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BRITISH  
COLUMBIA

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English  
Literature 12

JUNE 2003

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.

**Question 1:**

**Marker 1**

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**Question 2:**

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**ENGLISH  
LITERATURE 12**

**JUNE 2003**

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*, the Miller is
  - A. frail.
  - B. honest.
  - C. brawny.
  - D. chivalrous.
2. In Shakespeare’s Sonnet 73 (“That time of year thou may’st in me behold”), the image which emphasizes impending death is
  - A. sullen earth.
  - B. a fleeing deer.
  - C. the embers of a fire.
  - D. the sin-stained demon.
3. In “A Valediction: Forbidding Mourning,” the speaker counsels his beloved to
  - A. follow him soon.
  - B. prepare for death.
  - C. rejoice when they separate.
  - D. make no outward show of grief.
4. In “To a Louse,” the speaker states that the louse is protected by its
  - A. size.
  - B. ugliness.
  - C. strutting.
  - D. boldness.
5. In “The Tyger,” the speaker views the tiger with
  - A. awe.
  - B. envy.
  - C. disgust.
  - D. affection.

OVER

6. In "The World Is Too Much with Us," the speaker objects to the
- A. lack of religious fervour.
  - B. growing concern with the self.
  - C. preoccupation with materialism.
  - D. lack of interest in Greek mythology.
7. In "My Last Duchess," when the Duke draws attention to his sculpture of Neptune taming the sea horse, this suggests his need for
- A. wealth.
  - B. artistry.
  - C. respect.
  - D. control.
8. In "Dover Beach," the speaker's mood leads him to
- A. advise his father to fight death.
  - B. establish a closer tie with the ocean.
  - C. desire a stronger bond with his companion.
  - D. instruct his followers to accompany him on a journey.
9. In "Song," the speaker's lady is
- A. lonely.
  - B. content.
  - C. restless.
  - D. charitable.
10. In "The Second Coming," the speaker worries that the "rocking cradle" will be replaced by
- A. a falcon.
  - B. the Shadow.
  - C. a rough beast.
  - D. the *Spiritus Mundi*.



## 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 reference to Grendel as “that shepherd of evil” is a

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

12. “Shall I, wasting in despair,  
Die, because a woman’s fair?”

These lines illustrate the use of

- A. conceit.
- B. caesura.
- C. synecdoche.
- D. personification.

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

This line contains

- A. parody.
- B. oxymoron.
- C. metonymy.
- D. onomatopoeia.

14. “The Child is father of the Man”

This line illustrates the use of

- A. allusion.
- B. paradox.
- C. hyperbole.
- D. parallelism.

**OVER**

15. "and if the freshening sea  
Made them a terror — 'twas a pleasing fear"

These lines contain an example of

- A. refrain.
- B. analogy.
- C. oxymoron.
- D. dissonance.

### 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. "But we by a love, so much refined,  
That our selves know not what it is,  
Inter-assurèd of the mind,  
Care less, eyes, lips, and hands to miss"
- A. Blake
  - B. Donne
  - C. Milton
  - D. Shakespeare
17. "And particolored troops, a shining train,  
Draw forth to combat on the velvet plain"
- A. Pope
  - B. Keats
  - C. Wyatt
  - D. Brontë
18. "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"
- A. Gray
  - B. Keats
  - C. Shakespeare
  - D. Wordsworth

19. "Sightless, unless  
The eyes reappear  
As the perpetual star  
Multifoliate rose"
- A. Eliot
  - B. Yeats
  - C. Donne
  - D. Atwood
20. "Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way"
- A. "The Hollow Men"
  - B. "On His Blindness"
  - C. "*Dulce et Decorum Est*"
  - D. "Do Not Go Gentle into That Good Night"

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## SECTION 2: FAMILIAR PASSAGE

Value: 20 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read the excerpt from *Paradise Lost* on pages 1 and 2 in the **Readings Booklet**. For questions 21 to 25, select the **best** answer and record your choice on the Response Form provided.

21. *Paradise Lost* is written in
- A. free verse.
  - B. terza rima.
  - C. blank verse.
  - D. heroic couplets.
22. “Vaunting” (line 22) means
- A. weeping.
  - B. boasting.
  - C. pleading.
  - D. laughing.
23. Line 23 illustrates the use of
- A. inversion.
  - B. metonymy.
  - C. onomatopoeia.
  - D. personification.
24. Beelzebub is
- A. uneasy.
  - B. relieved.
  - C. indifferent.
  - D. unrepentant.
25. Satan states that the only joy left to them is to
- A. “do ill.”
  - B. “do aught good.”
  - C. “bow and sue for grace.”
  - D. “do his errands in the gloomy deep.”

**excerpt from *Paradise Lost***  
(pages 1 and 2 in the **Readings Booklet**)

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

1. With specific reference to the passage, show that both Satan's and Beelzebub's responses to their present situation are different. **(15 marks)**

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## SIGHT PASSAGE

Value: 15 marks

Suggested Time: 25 minutes

**INSTRUCTIONS:** Read the excerpt from “Frost at Midnight” 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. Line 1 contains an example of
- A. simile.
  - B. paradox.
  - C. apostrophe.
  - D. personification.
27. The speaker’s meditation is disturbed by the
- A. wind.
  - B. silence.
  - C. singing birds.
  - D. sleeping people.
28. In line 19, “pent” means
- A. born.
  - B. rescued.
  - C. laughing.
  - D. enclosed.
29. Lines 32–41
- A. reflect the beauty of the seasons.
  - B. contrast with the rest of the poem.
  - C. provide a glimpse of the speaker’s boyhood.
  - D. symbolize the relationship between poet and infant.
30. The dominant mood of the poem is one of
- A. anger.
  - B. regret.
  - C. optimism.
  - D. playfulness.





## **Organization and Planning**

**SECTION 3: SHAKESPEAREAN DRAMA**

**Value: 10 marks**

**Suggested Time: 15 minutes**

**INSTRUCTIONS:** Choose **one** of the three passages on pages 4 to 6 in the **Readings Booklet**. With specific reference to the 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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## **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 the theme of each work is developed by the inclusion of a creature from nature.

**OR**

7. By reference to at least **three** literary works, show that comfort is derived from different sources.

**OR**

8. By reference to at least **three** literary works, show that writers reveal the complexities of human relationships.

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

**OVER**

## **Organization and Planning**











**FINISHED WORK**

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**END OF EXAMINATION**



# **ENGLISH LITERATURE 12**

## **READINGS BOOKLET**

**JUNE 2003**

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

*from Paradise Lost*

“What though the field be lost?  
All is not lost; the unconquerable will,  
And study of revenge, immortal hate,  
And courage never to submit or yield:  
5 And what else not to be overcome?  
That glory never shall his wrath or might  
Extort from me. To bow and sue for grace  
With suppliant knee, and deify his power  
Who from the terror of this arm so late  
10 Doubted<sup>1</sup> his empire, that were low indeed,  
That were an ignominy and shame beneath  
This downfall; since by fate the strength of gods  
And this empyreal substance cannot fail,  
Since through experience of this great event,  
15 In arms not worse, in foresight much advanced,  
We may with more successful hope resolve  
To wage by force or guile eternal war  
Irreconcilable to our grand Foe,  
Who now triumphs, and in the excess of joy  
20 Sole reigning holds the tyranny of Heaven.”  
So spake the apostate Angel, though in pain,  
Vaunting aloud, but racked with deep despair;  
And him thus answered soon his bold compeer:<sup>2</sup>  
“O Prince, O Chief of many thronèd Powers,  
25 That led the embattled Seraphim to war  
Under thy conduct, and in dreadful deeds  
Fearless, endangered Heaven’s perpetual King,  
And put to proof his high supremacy,  
Whether upheld by strength, or chance, or fate;  
30 Too well I see and rue the dire event,  
That with sad overthrow and foul defeat  
Hath lost us Heaven, and all this mighty host  
In horrible destruction laid thus low,  
As far as gods and heavenly essences  
35 Can perish: for the mind and spirit remains  
Invincible, and vigor soon returns,  
Though all our glory extinct, and happy state  
Here swallowed up in endless misery.

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<sup>1</sup>*Doubted:* feared for

<sup>2</sup>*bold compeer:* Beelzebub

But what if he our Conqueror (whom I now  
40 Of force believe almighty, since no less  
Than such could have o'erpowered such force as ours)  
Have left us this our spirit and strength entire  
Strongly to suffer and support our pains,  
That we may so suffice his vengeful ire,  
45 Or do him mightier service as his thralls  
By right of war, whate'er his business be,  
Here in the heart of Hell to work in fire,  
Or do his errands in the gloomy deep?  
What can it then avail, though yet we feel  
50 Strength undiminished, or eternal being  
To undergo eternal punishment?"

Whereto with speedy words the Archfiend replied:  
"Fallen Cherub, to be weak is miserable,  
Doing or suffering: but of this be sure,  
55 To do aught good never will be our task,  
But ever to do ill our sole delight,  
As being the contrary to his high will  
Whom we resist. If then his providence  
Out of our evil seek to bring forth good,  
60 Our labor must be to pervert that end,  
And out of good still to find means of evil;  
Which ofttimes may succeed, so as perhaps  
Shall grieve him, if I fail not, and disturb  
His inmost counsels from their destined aim."

John Milton



## SIGHT PASSAGE

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

### *from Frost at Midnight*

The Frost performs its secret ministry,  
Unhelped by any wind. The owl's cry  
Came loud — and hark, again! loud as before.  
The inmates of my cottage, all at rest,  
5 Have left me to that solitude, which suits  
Abstruser<sup>1</sup> musing: save that at my side  
My cradled infant slumbers peacefully.  
'Tis calm indeed! so calm, that it disturbs  
And vexes meditation with its strange  
10 And extreme silentness....

Dear Babe, that sleepest cradled by my side,  
Whose gentle breathings, heard in this deep calm,  
Fill up the intersperséd vacancies  
And momentary pauses of the thought!  
15 My babe so beautiful! it thrills my heart  
With tender gladness, thus to look at thee,  
And think that thou shalt learn far other lore,  
And in far other scenes! For I was reared  
In the great city, pent 'mid cloisters dim,  
20 And saw nought lovely but the sky and stars.  
But *thou*, my babe! shalt wander like a breeze  
By lakes and sandy shores, beneath the crags  
Of ancient mountain, and beneath the clouds,  
Which image in their bulk both lakes and shores  
25 And mountain crags: so shalt thou see and hear  
The lovely shapes and sounds intelligible  
Of that eternal language, which thy God  
Utters, who from eternity doth teach  
Himself in all, and all things in himself.  
30 Great universal Teacher! he shall mould  
Thy spirit, and by giving make it ask.

Therefore all seasons shall be sweet to thee,  
Whether the summer clothe the general earth  
With greenness, or the redbreast sit and sing  
35 Betwixt the tufts of snow on the bare branch  
Of mossy apple-tree, while the night that  
Smokes in the sun-thaw; whether the eave-drops fall  
Heard only in the trances of the blast,  
Or if the secret ministry of frost  
40 Shall hang them up in silent icicles,  
Quietly shining to the quiet Moon.

Samuel Taylor Coleridge

<sup>1</sup>*Abstruser*: deeper

### SECTION 3: SHAKESPEAREAN DRAMA

**INSTRUCTIONS:** Choose any **one** of the following three passages. With specific reference to the 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)*

*The captain has informed Hamlet that Fortinbras is crossing Denmark on his way to Poland.*

Hamlet: How all occasions do inform against me  
And spur my dull revenge! What is a man,  
If his chief good and market<sup>1</sup> of his time  
Be but to sleep and feed? A beast, no more.  
Sure he that made us with such large discourse,  
Looking before and after, gave us not  
That capability and godlike reason  
To fust<sup>2</sup> in us unused. Now, whether it be  
Bestial oblivion, or some craven scruple  
Of thinking too precisely on th' event —  
A thought which, quartered, hath but one part wisdom  
And ever three parts coward — I do not know  
Why yet I live to say, “This thing’s to do,”  
Sith I have cause, and will, and strength, and means  
To do’t.

(IV. iv. 32–46)

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<sup>1</sup>*market*: profit

<sup>2</sup>*fust*: grow moldy

OR

4. *The Tempest* (1611)

*Caliban enters carrying a burden of wood just before he meets Trinculo and Stephano.*

Caliban: All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inchmeal<sup>1</sup> a disease! His spirits hear me,  
And yet I needs must curse. But they'll nor pinch,  
Fright me with urchin shows<sup>2</sup>, pitch me i' th' mire,  
Nor lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em. But  
For every trifle are they set upon me;  
Sometime like apes that mow<sup>3</sup> and chatter at me,  
And after bite me;

(II. ii. 1–10)

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<sup>1</sup>*inchmeal*: inch by inch

<sup>2</sup>*shows*: apparitions

<sup>3</sup>*mow*: make faces

OR

5. *King Lear* (1603)

*Cordelia has just informed Lear that she loves him according to her “bond.” When Lear reacts negatively, Kent attempts to intervene on her behalf.*

Lear: I loved her most, and thought to set my rest  
On her kind nursery<sup>1</sup>. Hence and avoid my sight!  
So be my grave my peace, as here I give  
Her father’s heart from her! Call France. Who stirs?  
Call Burgundy. Cornwall and Albany,  
With my two daughters’ dowers digest<sup>2</sup> the third;  
Let pride, which she calls plainness, marry<sup>3</sup> her.  
I do invest you jointly with my power,  
Pre-eminence, and all the large effects  
That troop<sup>4</sup> with majesty. Ourselves, by monthly course,  
With reservation of an hundred knights,  
By you to be sustained, shall our abode  
Make with you by due turn. Only we shall retain  
The name, and all th’ addition<sup>5</sup> to a king. The sway,  
Revenue, execution of the rest,  
Belovèd sons, be yours;

(I. i. 125–140)

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<sup>1</sup>*nursery*: caring

<sup>2</sup>*digest*: absorb

<sup>3</sup>*marry*: find her a husband

<sup>4</sup>*troop*: accompany

<sup>5</sup>*addition*: privileges