pope
B. Blake
C. Donne
D. Milton

18. “Old age should burn and rave at close of day;
Rage, rage against the dying of the light.”

A. “Ulysses”
B. “The Tyger”
C. “Apostrophe to the Ocean”
D. “Do Not Go Gentle into That Good Night”

19. “And ice, mast-high, came floating by,
As green as emerald.”

A. “Pretty”
B. “Disembarking at Quebec”
C. “The Rime of the Ancient Mariner”
D. “Because I Could Not Stop For Death”

20. “Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin…”

A. Byron
B. Arnold
C. Shelley
D. Atwood

OVER

SECTION 2: FAMILIAR SIGHT PASSAGE

Value: 15 marks **Suggested Time: 25 minutes**

INSTRUCTIONS:	Read "Ode to a Nightingale" 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. In stanza 1, the "light-wingèd Dryad" (line 7) is a reference to

    A. a tree.
    B. a drink.
    C. the wind.
    D. the nightingale.

22. The speaker's preferred means of escape from the pain of the world is

    A. "the warm South" (line 15).
    B. "a draught of vintage" (line 11).
    C. "Dance, and Provençal song" (line 14).
    D. "the viewless wings of Poesy" (line 33).

23. The bird's song is referred to as both a "plaintive anthem" (line 75) and a

    A. "soft incense" (line 42).
    B. "high requiem" (line 60).
    C. "musèd rhyme" (line 53).
    D. "murmurous haunt" (line 50).

24. In line 73, "fancy" refers to

    A. desire.
    B. reason.
    C. beauty.
    D. imagination.

25. In the final stanza, the speaker is

    A. calm.
    B. joyful.
    C. vengeful.
    D. confused.

"Ode to a Nightingale"
(pages 2 and 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**.

1. Show that Keats's poem contrasts the bird's song with the speaker's sense of human limitations. **(10 marks)**

OVER

UNFAMILIAR SIGHT PASSAGE

Value: 15 marks **Suggested Time: 25 minutes**

INSTRUCTIONS:	Read "The Three Ravens" on pages 4 and 5 in the **Readings Booklet**. For questions 26 to 30, select the **best** answer and record your choice on the Response Form provided.

26. When the knight is buried, it is likely that the ravens will be

    A. relieved.
    B. gratified.
    C. vengeful.
    D. disappointed.

27. The raven's selfishness is contrasted with the doe's

    A. modesty.
    B. idealism.
    C. compassion.
    D. indifference.

28. The word "lemman" (line 69) refers to the

    A. doe.
    B. hawk.
    C. ravens.
    D. hounds.

29. Line 69 uses

    A. apostrophe.
    B. parallelism.
    C. onomatopoeia.
    D. internal rhyme.

30. The poem praises

    A. truth.
    B. loyalty.
    C. yearning.
    D. ingenuity.

"The Three Ravens"
(pages 4 and 5 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. Identify and discuss **three** characteristics of the poem "The Three Ravens" which help classify it as a ballad. **(10 marks)**

OVER

SECTION 3: SHAKESPEAREAN DRAMA

Value: 10 marks **Suggested Time: 15 minutes**

INSTRUCTIONS: Choose **one** of the six passages on pages 6 to 8 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

I have selected passage _____.

OVER

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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** or more works, show that writers of the Victorian period were aware of the sadness of human existence.

OR

10. LITERARY ELEMENTS

By reference to works from **two** or more literary periods, show that **satire** exposes human shortcomings.

OR

11. UNIVERSAL THEMES AND ARCHETYPES

By reference to works from **two** or more literary periods, show that writers often deal with the struggle between good and evil, or right and wrong.

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

OVER

Organization and Planning

I have selected topic _____.

FINISHED WORK

OVER

FINISHED WORK

FINISHED WORK

END OF EXAMINATION

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June 1999

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ENGLISH LITERATURE 12

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Score **both** of the following questions.

Score for Question 1:

1. _____ (10)

Score for Question 2:

2. _____ (10)

Score **one** of the six responses.

Score for Question 3:

3. _____ (10)

Score for Question 4:

4. _____ (10)

Score for Question 5:

5. _____ (10)

Score for Question 6:

6. _____ (10)

Score for Question 7:

7. _____ (10)

Score for Question 8:

8. _____ (10)

Score **one** of the three topics.

Score for Question 9:

9. _____ (20)

Score for Question 10:

10. _____ (20)

Score for Question 11:

11. _____ (20)

ENGLISH LITERATURE 12

READINGS BOOKLET

JUNE 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.

Ode to a Nightingale

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness—
That thou, light-wingèd Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

O for a draught of vintage! that hath been
Cooled a long age in the deep-delvèd earth.
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stainèd mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale and specter-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes
Or new Love pine at them beyond tomorrow.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmèd darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets covered up in leaves;
And mid-May's eldest child,
The coming musk rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Called him soft names in many a musèd rhyme,
To take into the air my quiet breath;
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!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that ofttimes hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is famed to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hillside; and now 'tis buried deep
In the next valley glades:
Was it a vision, or a waking dream?
Fled is that music—Do I wake or sleep?

John Keats

UNFAMILIAR SIGHT PASSAGE

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

The Three Ravens

There were three ravens sat on a tree,
Down a down, hay down, hay down,
There were three ravens sat on a tree,
With a down,
There were three ravens sat on a tree,
They were as black as they might be,
With a down, derry, derry, derry, down, down.

The one of them said to his mate,
Down a down, hay down, hay down,
The one of them said to his mate,
With a down,
The one of them said to his mate,
"Where shall we our breakfast take?
With a down, derry, derry, derry, down, down.

"Down in yonder green field
Down a down, hay down, hay down,
Down in yonder green field
With a down,
Down in yonder green field
There lies a knight slain under his shield.
With a down, derry, derry, derry, down, down.

"His hounds they lie down at his feet,
Down a down, hay down, hay down,
His hounds they lie down at his feet,
With a down,
His hounds they lie down at his feet,
So well they can their master keep.
With a down, derry, derry, derry, down, down.

"His hawks they fly so eagerly[1],
Down a down, hay down, hay down,
His hawks they fly so eagerly,
With a down,
His hawks they fly so eagerly,
There's no fowl[2] dare him come nigh."
With a down, derry, derry, derry, down, down.

---

[1] *eagerly*: fiercely
[2] *fowl*: bird

Down there comes a fallow[3] doe,
Down a down, hay down, hay down,
Down there comes a fallow doe,
With a down,
Down there comes a fallow doe,
As great with young as she might go[4].
With a down, derry, derry, derry, down, down.

She lift up his bloody head,
Down a down, hay down, hay down,
She lift up his bloody head,
With a down,
She lift up his bloody head,
And kissed his wounds that were so red.
With a down, derry, derry, derry, down, down.

She got him up upon her back,
Down a down, hay down, hay down,
She got him up upon her back,
With a down,
She got him up upon her back,
And carried him to earthen lake.
With a down, derry, derry, derry, down, down.

She buried him before the prime[5];
Down a down, hay down, hay down,
She buried him before the prime;
With a down,
She buried him before the prime;
She was dead herself ere evensong time.
With a down, derry, derry, derry, down, down.

God send every gentleman
Down a down, hay down, hay down,
God send every gentleman
With a down,
God send every gentleman
Such hawks, such hounds, and such a lemman[6].
With a down, derry, derry, derry, down, down.

Anonymous

---

[3]*fallow*: red-brown
[4]*go*: walk
[5]*prime*: the first hour of the morning
[6]*lemman*: lover

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)*

Hamlet: I have of late, but wherefore I know not, lost all my mirth, forgone all custom of exercises; and indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire: why, it appeareth nothing to me but a foul and pestilent congregation of vapours.

(II. ii. 303–311)

OR

4. *Hamlet (1600-1601)*

Gertrude: There on the pendent boughs her crownet weeds
Clamb'ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaidlike awhile they bore her up,
Which time she chanted snatches of old lauds[1],
As one incapable of her own distress,
Or like a creature native and indued[2]
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.

(IV. vii. 172–183)

[1] *lauds*: hymns
[2] *indued*: in harmony with

OR

5. *The Tempest (1611)*

Ferdinand: My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wrack of all my friends, nor this man's threats
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid. All corners else o' th' earth
Let liberty make use of. Space enough
Have I in such a prison.

(Act I. ii. 487–494)

OR

6. *The Tempest (1611)*

Prospero: If I have too austerely punish'd you,
Your compensation makes amends; for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand. All thy vexations
Were but my trials of thy love, and thou
Hast strangely[1] stood the test. Here, afore heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise
And make it halt behind her.

(Act IV. i. 1–11)

[1]*strangely*: respectfully

OR

7. *King Lear (1603)*

Lear: If she [Goneril], must teem,
Create her a child of spleen, that it may live
And be a thwart disnatured torment to her.
Let it stamp wrinkles in her brow of youth,
With cadent tears fret channels in her cheeks,
Turn all her mother's pains and benefits
To laughter and contempt, that she may feel
How sharper than a serpent's tooth it is
To have a thankless child.

(Act I. iv. 288–296)

OR

8. *King Lear (1603)*

Regan: Therefore I do advise you [Oswald], take this note:
My lord is dead; Edmund and I have talked;
And more convenient is he for my hand
Than for your lady's: you may gather more.
If you do find him, pray you, give him this;
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.

(Act IV. v. 29–38)