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English  
Literature 12

JUNE 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 8:  
8.   .   
(25)

Question 3:  
3.   .   
(10)

Question 4:  
4.   .   
(10)

Question 5:  
5.   .   
(10)

**ENGLISH  
LITERATURE 12**

**JUNE 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 <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>Passages</i> <i>Familiar Passage</i> 5 multiple-choice questions 1 written-response question	5 15	25
<i>Sight Passage</i> 5 multiple-choice questions 1 written-response question	5 10	25
SECTION 3: <i>Shakespearean Drama</i> Three passages are given. <b>One</b> must be discussed.	10	15
SECTION 4: <i>General Essay</i> Three questions are given. <b>One</b> must be answered.	25	40
<b>Total:</b>	<b>90 marks</b>	<b>120 minutes</b>
2. The <b>Readings Booklet</b> 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 <b>quality of your written expression</b> .		

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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*, Chaucer shows the Oxford Cleric to be
  - A. angry.
  - B. vulgar.
  - C. healthy.
  - D. studious.
  
2. In Wyatt’s “Whoso List to Hunt,” the speaker is a
  - A. weary lover.
  - B. saddened father.
  - C. successful hunter.
  - D. concerned brother.
  
3. In Donne’s “A Valediction: Forbidding Mourning,” separation between the lovers is compared to
  - A. a dying fire.
  - B. sunset fading.
  - C. a singing lark.
  - D. gold expanding.
  
4. “I canna say but ye strunt rarely,  
Owre gauze and lace”

In these lines from “To a Louse,” Burns is addressing

- A. “some poor body.”
- B. “ye crowlin’ ferlie!”
- C. “Miss’s fine Lunardi!”
- D. “kindred jumping cattle.”

5. In "The World Is Too Much with Us," Wordsworth
- A. wishes for death.
  - B. mourns the brevity of life.
  - C. longs for a return to childhood.
  - D. regrets the materialism of his time.
6. 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. leave their mark on the ocean.
  - D. keep their ships from breaking apart.
7. In Arnold's "Dover Beach," the speaker suggests that "The Sea of Faith" once gave man a sense of
- A. fear.
  - B. pride.
  - C. wonder.
  - D. security.
8. "But where is all their anguish now,  
And where are all their tears?"
- These lines from Brontë's "Song" refer to the
- A. birds.
  - B. animals.
  - C. mourners.
  - D. clergymen.
9. In Eliot's "The Hollow Men," between "the motion / And the act" falls the
- A. twilight.
  - B. Shadow.
  - C. Sunlight.
  - D. whimper.



10. How does the speaker in Atwood’s “Disembarking at Quebec” feel?
- A. angry
  - B. joyful
  - C. alienated
  - D. comforted

### Literary Forms and Techniques

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

11. “Nor up the lawn, nor at the wood was he”

This line contains a

- A. symbol.
  - B. caesura.
  - C. kenning.
  - D. paradox.
12. Which of the following lines is written in iambic pentameter?
- A. “Shall I, wasting in despair”
  - B. “Drink to me only with thine eyes”
  - C. “Shall I compare thee to a summer’s day?”
  - D. “And laid my hand upon thy mane—as I do here”
13. In a poem containing pastoral elements, the poet idealizes
- A. religion.
  - B. urban life.
  - C. patriotism.
  - D. country life.

14. “O Wind,  
If Winter comes, can Spring be far behind?”

These lines contain an example of

- A. irony.
- B. allusion.
- C. paradox.
- D. apostrophe.

15. “Those that I fight I do not hate,  
Those that I guard I do not love”

These lines illustrate the use of

- A. dialect.
- B. metaphor.
- C. oxymoron.
- D. parallelism.

### 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. “In what distant deeps or skies,  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand, dare seize the fire?”

- A. “The Tyger”
- B. *Paradise Lost*
- C. *The Rape of the Lock*
- D. “The Rime of the Ancient Mariner”

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

- A. Keats
- B. Donne
- C. Shakespeare
- D. Wordsworth

18. “And she spoke daintily in French, extremely,  
After the school of Stratford-atte-Bowe;  
French in the Paris style she did not know.”

- A. Pope
- B. Keats
- C. Milton
- D. Chaucer

19. "I love thee with the passion put to use  
In my old griefs, and with my childhood's faith."
- A. Geoffrey Chaucer
  - B. Sir Thomas Wyatt
  - C. William Wordsworth
  - D. Elizabeth Barrett Browning
20. "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;"
- A. Keats
  - B. Donne
  - C. Brontë
  - D. Coleridge

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## SECTION 2: FAMILIAR PASSAGE

Value: 20 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read the excerpt from *The Rape of the Lock* 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. *The Rape of the Lock* is written in
- A. terza rima.
  - B. blank verse.
  - C. heroic couplets.
  - D. Spenserian stanzas.
22. Lines 13 and 14 illustrate the use of
- A. satire.
  - B. simile.
  - C. parody.
  - D. invocation.
23. The reference to “the long labors of the toilet” (line 16) suggests that ladies at court are
- A. kind to their servants.
  - B. overburdened by work.
  - C. committed to charitable works.
  - D. preoccupied by their appearance.
24. “The skillful nymph” (line 37) is
- A. Ariel.
  - B. Belinda.
  - C. a trusty band.
  - D. the British Queen.
25. At the end of the passage, the heroine is
- A. devout.
  - B. enraged.
  - C. confident.
  - D. despairing.





## SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read “Anthem for Doomed Youth” 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. The octave is a
- A. condemnation of war.
  - B. call for increased patriotism.
  - C. description of heroic death in battle.
  - D. demonstration of the consoling power of religious belief.
27. In line 6, “save” means
- A. rescue.
  - B. except.
  - C. protect.
  - D. without.
28. In the octave, the speaker views the rituals associated with a traditional funeral with
- A. bitterness.
  - B. reverence.
  - C. amusement.
  - D. indifference.
29. Which of the following lines contains an example of onomatopoeia?
- A. “Only the stuttering rifles’ rapid rattle”
  - B. “No mockeries for them; no prayers nor bells,”
  - C. “What candles may be held to speed them all?”
  - D. “Their flowers the tenderness of patient minds,”
30. Line 14 contains an example of
- A. simile.
  - B. allusion.
  - C. alliteration.
  - D. onomatopoeia.





## **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 \_\_\_\_\_.**

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**OVER**

## **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 in the speaker's voice, there is often heard a sense of longing or yearning.

**OR**

7. By reference to at least **three** literary works, show that writers deal with death in a variety of ways.

**OR**

8. By reference to at least **three** literary works, show that setting is an integral part of a literary work.

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

**OVER**

## **Organization and Planning**













# **ENGLISH LITERATURE 12**

## **READINGS BOOKLET**

**JUNE 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.

### from *The Rape of the Lock* Canto III

Hither the heroes and the nymphs resort,  
To taste awhile the pleasures of a court;  
In various talk th' instructive hours they passed,  
Who gave the ball, or paid the visit last;  
5 One speaks the glory of the British Queen,  
And one describes a charming Indian screen;  
A third interprets motions, looks and eyes;  
At every word a reputation dies.  
Snuff, or the fan, supply each pause of chat,  
10 With singing, laughing, ogling, and all that.  
Meanwhile, declining from the noon of day,  
The sun obliquely shoots his burning ray;  
The hungry judges soon the sentence sign,  
And wretches hang that jurymen may dine;  
15 The merchant from th' Exchange returns in peace,  
And the long labors of the toilet cease.  
Belinda now, whom thirst of fame invites,  
Burns to encounter two adventurous knights,  
At ombre singly to decide their doom;  
20 And swells her breast with conquests yet to come.  
Straight the three bands prepare in arms to join,  
Each band the number of the sacred nine.  
Soon as she spreads her hand, th' aerial guard  
Descend, and sit on each important card:  
25 First, Ariel perched upon a Matador,  
Then each, according to the rank they bore;  
For sylphs, yet mindful of their ancient race,  
Are, as when women, wondrous fond of place.  
Behold, four kings in majesty revered,  
30 With hoary whiskers and a forky beard;  
And four fair queens whose hands sustain a flower,  
Th' expressive emblem of their softer power;  
Four knaves in garbs succinct, a trusty band,  
Caps on their heads, and halberts in their hand;  
35 And particolored troops, a shining train,  
Draw forth to combat on the velvet plain.  
The skillful nymph reviews her force with care:  
Let spades be trumps! she said, and trumps they were.

Alexander Pope

**OVER**

## SIGHT PASSAGE

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

### Anthem for Doomed Youth

What passing-bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons<sup>1</sup>.

5 No mockeries for them; no prayers nor bells,  
Nor any voice of mourning save the choirs,—  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.

What candles may be held to speed them all?  
10 Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of good-byes.  
The pallor of girls' brows shall be their pall<sup>2</sup>;  
Their flowers the tenderness of patient minds,  
And each slow dusk a drawing-down of blinds.

Wilfred Owen

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<sup>1</sup>*orisons*: prayers

<sup>2</sup>*pall*: a cloth draped over a coffin

### 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)*

*This passage is taken from the soliloquy which follows the players' impassioned speech about Hecuba.*

Hamlet: I have heard that guilty creatures sitting at a play  
Have by the very cunning of the scene  
Been struck so to the soul that presently  
They have proclaimed their malefactions.  
For murder, though it have no tongue, will speak  
With most miraculous organ. I'll have these players  
Play something like the murder of my father  
Before mine uncle. I'll observe his looks,  
I'll tent him to the quick. If 'a do blench  
I know my course. The spirit that I have seen  
May be a devil, and the devil hath power  
T' assume a pleasing shape, yea, and perhaps  
Out of my weakness and my melancholy,  
As he is very potent with such spirits,  
Abuses me to damn me.

(II. ii. 601-615)



**OR**

4. *The Tempest* (1611)

*Miranda has just heard Ferdinand's declaration of love and his willingness to endure his labour for Prospero in order to be near her.*

Miranda:     At mine unworthiness, that dare not offer  
                  What I desire to give, and much less take  
                  What I shall die to want. But this is trifling;  
                  And all the more it seeks to hide itself,  
                  The bigger bulk it shows. Hence, bashful cunning,  
                  And prompt me, plain and holy innocence!  
                  I am your wife, if you will marry me;  
                  If not, I'll die your maid. To be your fellow  
                  You may deny me; but I'll be your servant,  
                  Whether you will or no.

(III. i. 77-86)

**OR**

5. *King Lear* (1603)

*After Gloucester has been blinded by Cornwall and Regan, he is banished from his property and led by an old tenant onto the heath, where he meets his true son Edgar, whom he does not recognize.*

Gloucester: Away, get thee away; good friend, be gone:  
Thy comforts can do me no good at all;  
Thee they may hurt...  
I have no way and therefore want no eyes;  
I stumbled when I saw. Full oft 'tis seen,  
Our means secure us, and our mere defects  
Prove our commodities. Oh, dear son Edgar,  
The food of thy abusèd father's wrath!  
Might I but live to see thee in my touch,  
I'd say I had eyes again!

(IV. i. 15-24)