

JANUARY 1998

PROVINCIAL EXAMINATION

MINISTRY OF EDUCATION, SKILLS AND TRAINING

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 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>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. One passage must be discussed. | 10 | 15 |
| SECTION 4: <i>General Essay</i> Three questions are given. One question must be answered. | 20 | 40 |
| | Total: | 80 marks |
| | | 120 minutes |

- 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 the Short Paragraph, Drama, and General Essay 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 QUESTIONS

Total 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 “Get Up and Bar the Door,” the husband and wife agree that
 - A. they should share the kitchen duties.
 - B. they should greet the visitors warmly.
 - C. the first to speak must get up and shut the door.
 - D. the first to eat the puddings must get up and shut the door.

2. In the opening stanza of “A Valediction: Forbidding Mourning,” the speaker compares his leave-taking to
 - A. leaves scattered by the wind.
 - B. the futile attempt to entrap a deer.
 - C. the devastation caused by an earthquake.
 - D. the parting of the soul from a virtuous man at death.

3. In the sestet of “On His Blindness,” the personified virtue which answers is
 - A. Hope.
 - B. Patience.
 - C. Humility.
 - D. Kindness.

4. In *The Rape of the Lock*, the “airy band” refers to
 - A. the Baron and Clarissa.
 - B. the musicians of the court.
 - C. the empty-headed beaux and belles.
 - D. the sylphs assigned to protect Belinda.

5. The opening lines of the “Elegy Written in a Country Churchyard” are set at
- A. noon.
 - B. twilight.
 - C. midnight.
 - D. daybreak.
6. The title “The World Is Too Much with Us” suggests that humanity is too concerned with
- A. seeking royal favour.
 - B. outward appearances.
 - C. the worship of Nature.
 - D. acquiring material wealth.
7. In “Ode to a Nightingale,” the speaker says that he will escape the world by means of
- A. the “soft incense.”
 - B. “some dull opiate.”
 - C. the “wings of Poesy.”
 - D. “a draught of vintage.”
8. In Brontë’s “Song,” the speaker suggests that the mourners eventually become
- A. angry.
 - B. puzzled.
 - C. forgetful.
 - D. anguished.
9. In “*Dulce et Decorum Est*,” the poet bitterly addresses the reader as his
- A. foe.
 - B. friend.
 - C. countryman.
 - D. commander.

10. In “Do Not Go Gentle into That Good Night,” the speaker hopes that his father will
- A. have a sudden death.
 - B. have a peaceful death.
 - C. accept death as inevitable.
 - D. become angry at the approach of death.

Literary Forms and Techniques

11. “The murmurous haunt of flies on summer eves.”

This line from Keats’s “Ode to a Nightingale” illustrates the use of

- A. simile.
 - B. caesura.
 - C. metonymy.
 - D. onomatopoeia.
12. “Triumph, my Britain, thou hast one to show
To whom all scenes of Europe homage owe.”
- These lines from Jonson’s “To the Memory of My Beloved Master, William Shakespeare” illustrate the use of
- A. simile.
 - B. oxymoron.
 - C. apostrophe.
 - D. onomatopoeia.
13. “If you can look into the seeds of time
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.”
- These lines from Shakespeare’s *Macbeth* are written in
- A. free verse.
 - B. terza rima.
 - C. blank verse.
 - D. heroic couplets.

14. "Shape without form, shade without colour,
Paralyzed force, gesture without motion."

These lines from Eliot's "The Hollow Men" illustrate the use of

- A. paradox.
- B. allusion.
- C. epigram.
- D. kenning.

15. "Eyes the shady night has shut
Cannot see the record cut."

These lines from Housman's "To an Athlete Dying Young" contain

- A. caesura.
- B. hyperbole.
- 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. "And I could wish my days to be
Bound each to each by natural piety."

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

17. "I love to hear her speak, yet well I know
That music hath a far more pleasing sound."

- A. Blake
- B. Donne
- C. Browning
- D. Shakespeare

18. "Time writes no wrinkle on thine azure brow;
Such as creation's dawn beheld, thou rollest now."
- A. Byron
 - B. Blake
 - C. Arnold
 - D. Shelley
19. "Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world...."
- A. "The Tyger"
 - B. "Dover Beach"
 - C. "The Second Coming"
 - D. "The Rime of the Ancient Mariner"
20. "I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise."
- A. John Keats
 - B. John Donne
 - C. Emily Dickinson
 - D. Elizabeth Barrett Browning

SECTION 2: FAMILIAR SIGHT PASSAGE

Total Value: 15 marks

Suggested Time: 25 minutes

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

21. Although written in heroic couplets, “My Last Duchess” gives the impression of actual speech through the
- A. varied use of the caesura.
 - B. use of unusual rhyming words.
 - C. use of Latin sentence construction.
 - D. choice of a down-to-earth, friendly speaker.
22. The Duke suggests that Frà Pandolf’s remarks were
- A. rude.
 - B. haughty.
 - C. humorous.
 - D. complimentary.
23. In lines 32 to 34, when the Duke says that the Duchess “ranked/My gift of a nine-hundred-years-old name/With anybody’s gift,” he is suggesting that the Duchess
- A. lacked discrimination.
 - B. preferred others’ gifts.
 - C. was too concerned with status.
 - D. thought that the Duke was too old for her.
24. In lines 34 and 43, the Duke’s use of the word “stoop” suggests that he
- A. wished to punish the Duchess.
 - B. hoped to impress the Duchess.
 - C. considered the Duchess his enemy.
 - D. considered the Duchess his inferior.
25. In line 49, the word “munificence” means
- A. wit.
 - B. honour.
 - C. generosity.
 - D. intelligence.

“My Last Duchess”
(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. With specific references to the poem, show that the Duke reveals **three** aspects of his character. **(10 marks)**

UNFAMILIAR SIGHT PASSAGE

Total Value: 15 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read “The Knight” on page 4 in the **Readings Booklet**. For questions 26 to 30, select the **best** response and record your choice on the Response Form provided.

26. In the first stanza, the knight appears to be
- A. worried.
 - B. admirable.
 - C. suspicious.
 - D. mischievous.
27. “...only his eye is living,
a lump of bitter jelly....”
- These lines illustrate the use of
- A. simile.
 - B. allusion.
 - C. metaphor.
 - D. onomatopoeia.
28. The three stanzas of the poem
- A. present the knight as a confident warrior.
 - B. are an extended metaphor of “a ship in sail.”
 - C. examine the knight from different perspectives.
 - D. suggest that the knight is overly pleased with his appearance.
29. The principal purpose of the poem is to
- A. glorify knighthood.
 - B. describe the knight’s armour.
 - C. show that the knight’s appearance complements his personality.
 - D. show the difference between the knight’s appearance and his inner self.
30. The poem suggests that the knight’s reputation and appearance
- A. burden him.
 - B. delight him.
 - C. do not matter to him.
 - D. confuse his opponents.

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 ELEMENTS

By reference to works from different literary periods, show that authors reveal their purposes through point of view and/or characterization.

OR

10. LITERARY HERITAGE

By reference to **two** or more works, show that writers **of one** literary period reveal the values of their time.

OR

11. UNIVERSAL THEMES AND ARCHETYPES

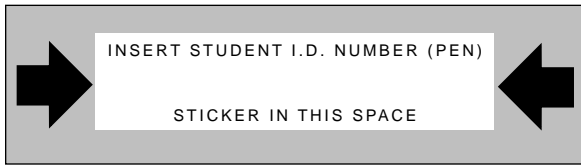
By reference to works from different literary periods, show that each work deals with religious faith.

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

OVER

Organization and Planning

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**ENGLISH
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Course Code = LIT

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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 1998

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SECTION 2: FAMILIAR SIGHT PASSAGE

INSTRUCTIONS: Read the following passage and answer the questions on pages 6 and 7 of the written-response booklet.

“My Last Duchess”

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
5 Will't please you sit and look at her? I said
“Frà Pandolf” by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
15 Of joy into the Duchess' cheek; perhaps
Frà Pandolf chanced to say, “Her mantle laps
Over my lady's wrist too much,” or “Paint
Must never hope to reproduce the faint
Half flush that dies along her throat.” Such stuff
20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
25 Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
30 Would draw from her alike the approving speech,
Or blush, at least. She thanked men— good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame

35 This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark”—and if she let
40 Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse
—E’en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene’er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will’t please you rise? We’ll meet
The company below, then. I repeat,
The Count your master’s known munificence
50 Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter’s self, as I avowed
At starting, is my object. Nay, we’ll go
Together down, sir. Notice Neptune, though,
55 Taming a sea horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

UNFAMILIAR SIGHT PASSAGE

INSTRUCTIONS: Read the following passage and answer the questions on pages 8 and 9 of the written-response booklet.

“The Knight”

A knight rides into the noon,
and his helmet points to the sun,
and a thousand splintered suns
are the gaiety of his mail.
5 The soles of his feet glitter
and his palms flash in reply,
and under his crackling banner
he rides like a ship in sail.

A knight rides into the noon,
10 and only his eye is living,
a lump of bitter jelly
set in a metal mask,
betraying rags and tatters
that cling to the flesh beneath
15 and wear his nerves to ribbons
under the radiant casque¹.

Who will unhorse this rider
and free him from between
the walls of iron, the emblems
20 crushing his chest with their weight?
Will they defeat him gently,
or leave him hurled on the green,
his rags and wounds still hidden
under the great breastplate?

Adrienne Rich

¹ *casque*: an ornate helmet worn by a medieval knight

SECTION 3: SHAKESPEAREAN DRAMA

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

3. *Hamlet (1600-1601)*

Hamlet: Seems, madam? Nay, it is. I know not “seems.”
’Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play,
But I have that within which passes show;
These but the trappings and the suits of woe.

(I. ii. 76–86)

OR

4. *Hamlet (1600-1601)*

Ophelia: I shall the effect of this good lesson keep
As watchman to my heart, but, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puffed and reckless libertine,
Himself the primrose path of dalliance treads
And recks not his own rede.

(I. iii. 45–51)

OR

5. *The Tempest* (1611)

Miranda: If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! A brave vessel
(Who had no doubt some noble creature in her)
Dashed all to pieces! O, the cry did knock
Against my very heart! Poor souls, they perished!
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallowed and
The fraughting souls within her.

(Act I. ii. 1–13)

OR

6. *The Tempest* (1611)

Alonso: Whe'r thou be'st he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know. Thy pulse
Beats, as of flesh and blood; and, since I saw thee,
Th' affliction of my mind amends, with which,
I fear, a madness held me. This must crave
(And if this be at all) a most strange story.
Thy dukedom I resign and do entreat
Thou pardon me my wrongs. But how should Prospero
Be living and be here?

Prospero: First, noble friend,
Let me embrace thine age, whose honor cannot
Be measured or confined.

(Act V. i. 111–122)

OR

7. *King Lear* (1603)

Regan: I am made of that self mettle as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
Which the most precious square of sense professes,
And find I am alone felicitate
In your dear Highness' love.

(Act I. i. 71–78)

OR

8. *King Lear* (1603)

Lear: Let it be so, thy truth then be thy dower!
For, by the sacred radiance of the sun,
The mysteries of Hecate and the night,
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbored, pitied, and relieved,
As thou my sometime daughter.

(Act I. i. 110–122)

ACKNOWLEDGEMENTS

Adrienne Rich. "The Knight." *Snapshots of a Daughter-in-Law, Poems, 1954–1962*.
New York: W.W. Norton, 1967.