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COLUMBIA**
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**English
Literature 12**

JANUARY 2001

Course Code = LIT

Student Instructions

1. Place the stickers with your Personal Education Number (PEN) in the allotted spaces above. **Under no circumstance is your name or identification, other than your Personal Education 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. 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**.
5. 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.

Score **both** of the following questions:

Score **one** of the three topics:

Question 1:
1. .
(15)

Question 6:
6. .
(25)

Question 2:
2. .
(10)

Question 7:
7. .
(25)

Score **one** of the three responses:

Question 3:
3. .
(10)

Question 8:
8. .
(25)

Question 4:
4. .
(10)

Question 5:
5. .
(10)

**ENGLISH
LITERATURE 12**

JANUARY 2001

COURSE CODE = LIT

GENERAL INSTRUCTIONS

1. Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
2. 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.
3. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.

Adequate writing space has been provided for average-sized writing. Do **not** attempt to determine the length of your answers by the amount of writing space available. You may not need to use all the allotted space for your answers.

4. Ensure that you use language and content appropriate to the purpose and audience of this examination. Failure to comply may result in your paper being awarded a zero.
5. This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

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>Passages</i>		
<i>Familiar Passage</i> 5 multiple-choice questions	5	
1 written-response question	15	25
<i>Sight Passage</i> 5 multiple-choice questions	5	
1 written-response question	10	25
SECTION 3: <i>Shakespearean Drama</i> Three passages are given. One must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. One must be answered.	25	40
Total:	90 marks	120 minutes
2. The Readings Booklet contains the poetry and drama passages you will need to answer certain questions on this examination.		
3. The evaluation of written-response answers takes into consideration the quality of your written expression .		

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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 Reading 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 Squire is described as
 - A. “a lad of fire.”
 - B. “a proper forester.”
 - C. “Epicurus’ very son.”
 - D. “a prelate fit for exhibition.”

2. In “Get Up and Bar the Door,” the “goodman” is prompted to speech by
 - A. thirst.
 - B. mirth.
 - C. anger.
 - D. hunger.

3. In Shakespeare’s Sonnet 130, when the speaker says his “mistress’ eyes are nothing like the sun,” he is
 - A. unhappy with nature.
 - B. rejecting his mistress.
 - C. realistic about his love.
 - D. showing God’s superiority.

4. In Milton’s “On His Blindness,” the speaker finally
 - A. repents his sins.
 - B. trusts God’s plan.
 - C. prays for guidance.
 - D. condemns God’s cruelty.

5. In Pope’s *The Rape of the Lock*, the Baron is helped by
 - A. Ariel.
 - B. Clarissa.
 - C. Umbriel.
 - D. Dapperwit.

OVER

6. In Blake's "The Tyger," the speaker's questions reveal his fascination with
- A. forests at night.
 - B. the blacksmith's craft.
 - C. the beauty of the tiger's coat.
 - D. the nature of the tiger's creator.
7. In Shelley's "Ode to the West Wind," the speaker compares his words to
- A. "ashes and sparks."
 - B. "azure moss and flowers."
 - C. "like the bright hair uplifted."
 - D. "sea-blooms and the oozy woods."
8. In Keats's "Ode to a Nightingale," the speaker's allusion to the story of Ruth suggests his
- A. bitterness and anger.
 - B. loneliness and sorrow.
 - C. love for Fanny Brawne.
 - D. hope for his brother's recovery.
9. In Browning's "My Last Duchess," when the Duke draws attention to his statue of Neptune, he is revealing his
- A. need for love.
 - B. skill with words.
 - C. desire to control.
 - D. grief for his loss.
10. In Dickinson's "Because I Could Not Stop for Death," death is
- A. pretty.
 - B. elderly.
 - C. courteous.
 - D. indifferent.

Literary Forms and Techniques

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

11. “...the tears torn out of Grendel’s
Taut throat, hell’s captive caught in the arms
Of him who of all the men on earth
Was the strongest.”

In these lines from *Beowulf*, “hell’s captive” is an example of a

- A. refrain.
 - B. caesura.
 - C. kenning.
 - D. caricature.
12. An octave is often part of the structure of a
- A. ballad.
 - B. sonnet.
 - C. soliloquy.
 - D. villanelle.
13. “For fools rush in where angels fear to tread.”
- The line above illustrates the use of
- A. aphorism.
 - B. oxymoron.
 - C. metonymy.
 - D. apostrophe.
14. “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.”

These lines contain an example of

- A. an aside.
- B. a conceit.
- C. inversion.
- D. onomatopoeia.

OVER

15. “Seeing the clawtrack of star
Hearing the wingbeat of rock”

These lines contain an example of

- A. simile.
- B. caesura.
- C. metaphor.
- D. hyperbole.

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

- A. Pope
- B. Milton
- C. Dickinson
- D. Wordsworth

17. “His state
Is kingly: thousands at his bidding speed,
And post o’er land and ocean without rest;
They also serve who only stand and wait.”

- A. Blake
- B. Wyatt
- C. Byron
- D. Milton

18. “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. “Ulysses”
- B. “The Hollow Men”
- C. “On His Blindness”
- D. “Do Not Go Gentle into That Good Night”

19. “Desiring this man’s art and that man’s scope,
With what I most enjoy contented least—”
- A. Wyatt
 - B. Byron
 - C. Shelley
 - D. Shakespeare
20. “His mighty mouth was like a furnace door.
A wrangler and buffoon, he had a store
Of tavern stories, filthy in the main.”
- A. Pope
 - B. Milton
 - C. Chaucer
 - D. *Beowulf*

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SECTION 2: FAMILIAR PASSAGE

Value: 20 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read “Pretty” on page 1 in the **Readings Booklet**. For questions 21 to 25, select the **best** answer and record your choice on the Response Form provided.

21. Line 4 illustrates the use of
- A. caesura.
 - B. alliteration.
 - C. apostrophe.
 - D. internal rhyme.
22. The third stanza suggests that the water rat is
- A. injured.
 - B. unhappy.
 - C. uncertain.
 - D. indifferent.
23. The speaker’s tone in the final stanza is
- A. ironic.
 - B. amused.
 - C. apologetic.
 - D. comforting.
24. The poem suggests that
- A. man is protected by nature.
 - B. nature is capable of cruelty.
 - C. nature is gentle and comforting.
 - D. man ignores the beauty of nature.
25. The phrase “delivered entirely from humanity” (line 35) suggests being
- A. freed from guilt.
 - B. sent to another place.
 - C. divorced from feeling.
 - D. condemned to despair.

“Pretty”
(page 1 in the **Readings Booklet**)

INSTRUCTIONS: In paragraph form, using approximately 200 words, respond to the following question. Write your answer in **ink**.

1. With specific reference to the poem, show that the repetition of the word “pretty” suggests that people’s responses to the natural world are often superficial. **(15 marks)**

SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read “Sonnet 37” on page 2 in the **Readings Booklet**. For questions 26 to 30, select the **best** answer and record your choice on the Response Form provided.

26. In the first line of the poem, “guile” means
- A. vanity.
 - B. cruelty.
 - C. trickery.
 - D. disdainfulness.
27. The concluding couplet (lines 13 and 14) is an example of
- A. a refrain.
 - B. an epigram.
 - C. an invocation.
 - D. an apostrophe.
28. In the sestet, the speaker states that the “net of gold” might capture his
- A. hair.
 - B. skill.
 - C. eyes.
 - D. fetters.
29. In line 8, “hearts” illustrates the use of
- A. simile.
 - B. oxymoron.
 - C. apostrophe.
 - D. synecdoche.
30. The speaker seems to fear
- A. rejection.
 - B. entrapment.
 - C. faithlessness.
 - D. forgetfulness.

“Sonnet 37”
 (page 2 in the **Readings Booklet**)

INSTRUCTIONS: In paragraph form, using approximately 150 words, respond to the following question. Write your answer in **ink**.

2. Show that the speaker recognizes the power of the woman’s beauty. **(10 marks)**

Organization and Planning

SECTION 3: SHAKESPEAREAN DRAMA

Value: 10 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Choose **one** of the three passages on pages 3 to 5 in the **Readings Booklet**. For the selected passage, write approximately 150 words in paragraph form, in which you explain what the passage reveals about the **character** of the **speaker**.

I have selected passage ____.

Organization and Planning

SECTION 4: GENERAL ESSAY

Value: 25 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Choose **one** of the following topics. In an essay of approximately **400 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. You are encouraged to refer to works outside the Core Studies Readings List.

6. By reference to at least **three** literary works, show that writers depict the ordinary.

OR

7. By reference to at least **three** literary works, show that writers explore fear.

OR

8. By reference to at least **three** literary works, show that writers challenge the social values of their worlds.

**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

READINGS BOOKLET

JANUARY 2001

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SECTION 2: FAMILIAR PASSAGE

INSTRUCTIONS: Read the following passage and answer the questions on pages 7 and 8 in the examination booklet.

Pretty

Why is the word pretty so underrated?
In November the leaf is pretty when it falls
The stream grows deep in the woods after rain
And in the pretty pool the pike stalks

5 He stalks his prey, and this is pretty too,
The prey escapes with an underwater flash
But not for long, the great fish has him now
The pike is a fish who always has his prey

10 And this is pretty. The water rat is pretty
His paws are not webbed, he cannot shut his nostrils
As the otter can and the beaver, he is torn between
The land and water. Not 'torn,' he does not mind.

15 The owl hunts in the evening and it is pretty
The lake water below him rustles with ice
There is frost coming from the ground, in the air mist
All this is pretty, it could not be prettier.

20 Yes, it could always be prettier, the eye abashes
It is becoming an eye that cannot see enough,
Out of the wood the eye climbs. This is prettier
A field in the evening, tilting up.

The field tilts to the sky. Though it is late
The sky is lighter than the hill field
All this looks easy but really it is extraordinary
Well, it is extraordinary to be so pretty.

25 And it is careless, and that is always pretty
The field, this owl, this pike, this pool are careless,
As Nature is always careless and indifferent
Who sees, who steps, means nothing, and this is pretty.

30 So a person can come along like a thief—pretty!—
Stealing a look, pinching the sound and feel,
Lick the icicle broken from the bank
And still say nothing at all, only cry pretty.

35 Cry pretty, pretty, pretty and you'll be able
Very soon not even to cry pretty
And so be delivered entirely from humanity
This is prettiest of all, it is very pretty.

Stevie Smith

OVER

SIGHT PASSAGE

INSTRUCTIONS: Read the following passage and answer the questions on pages 10 and 11 in the examination booklet.

Sonnet 37

What guile is this, that those her golden tresses
She doth attire under a net of gold,
And with sly skill so cunningly them dresses,
That which is gold or hair may scarce be told?
5 Is it that men's frail eyes, which gaze too bold,
She may entangle in that golden snare,
And being caught, may craftily enfold
Their weaker hearts, which are not well aware?
Take heed therefore, mine eyes, how ye do stare
10 Henceforth too rashly on that guileful net,
In which if ever ye entrapped are,
Out of her bands ye by no means shall get.
Fondness¹ it were for any, being free,
To covet fetters², though they golden be.

Edmund Spenser

¹*Fondness*: foolishness

²*fetters*: chains

SECTION 3: SHAKESPEAREAN DRAMA

INSTRUCTIONS: Choose any **one** of the following three passages. For the selected passage, write approximately 150 words in paragraph form, in which you explain what the passage reveals about the **character** of the **speaker**. Write your paragraph answer in the space provided on page 13 in the examination booklet.

3. *Hamlet* (1600–1601)

Claudius, having granted Laertes permission to return to France, now responds to Hamlet's request to return to Wittenberg.

Claudius: We pray you throw to earth
This unprevailing woe, and think of us
As of a father, for let the world take note
You are the most immediate to our throne,
And with no less nobility of love
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire,
And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

(I. ii. 106-117)

OR

4. *The Tempest* (1611)

On encountering Prospero and Miranda for the first time, Ferdinand is restrained by Prospero with his magic.

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.

(I. ii. 487-494)

OR

5. *King Lear* (1603)

After his descent into madness and his physical collapse, Lear awakens in the French camp to find Cordelia there.

Lear: Do not laugh at me,
For, as I am a man, I think this lady
To be my child Cordelia...
Be your tears wet? Yes, faith. I pray, weep not.
If you have poison for me, I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong...
You must bear with me. Pray you now, forget
and forgive. I am old and foolish.

(IV. vii. 68-85)

ACKNOWLEDGEMENTS

Smith, Stevie. "Pretty." Reprinted with permission of the Estate of James MacGibbon.