



English Literature 12

Resource Exam B

Exam Booklet

PART A: MULTIPLE CHOICE

23 multiple-choice questions

Value: 25%

Suggested Time: 20

INSTRUCTIONS: For each multiple-choice question, select the **best** answer.



Literary Selections

1. In *Beowulf*, following the dragon's defeat, what happens to the treasure?
 - A. It is returned to Higlac, Beowulf's king.
 - B. It is destroyed in Beowulf's funeral fire.
 - C. It is buried along with Beowulf's remains.
 - D. It is bestowed upon Wiglaf, Beowulf's kinsman.

2. In "The Prologue" to *The Canterbury Tales*, how is the Reeve described?
 - A. "He was as hot and lecherous as a sparrow."
 - B. "Feared like the plague he was, by those beneath."
 - C. "he had a store / Of tavern stories, filthy in the main."
 - D. "the man could bring duress / On any young fellow in the diocese."

3. In “The Nymph’s Reply to the Shepherd,” what belief prompts the speaker’s response?
 - A. Time can diminish love.
 - B. Love can be unforgiving.
 - C. Material goods are frivolous.
 - D. The shepherd’s request is cynical.

4. In Shakespeare’s Sonnet 116 (“Let me not to the marriage of true minds”), in what way does the speaker say love differs from beauty?
 - A. Love is not changed by time while beauty is.
 - B. Love is rare while beauty is more common.
 - C. Love can be a comfort at death while beauty cannot.
 - D. Love can be sincerely expressed in poetry while beauty cannot.

5. In Shakespeare’s Sonnet 130 (“My mistress’ eyes are nothing like the sun”), which word best describes the speaker’s attitude toward his lady?
 - A. critical
 - B. realistic
 - C. sympathetic
 - D. disappointed

6. In “On His Blindness,” which virtue advises the speaker how to “best bear his mild yoke”?
 - A. Faith
 - B. Grace
 - C. Patience
 - D. Humility

7. Who is the speaker in “The Lamb”?
- A. a child
 - B. a lamb
 - C. a shepherd
 - D. a blacksmith
8. In “Elegy Written in a Country Churchyard,” what does the speaker celebrate?
- A. “the knell of parting day”
 - B. the worth of all human beings
 - C. the lives of great poets and politicians
 - D. the “boast of heraldry, the pomp of power”
9. In “The Rime of the Ancient Mariner,” what is the Mariner’s crime?
- A. his indifference to nature
 - B. the slaying of his shipmates
 - C. his disdain for human fellowship
 - D. the disruption of a marriage service
10. In “Ode to the West Wind,” the tumbling effect of the wind is reflected in a rhyme scheme called
- A. terza rima.
 - B. blank verse.
 - C. ballad stanza.
 - D. rhyming couplets.

11. In “Ulysses,” how does Ulysses characterize Telemachus?
- A. as meek
 - B. as dutiful
 - C. as passionate
 - D. as adventurous
12. In “My Last Duchess,” what is the Duke organizing?
- A. his next marriage
 - B. his wife’s funeral
 - C. the sale of a sculpture
 - D. the painting of a new portrait
13. In “Dover Beach,” what does the speaker suggest the “Sea of Faith” provided?
- A. love
 - B. pride
 - C. wonder
 - D. security
14. “Gas! Gas! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time”
- In “*Dulce et Decorum Est*,” what technique is used in the above line?
- A. aside
 - B. conceit
 - C. metonymy
 - D. consonance

15. In "The Hollow Men," which quality characterizes the "hollow men"?

- A. ruthless ambition
- B. paralyzed inaction
- C. modern aspirations
- D. religious convictions

16. "I am a word / in a foreign language"

In "Disembarking at Quebec," which technique is used in the above line?

- A. pun
- B. irony
- C. aphorism
- D. metaphor

Recognition of Authors and Titles

INSTRUCTIONS: Select the author of the quotation or the title of the selection from which the quotation is taken.

17. "The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee"

- A. Byron
- B. Donne
- C. Milton
- D. Shakespeare

18. "Is it like this
In death's other kingdom
Waking alone"
- A. "Dover Beach"
 - B. "The Hollow Men"
 - C. "The Second Coming"
 - D. "Disembarking at Quebec"
19. "On what wings dare he aspire?
What the hand, dare seize the fire?"
- A. "Ulysses"
 - B. "The Tiger"
 - C. *Paradise Lost*
 - D. "The Rime of the Ancient Mariner"
20. "The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires."
- A. Eliot
 - B. Arnold
 - C. Hardy
 - D. Shelley

21. “Adieu! adieu! thy plaintive anthem fades
Past the near meadow, over the still stream,
Up the hillside; and now ’tis buried deep
In the next valley glades”
- A. “Ode to a Nightingale”
 - B. *Sir Gawain and the Green Knight*
 - C. “The Nymph’s Reply to the Shepherd”
 - D. “Elegy Written in a Country Churchyard”
22. “I leave off therefore,
Since in a net I seek to hold the wind.”
- A. “Ulysses”
 - B. “Whoso List to Hunt”
 - C. “The Darkling Thrush”
 - D. “Ode to the West Wind”
23. “I’m truly sorry man’s dominion
Has broken Nature’s social union”
- A. Burns
 - B. Arnold
 - C. Coleridge
 - D. Wordsworth

PART B: SIGHT PASSAGE

7 multiple-choice questions
1 written-response question
Value: 25%

Suggested Time: 35 minutes

INSTRUCTIONS: Read **both** the following selections by Alexander Pope. For questions 24 to 30, choose the **best** answer.

Belinda's lock of hair has just been cut off. She and Clarissa react to the event.

The Rape of the Lock from Canto IV

“Forever cursed be this detested day,
Which snatched my best, my favorite curl away!
Happy! ah, ten times happy had I been,
150 If Hampton Court these eyes had never seen!
Yet am not I the first mistaken maid,
By love of courts to numerous ills betrayed.
Oh, had I rather unadmired remained
In some lone isle, or distant northern land;
155 Where the gilt chariot never marks the way,
Where none learn ombre, none e'er taste bohea¹!
There kept my charms concealed from mortal eye,
Like roses that in deserts bloom and die.
What moved my mind with youthful lords to roam?
160 Oh, had I stayed, and said my prayers at home!
'Twas this the morning omens seemed to tell,
Thrice from my trembling hand the patch box² fell;
The tottering china shook without a wind,
Nay, Poll³ sat mute, and Shock⁴ was most unkind!
165 A Sylph too warned me of the threats of fate,
In mystic visions, now believed too late!
See the poor remnants of these slighted hairs!
My hands shall rend what e'en thy rapine⁵ spares.
These in two sable ringlets taught to break,
170 Once gave new beauties to the snowy neck;
The sister lock now sits uncouth, alone,
And in its fellow's fate foresees its own;
Uncurled it hangs, the fatal shears demands,
And tempts once more thy sacrilegious hands.
175 Oh, hadst thou, cruel! been content to seize
Hairs less in sight, or any hairs but these!”

Continued on next page ...

¹ *bohea*: a costly sort of tea

² *patch box*: a box to hold the ornamental patches of court plaster worn on the face by both sexes

³ *Poll*: a parrot

⁴ *Shock*: a lapdog

⁵ *rapine*: the act of robbing or plundering

from Canto V

She said: the pitying audience melt in tears.
But Fate and Jove had stopped the Baron's ears.
In vain Thalestris⁶ with reproach assails,
For who can move when fair Belinda fails?
5 Not half so fixed the Trojan⁷ could remain,
While Anna begged and Dido raged in vain.
Then grave Clarissa graceful waved her fan;
Silence ensued, and thus the nymph began:
"Say why are beauties praised and honored most,
10 The wise man's passion, and the vain man's toast?
Why decked with all that land and sea afford,
Why angels called, and angel-like adored?
Why round our coaches crowd the white-gloved beaux,
Why bows the side box from its inmost rows?
15 How vain are all these glories, all our pains,
Unless good sense preserve what beauty gains;
That men may say when we the front box grace,
'Behold the first in virtue as in face!'"
Oh! if to dance all night, and dress all day,
20 Charmed the smallpox, or chased old age away,
Who would not scorn what housewife's cares produce,
Or who would learn one earthly thing of use?
To patch, nay ogle, might become a saint,
Nor could it sure be such a sin to paint.
25 But since, alas! frail beauty must decay,
Curled or uncurled, since locks will turn to gray;
Since painted, or not painted, all shall fade,
And she who scorns a man must die a maid;
What then remains but well our power to use,
30 And keep good humor still whate'er we lose?
And trust me, dear, good humor can prevail
When airs, and flights, and screams, and scolding fail.
Beauties in vain their pretty eyes may roll;
Charms strike the sight, but merit wins the soul."

Alexander Pope

⁶ *Thalestris*: The Amazon Queen who brought 300 women to Alexander the Great in order to breed a race of strong, intelligent children.

⁷ *Trojan*: Aeneas, who forsook Dido at the bidding of the gods, despite her reproaches and the supplications of her sister Anna.

24. What does the reader understand Belinda's attitude to be when she says she wishes she had "stayed, and said my prayers at home" (line 160 *from Canto IV*)?
- A. pious
 - B. insincere
 - C. repentant
 - D. condescending

25. "A Sylph too warned me of the threats of fate,
In mystic visions, now believed too late!" (lines 165–166 *from Canto IV*)

Which convention of epic poetry is parodied in the above lines?

- A. the heroic boast
 - B. classical allusion
 - C. supernatural intervention
 - D. the invocation to the muse
26. "See the poor remnants of these slighted hairs!
My hands shall rend what e'en thy rapine spares.
These in two sable ringlets taught to break,
Once gave new beauties to the snowy neck;
The sister lock now sits uncouth, alone,
And in its fellow's fate foresees its own" (lines 167–172 *from Canto IV*)

With reference to the above lines, on which technique does Belinda's efforts to evoke sympathy most depend?

- A. inversion
 - B. personification
 - C. heroic couplets
 - D. internal rhyme
27. "But since, alas! frail beauty must decay,
Curled or uncurled, since locks will turn to gray" (lines 25–26 *from Canto V*)

Which poem embodies a sentiment most similar to that expressed in the above lines?

- A. "Pretty"
- B. "The Nymph's Reply to the Shepherd"
- C. "Elegy Written in a Country Churchyard"
- D. Sonnet 130 ("My mistress' eyes are nothing like the sun")

28. In lines 9–34 *from Canto V*, on which technique does the development of Clarissa's argument most depend?
- A. bathos
 - B. allusion
 - C. extended metaphor
 - D. rhetorical question
29. In lines 9–14, how does Clarissa portray men's attitude toward women?
- A. as sinful
 - B. as superficial
 - C. as honourable
 - D. as entertaining
30. What does Clarissa suggest is the solution to Belinda's problem?
- A. to focus on inner qualities
 - B. to continue to honour beauty and charm
 - C. to forcefully argue her own point of view
 - D. to take arms against those who have harmed her

**This is the end of the multiple-choice section.
Answer the remaining questions directly in the Response Booklet.**

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The Rape of the Lock
(pages 8 and 9 in the **Examination Booklet**)

INSTRUCTIONS: With specific reference to *The Rape of the Lock*, respond to the following question in approximately **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

1. In *The Rape of the Lock*, show that contrasting attitudes to female beauty are revealed in the responses of Belinda and Clarissa.

Organization and Planning

Use this space to plan your ideas before writing in the **Response Booklet**.

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Organization and Planning

Use this space to plan your ideas before writing in the **Response Booklet**.

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PART C: SHAKESPEAREAN DRAMA

1 written-response question

Value: 20%

Suggested Time: 25

INSTRUCTIONS: Choose **one** of the three passages on pages 16 to 19 in the **Examination Booklet**. With specific reference to the drama, respond to one of the following statements in at least **200 words** in paragraph form. Write your answer in **ink** in the **Response Booklet**.

Hamlet (*See passage on page 16.*)

2. In his first speech, Claudius's nature is revealed. Show how his character is revealed both here and elsewhere in the play.

OR

The Tempest (*See passage on page 17.*)

3. The use of magic is an important theme in *The Tempest*. Support this theme with reference to the passage and to the play as a whole.

OR

King Lear (*See passage on pages 18 and 19.*)

4. Show that this scene reflects the theme of order developed elsewhere in the play.

2. *Hamlet* (1600–1601)

King	<p>Though yet of Hamlet our dear brother's death The memory be green, and that it us befitted To bear our hearts in grief, and our whole kingdom To be contracted in one brow of woe, Yet so far hath discretion fought with nature</p> <p style="text-align: right;">5</p> <p>That we with wisest sorrow think on him Together with remembrance of ourselves. Therefore our sometime sister,¹ now our Queen, Th' imperial jointress² to this warlike state, Have we, as 'twere, with a defeated joy,</p> <p style="text-align: right;">10</p> <p>With an auspicious³ and a dropping eye, With mirth in funeral, and with dirge in marriage, In equal scale weighing delight and dole, Taken to wife. Nor have we herein barred Your better wisdoms, which have freely gone</p> <p style="text-align: right;">15</p> <p>With this affair along. For all, our thanks. Now follows that you know young Fortinbras, Holding a weak supposal of our worth, Or thinking by our late dear brother's death Our state to be disjoint and out of frame,⁴</p> <p style="text-align: right;">20</p> <p>Colleaguèd with this dream of his advantage,⁵ He hath not failed to pester us with message, Importing the surrender of those lands Lost by his father, with all bands of law, To our most valiant brother. So much for him.</p> <p style="text-align: right;">25</p> <p>Now for ourself and for this time of meeting. Thus much the business is: we have here writ To Norway, uncle of young Fortinbras— Who, impotent and bedrid, scarcely hears Of this his nephew's purpose—to suppress</p> <p style="text-align: right;">30</p> <p>His further gait⁶ herein, in that the levies, The lists, and full proportions⁷ are all made Out of his subject;⁸ and we here dispatch You, good Cornelius, and you, Voltemand, For bearers of this greeting to old Norway,</p> <p style="text-align: right;">35</p> <p>Giving to you no further personal power To business with the King, more than the scope Of these delated articles⁹ allow. Farewell, and let your haste commend your duty.</p>
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(I. ii. 1–39)

¹ *our sometime sister*: my (the royal “we”) former sister-in-law

² *jointress*: joint tenant, partner

³ *auspicious*: joyful

⁴ *frame*: order

⁵ *advantage*: superiority

⁶ *gait*: proceeding

⁷ *proportions*: supplies for war

⁸ *Out of his subject*: i.e., out of Old Norway's subjects and realm

⁹ *delated articles*: detailed documents

OR

3. *The Tempest* (1611)

Prospero: Ye elves of hills, brooks, standing lakes, and groves,
 And ye that on the sands with printless foot
 Do chase the ebbing Neptune, and do fly him¹ 35
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets² make,
 Whereof the ewe not bites; and you whose pastime
 Is to make midnight mushrumps,³ that rejoice
 To hear the solemn curfew; by whose aid 40
 (Weak masters⁴ though ye be) I have bedimmed
 The noontide sun, called forth the mutinous winds,
 And 'twixt the green sea and the azured vault
 Set roaring war; to the dread rattling thunder
 Have I given fire and rifted Jove's stout oak 45
 With his own bolt; the strong-based promontory
 Have I made shake and by the spurs⁵ plucked up
 The pine and cedar; graves at my command
 Have waked their sleepers, oped, and let 'em forth
 By my so potent art. But this rough magic 50
 I here abjure; and when I have required⁶
 Some heavenly music (which even now I do)
 To work mine end upon their senses that⁷
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth, 55
 And deeper than did ever plummet sound
 I'll drown my book.

(V. i. 33–57)

¹ *fly him*: fly with him

² *green sour ringlets*: ("fairy rings," little circles of rank grass supposed to be formed by the dancing of fairies)

³ *mushrumps*: mushrooms

⁴ *masters*: masters of supernatural power

⁵ *spurs*: roots

⁶ *required*: asked for

⁷ *their senses that*: the senses of those whom

OR

4. *King Lear* (1603)

Lear:	It shall be done; I will arraign ¹ them straight. ² [To Edgar] Come, sit thou here, most learned justice. ³ [To the Fool] Thou, sapient ⁴ sir, sit here. Now, you she-foxes—	20
Edgar:	Look, where he ⁵ stands and glares. Want'st thou eyes at trial, madam? Come o'er the bourn, ⁶ Bessy, to me.	25
Fool:	Her boat hath a leak, And she must not speak Why she dares not come over to thee.	
Edgar:	The foul fiend haunts Poor Tom in the voice of a nightingale. Hoppedance ⁷ cries in Tom's belly for two white herring. ⁸ Croak ⁹ not, black angel; I have no food for thee.	30
Kent:	How do you, sir? Stand you not so amazed. Will you lie down and rest upon the cushions?	
Lear:	I'll see their trial first. Bring in their evidence. [To Edgar] Thou, robèd man of justice, take thy place. [To the Fool] And thou, his yokefellow of equity, ¹⁰ Bench by his side. [To Kent] You are o' th' commission; ¹¹ Sit you too.	35
Edgar:	Let us deal justly. Sleepest or wakest thou, jolly shepherd? Thy sheep be in the corn; And for one blast of thy minikin mouth Thy sheep shall take no harm. ¹² Purr, the cat is gray.	40 45
Lear:	Arraign her first. 'Tis Goneril, I here take my oath before this honorable assembly, she kicked the poor King her father.	
Fool:	Come hither, mistress. Is your name Goneril?	
Lear:	She cannot deny it.	50
Fool:	Cry you mercy, I took you for a joint stool. ¹³	

Continued on next page...

Lear: And here's another, whose warped looks proclaim
 What store¹⁴ her heart is made on. Stop her there!
 Arms, arms, sword, fire! Corruption in the place!¹⁵
 False justicer, why hast thou let her 'scape?

55

(III. i. 20–55)

¹ *arraign*: bring to trial

² *straight*: straightaway

³ *justice*: judge

⁴ *sapient*: wise

⁵ *he*: i.e., a fiend

⁶ *bourne*: brook

⁷ *Hoppedance*: Hoberdidance (another devil from Harsnett's *Declaration*)

⁸ *white herring*: unsmoked (as against the black and sulfurous devil)

⁹ *Croak*: rumble (because his belly is empty)

¹⁰ *yokefellow of equity*: partner in justice

¹¹ *commission*: those commissioned as king's justices

¹² *Sleepest...harm*: (probably quoted or adapted from an Elizabethan song)

¹³ *Cry...joint stool*: ("Joint stool" can also suggest the judicial bench; hence Goneril may be identified by the Fool, ironically, with those in power, who judge)

¹⁴ *store*: stuff

¹⁵ *Corruption...place*: bribery in the court

Organization and Planning

Use this space to plan your ideas before writing in the **Response Booklet**.

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PART D: GENERAL ESSAY

1 written-response question

Value: 30%

Suggested Time: 40 min

INSTRUCTIONS: Choose **one** of the following topics. Write a multi-paragraph essay (at least three paragraphs) 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. You must refer to at least **one** work from the Specified Readings List (see page 22 in the Exam Booklet). The only translated works you may use are those from Anglo-Saxon and Medieval English. Write your answer in **ink** in the **Response Booklet**.

Topic 5 In their treatment of Nature, many poets have borne testimony to Northrup Fry's argument, "Nature is a fellow creature of man." Support this statement with reference to at least three literary works.

OR

Topic 6 Literary is often concerned with establishing a code of conduct or a set of values by which people should live. Support this statement with reference to at least three literary works.

OR

Topic 7 In the voice of a speaker or character, hope or a sense of optimism may be expressed. Support this statement with reference to at least three literary works.

END OF EXAM

Specified Readings List

Anglo-Saxon and Medieval

- from *Beowulf*
- Geoffrey Chaucer, from *The Canterbury Tales*, “The Prologue”
- “Bonny Barbara Allan”
- from *Sir Gawain and the Green Knight*

Renaissance and 17th Century

- Sir Thomas Wyatt, “Whoso List to Hunt”
- Christopher Marlowe, “The Passionate Shepherd to His Love”
- Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd”
- William Shakespeare, Sonnet 29 (“When in disgrace with fortune and men’s eyes”)
Sonnet 116 (“Let me not to the marriage of true minds”)
Sonnet 130 (“My mistress’ eyes are nothing like the sun”)
Hamlet, King Lear or The Tempest
- John Donne, “A Valediction: Forbidding Mourning”; “Death, Be Not Proud”
- Robert Herrick, “To the Virgins”
- John Milton, “On His Blindness”; from *Paradise Lost*
- from *The Diary of Samuel Pepys*

18th Century and Romantic

- Lady Mary Chudleigh, “To the Ladies”
- Alexander Pope, from *The Rape of the Lock*
- Jonathan Swift, “A Modest Proposal”
- Robert Burns, “To a Mouse”
- William Blake, “The Tiger”; “The Lamb”

- Thomas Gray, “Elegy Written in a Country Churchyard”
- William Wordsworth, “My Heart Leaps Up”; “The World Is Too Much with Us”
- Samuel Taylor Coleridge, “The Rime of the Ancient Mariner”
- George Gordon, Lord Byron, “Apostrophe to the Ocean”
- Percy Bysshe Shelley, “Ode to the West Wind”
- John Keats, “Ode to a Nightingale”; “When I Have Fears That I May Cease to Be”

Victorian and 20th Century

- Alfred, Lord Tennyson, “Ulysses”
- Elizabeth Barrett Browning, Sonnet 43 (“How do I love thee? Let me count the ways”)
- Robert Browning, “My Last Duchess”
- Emily Brontë, “Song”
- Matthew Arnold, “Dover Beach”
- Thomas Hardy, “The Darkling Thrush”
- Emily Dickinson, “Because I Could Not Stop for Death”
- Wilfred Owen, “*Dulce et Decorum Est*”
- William Butler Yeats, “The Second Coming”
- T.S. Eliot, “The Hollow Men”
- Dylan Thomas, “Do Not Go Gentle into That Good Night”
- Stevie Smith, “Pretty”
- Margaret Atwood, “Disembarking at Quebec”