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# *Questions Booklet*

**January 1993**



# **English 30**

## **Part B: Reading**

### **Grade 12 Diploma Examination**

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**January 1993**

**English 30 Part B: Reading**

**Questions Booklet**

**Grade 12 Diploma Examination**

**Description**

**Part B: Reading** contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and eight reading selections in the Readings Booklet.

Total time allotted: 2 hours

**Instructions**

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

**Answer Sheet**

(A) (B) (C)

- Do not fold the answer sheet.
- Mark only one answer for each question.
- If you change an answer, erase your first mark completely.
- Answer all questions.



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**I. Read “Save the Seals . . . and the Rest of Us” on pages 1 and 2 of your Readings Booklet and answer questions 1 to 7.**

1. The DOMINANT tone of this essay is one of
  - A. anger
  - B. irony
  - C. humor
  - D. nostalgia
2. The statement “Save the seals and the rest of us” (line 19) expresses the speaker’s
  - A. tolerant attitude toward adults
  - B. patronizing attitude toward children
  - C. acknowledgment of the realities underlying ideals
  - D. insight into the popular nature of global concerns
3. Which of the following allusions serves to show paradoxical adult response?
  - A. “a publication so cautious that it could barely take a stand in favor of the Ten Commandments” (lines 4–5)
  - B. “What were they judging, these young readers of the Casper Milquetoast press?” (lines 9–10)
  - C. “They . . . take Walkathons Against War” (line 23)
  - D. “Those who refuse are forever regarded as childlike, Peter Pans . . . soft” (lines 44–45)
4. In lines 32 to 35, the speaker emphasizes the discrepancy between theoretical ideals and practical considerations MAINLY by
  - A. repeating the word “adults”
  - B. italicizing the word “know”
  - C. repeating the words “know” and “but”
  - D. using colloquial words such as “neat” and “swell”

*Continued*

5. In which of the following lines does the speaker offer a justification for the discrepancy between theory and practice in adult behavior?
- A. Lines 20 to 22
  - B. Lines 26 to 29
  - C. Lines 46 to 48
  - D. Lines 49 to 51
6. The context of lines 49 to 51 indicates that “assuage” means
- A. ease
  - B. resist
  - C. declare
  - D. distract
7. The STRONGEST example of the speaker’s use of irony is
- A. “Kids and their ideals” (lines 13–14)
  - B. “They save Pennies to Fight Pollution” (line 23)
  - C. “It is all quite mad” (line 30)
  - D. “They call this kid stuff” (lines 53–54)

**II. Read the excerpt from *Ivanov* on pages 3 to 5 of your Readings Booklet and answer questions 8 to 16.**

8. In line 15, Sasha responds to her father in alarm because she
- A. really loves Ivanov
  - B. resents her father's interference
  - C. resists drawing the conclusion he has drawn
  - D. fears the gossip if she cancels her wedding
9. Ivanov calls his proposed marriage to Sasha a "senseless comedy" (lines 39–40) because he
- A. realizes that he does not care enough for Sasha
  - B. sees that they have been behaving like children
  - C. knows that society will never accept them as a couple
  - D. understands that they have both been deceiving themselves
10. Ivanov's comment "I caught sight of myself in the mirror—and it was like a shell exploding inside my conscience" (lines 53–54) MOST STRONGLY indicates his
- A. gloomy nature
  - B. moment of insight
  - C. confession of guilt
  - D. indulgence in self-pity
11. Ivanov refers to having "acted Hamlet" (line 46), to "playing . . . Lazarus" (line 57) and to being seen as a "second Mahomed" (line 65) in order to
- A. deny his image of himself as a whiner
  - B. suggest the ironic absurdity of all noble figures
  - C. indicate that melancholy is part of the human condition
  - D. reinforce his dismay at being a charlatan or false pretender
12. In her declaration "I wanted active love, but this is martyred love" (line 72), Sasha accuses Ivanov of
- A. destroying her reputation
  - B. tormenting her unnecessarily
  - C. refusing to acknowledge his destiny
  - D. failing to recognize his good fortune

*Continued*

13. In lines 77 and 78, Ivanov refers to Sasha's "false emotion." The CLEAREST example of this emotion is
- A. "Oh, Nikolai, if you knew how tired you make me . . . I wanted active love, but this is martyred love!" (lines 69–72)
  - B. "How can I give you up? How? You haven't got a mother . . . You're ruined . . . everyone slanders you" (lines 79–81)
  - C. "Papa, for goodness sake help me . . . he doesn't want to ruin me" (lines 84–86)
  - D. "There will be a wedding! Papa, tell him that there will be a wedding!" (line 90)
14. The context of lines 86 and 87 MOST STRONGLY suggests that "magnanimity" means
- A. contempt
  - B. arrogance
  - C. generosity
  - D. imagination
15. Sasha is determined to marry Ivanov because she
- A. truly loves him
  - B. values integrity
  - C. believes that she can redeem him
  - D. is reluctant to cause more scandal
16. In this excerpt, the playwright is interested PRIMARILY in illustrating the
- A. nature of family conflicts
  - B. need for individuals to exert control
  - C. difference between love and marriage
  - D. struggles involved in confronting the truth

**III. Read “An Arundel Tomb” on pages 6 and 7 of your Readings Booklet and answer questions 17 to 24.**

17. The effect that time and erosion have had on the figures carved on the tomb is MOST DIRECTLY indicated by
- A. “their faces blurred” (line 1)
  - B. “lie in stone” (line 2)
  - C. “vaguely shown” (line 3)
  - D. “that faint hint” (line 5)
18. In viewing the sculptured tomb, the viewer is affected by the fact that the
- A. figures are so realistic
  - B. Latin names have survived
  - C. sculpture is so plainly carved
  - D. earl is holding the countess’s hand
19. The expression “stationary voyage” (line 20) is an example of
- A. anecdote
  - B. oxymoron
  - C. exaggeration
  - D. personification
20. In lines 23 and 24, the phrase “succeeding eyes” refers to
- A. careless youth
  - B. inquisitive onlookers
  - C. perceptive translators
  - D. subsequent generations

*Continued*

21. The imagery in “Rigidly they Persisted” (lines 24–25) suggests a rigidity in the earl and countess’s relationship that is a reflection of the imagery in
- A. “jointed armour, stiffened pleat” (line 4)
  - B. “Snow fell, undated” (line 26)
  - C. “the same / Bone-riddled ground” (lines 28–29)
  - D. “a trough / Of smoke” (lines 33–34)
22. The imagery in lines 26 to 31 conveys MAINLY a sense of
- A. time passing
  - B. historical appeal
  - C. a new season beginning
  - D. the predictability of death
23. The “attitude” that remains of the earl and countess (line 36) is their
- A. assumed curiosity
  - B. apparent affection
  - C. evident indifference
  - D. overwhelming arrogance
24. The poet’s concluding observation, “What will survive of us is love,” implies in context that love is
- A. a religious experience
  - B. irrelevant to married life
  - C. immortalized as an idea rather than as a practice
  - D. an emotion that cannot bear lengthy scrutiny

**IV. Read the excerpt from “Moleman” on pages 8 to 11 of your Readings Booklet and answer questions 25 to 34.**

25. The opening statement “He loves moles, always has; and he kills moles, always had” (line 3) is an example of
- A. paradox
  - B. analogy
  - C. hyperbole
  - D. personification
26. The futility of the moleman’s gesture in making the coat for Anneke is foreshadowed in
- A. “For three seasons he has saved the best pelts for the coat he is piecing together for Anneke” (lines 6–7)
  - B. “later, his efforts turned out to have been wasted when Anneke, running out of patience, left him for a truck-driver” (lines 22–23)
  - C. “But moleskin was not in demand in this country with its many valuable furbearing animals” (lines 26–27)
  - D. “Moleskin didn’t sell in the village, he soon found out, and he ended up turning the tiny pelts into floor mats” (lines 77–78)
27. The statement that BEST explains why Anneke left the moleman is
- A. “Anneke had never accepted mole trapping as a way to make a living” (line 13)
  - B. “After they married, they left the Netherlands and sailed for Canada” (line 19)
  - C. “A man with a steady job, to her, represented security” (lines 23–24)
  - D. “Hardly ever did he think of Anneke” (line 31)

*Continued*

28. That the moleman values freedom above all else is MOST DIRECTLY implied in the context of the statement
- A. “Back home . . . he used to take his sack and bicycle every morning” (lines 14–15)
  - B. “he went to the North country to make a living” (lines 27–28)
  - C. “He had no debts, and no obligations to anyone” (line 39)
  - D. “He bought a used bicycle, and biked up the hill” (line 73)
29. The word closest in meaning to “eccentric” (line 67) as it is used in this story is
- A. oddity
  - B. maniac
  - C. wanderer
  - D. philosopher
30. The moleman’s inner turmoil is symbolically implied in the statement
- A. “After thirty-eight years of trapping at the lake, it dawned on him that the world was changing” (lines 33–34)
  - B. “he didn’t like to play the vendor part, but he needed the cash” (line 80)
  - C. “The fields lie seemingly untouched, hiding the secret massacres which take place below the surface” (lines 100–101)
  - D. “He busies himself around the house and cannot relax, waiting for word from Anneke” (lines 132–133)
31. The image of the returned envelope “pure white when he last saw it, now dog-eared and soiled, criss-crossed by inkstamps” (lines 141–142) foreshadows
- A. the moleman’s unworthiness
  - B. the moleman’s shattered illusion
  - C. an allusion to the moleman’s past
  - D. Anneke’s rejection of the moleman

*Continued*

32. The moleman's act of "returning the skins to the soil and covering them with the dirt they came from" (lines 149–150) functions as a
- A. metaphor for the moleman's life
  - B. foreshadowing of the moleman's own death
  - C. symbolic conclusion to the moleman's dreams
  - D. characterization of the moleman's unimaginativeness
33. The author's combined use of past and present tense suggests that
- A. time has little meaning for the moleman
  - B. the moleman has a keen awareness of time
  - C. the moleman has a confused notion of time
  - D. the future holds no promise for the moleman
34. The author creates a sense of pathos in lines 144 to 153 MAINLY by conveying the moleman's
- A. unresolved homesickness
  - B. characteristic attention to detail
  - C. characteristic tenderness and detachment
  - D. determination to attend to practical demands

**V. Read “The Furniture” on page 12 of your Readings Booklet and answer questions 35 to 41.**

35. By suggesting the perspective of inanimate things, the poet emphasizes MAINLY the concept of the
- A. emotional quality of people’s memories
  - B. transitory nature of people’s lives
  - C. passive aspect of objects
  - D. elusive aspect of time
36. The irony implied in “our fury flickers at their reverie’s dimmest edge” (lines 13–14) suggests that
- A. humanity is doomed to extinction
  - B. dreams are possible for inanimate things
  - C. excitement is reflected in the environment
  - D. human emotions are ultimately inconsequential
37. An example of the poet’s use of alliteration is
- A. “a warm touch” (line 3)
  - B. “a certain moisture” (line 9)
  - C. “our fury / flickers” (lines 13–14)
  - D. “Victorian travellers” (line 16)
38. The phrase that MOST EFFECTIVELY conveys the central characteristic of “things” is
- A. “in their blindness” (line 2)
  - B. “in their own rumble” (line 6)
  - C. “tides / of desire” (lines 8–9)
  - D. “Their numb solidity” (line 15)

*Continued*

- 39.** In stanza 4, the blurred image of the man in the photograph serves to reinforce the
- A. irony of the theme
  - B. comparison of cultures
  - C. contrast of historical eras
  - D. importance of the classical setting
- 40.** The image that MOST VIVIDLY conveys the central contrast of the poem is
- A. “lifted by tides / of desire” (lines 8–9)
  - B. “they guess that we have passed” (line 10)
  - C. “They decay, of course, but so slowly” (line 11)
  - D. “a dark smear on the unchanging stone” (line 20)
- 41.** The poem contrasts MAINLY the
- A. lifespan of people and the lifespan of things
  - B. ghosts of the past and the ghosts of the present
  - C. objectivity of people and the objectivity of things
  - D. romance of past ages and the romance of present times

**VI. Read the excerpt from *The Winter's Tale* on pages 13 to 16 of your Readings Booklet and answer questions 42 to 51.**

42. Hermione feels that, despite her innocence, no one will believe her. This is MOST DIRECTLY shown in the lines
- A. “Mine integrity / Being counted falsehood” (lines 5–6)
  - B. “I doubt not then but innocence shall make / False accusation blush” (lines 9–10)
  - C. “my past life / Hath been as continent, as chaste, as true, / As I am now unhappy” (lines 12–14)
  - D. “I appeal / To your own conscience” (lines 24–25)
43. Leontes justifies his being unaffected by Hermione’s declaration (lines 34–37) by suggesting that
- A. pride in misdemeanors is a public disgrace
  - B. uncertainty of guilt does not confirm innocence
  - C. denial of wrongdoing is as brazen as committing wrongdoing
  - D. wrongdoing is an absolute against which there is no defence
44. When accused of adultery, Hermione explains her relationship with Polixenes (lines 43–48) as being characterized by
- A. regret
  - B. ignorance
  - C. foolishness
  - D. graciousness
45. When Leontes says “As you were past all shame . . . so past all truth” (lines 67–68), he dismisses Hermione’s claim to innocence on the grounds that
- A. Polixenes has confessed
  - B. immoral people easily lie
  - C. evidence has proven her guilt
  - D. Apollo’s oracle will convict her

*Continued*

46. The irony of Leontes' statement "Thy brat hath been cast out . . . No father owning it" (lines 70–71) is directly revealed by
- A. "‘Leontes [is] a jealous tyrant’" (line 115)
  - B. "'the King shall live without an heir, if that which is lost be not found'" (lines 115–116)
  - C. "the heavens themselves / Do strike at my injustice" (lines 132–133)
  - D. "This news is mortal to the Queen" (line 135)
47. When Hermione says "The bug which you would fright me with I seek" (line 76), she means that she
- A. welcomes death
  - B. longs to be united with her child
  - C. knows truth will come to the surface
  - D. wants the oracle to adjudicate her alleged crime
48. When Hermione speaks of what she has lost in lines 78 to 80, she refers to
- A. her children
  - B. her reputation
  - C. her royal position
  - D. her husband's love
49. The lines that suggest MOST STRONGLY that Leontes' accusations of Hermione are groundless are
- A. "You, my lord, best know, / [Who] least will seem to do so" (lines 11–12)
  - B. "I do confess / I lov'd him as in honour he requir'd" (lines 44–45)
  - C. "Sir, / You speak a language that I understand not" (lines 61–62)
  - D. "condemn'd / Upon surmises, all proofs sleeping else / But what your jealousies awake" (lines 95–97)

*Continued*

- 50.** Leontes regards his son's death as being
- A. an accident of fate
  - B. confirmation of his suspicions
  - C. punishment for his misjudgment
  - D. a manifestation of Apollo's misjudgment
- 51.** The aspect of human nature that this scene MAINLY illustrates is the way in which
- A. innocence invites tragedy
  - B. vulnerability to error is common
  - C. strong friendship transcends conflict
  - D. ungoverned emotion clouds perception

**VII. Read “The Censors” on pages 17 and 18 of your Readings Booklet and answer questions 52 to 61.**

52. In the context of line 11, “irreproachable” means
- A. peerless
  - B. blameless
  - C. powerless
  - D. meaningless
53. Juan’s observation that “You don’t form a habit by doing something once” (line 48) is a reference to
- A. his reporting to his superiors
  - B. his refusal to support a strike
  - C. the writing of his letter to Mariana
  - D. the negligence of his fellow employee
54. The “right road” that Juan’s mother sought to return him to (lines 68–69) was the road of
- A. socializing and leisure
  - B. being faithful to Mariana
  - C. responsibility and dedication
  - D. overthrowing the government
55. Juan’s basket is referred to as “the most cunning basket” (lines 74–75) because it
- A. was secretly supervised
  - B. was thought to be bottomless
  - C. symbolized the fallibility of censorship
  - D. contained letters perceived to be highly devious
56. The terms “noble mission” (line 55) and “true mission” (line 76) reflect
- A. Juan’s change of attitude
  - B. Juan’s awareness of failure
  - C. the nature of Juan’s society
  - D. the nature of Juan’s struggle

*Continued*

**57.** Juan's purpose in joining the Censorship Division is to

- A. prove his patriotism
- B. gain a better position
- C. ensure the safety of Mariana
- D. sabotage the government

**58.** The GREATEST irony in the story is that Juan is

- A. acting to save Mariana
- B. sure he can defeat the system
- C. aware of the censors' methods
- D. directly involved in his own execution

**59.** The MAJOR implication of the story is that

- A. censorship is impossible to restrain
- B. government control pervades all society
- C. obsessive commitment is potentially dangerous
- D. individual freedom requires great acts of sacrifice

**60.** Because this story illustrates an idea that may be interpreted both literally and symbolically, it may be referred to as a type of

- A. parable
- B. fantasy
- C. anecdote
- D. caricature

**61.** The MAIN purpose of the story is to

- A. commend dedicated workers
- B. criticize powerful governments
- C. point out the dangers of bureaucracy
- D. plead for more compassion for lovers

**VIII. Read the excerpt from “The Pleasures of Love” on pages 19 to 21 of your Readings Booklet and answer questions 62 to 70.**

- 62.** The author’s purpose in the introductory paragraphs (lines 1–10) is to
- A. give his opinion on the pleasures of love
  - B. narrow his topic on the pleasures of love
  - C. psychologically examine the pleasures of love
  - D. define what he believes are the pleasures of love
- 63.** The context of lines 1 to 5 makes it clear that the word “lubricity” (line 4) means
- A. lust
  - B. love
  - C. luck
  - D. logic
- 64.** The juxtaposition in the metaphor “Love affairs are for emotional sprinters; the pleasures of love are for the emotional marathoners” (lines 22–23) serves to
- A. emphasize a contrast
  - B. personalize the experience
  - C. illustrate the inherent irony
  - D. create a paradoxical situation
- 65.** Which of the following reflects the meaning of the statement “the hangover from one of these emotional toots may be long and dreadful” (lines 19–20)?
- A. Love affairs lead people to long bouts of drinking.
  - B. Intense short-term relationships may create long-lasting pain.
  - C. Excessive commitment to an illicit relationship results in stress.
  - D. People cannot commit themselves to others without suffering pain.
- 66.** The author suggests that what prompts two people with apparently opposite qualities to fall in love is that they
- A. are unknowingly complementing each other
  - B. tend to expect any problems to disappear with time
  - C. intentionally overlook their partner’s weaknesses to gain affection
  - D. are willing to trade short-term fulfilment for long-term uncertainty

*Continued*

67. In context, the statement “the marriage as a whole is decidedly more than the sum of its parts” (lines 60–61) means that
- A. potential partners often have the wisdom to choose each other
  - B. optimism develops qualities that would otherwise remain dormant
  - C. the potential of each married person develops to a higher degree than is possible as a single person
  - D. because opposites attract, each partner in a marriage adopts characteristics of the other
68. In the clause “where the talk is good and copious” (line 101), the word “copious” could, without changing meaning, be replaced with the word
- A. exact
  - B. abundant
  - C. predictable
  - D. memorable
69. The author believes that the pleasures of love are nurtured **MOSTLY** by
- A. maturity
  - B. conversation
  - C. hopeless addiction
  - D. growth and change
70. The quotation that is **MOST REPRESENTATIVE** of the theme of this essay is
- A. “Love is the personal experience of lovers. It must be felt directly” (lines 13–14)
  - B. “The pleasures of love are for those who are hopelessly addicted to another living creature” (lines 50–51)
  - C. “Often, in choosing a mate, people are unconsciously wise and apprehend what they need to make them greater than they are” (lines 69–70)
  - D. “To keep in constant, sensitive rapport with those we love most, we must open our hearts and our minds” (lines 104–106)

## Diploma Exam Key

January 1993

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|-----|-------------|-----|---|
| 1.  | B           | 36. | D |
| 2.  | C           | 37. | C |
| 3.  | D - Deleted | 38. | D |
| 4.  | C           | 39. | A |
| 5.  | D           | 40. | D |
| 6.  | A           | 41. | A |
| 7.  | D           | 42. | A |
| 8.  | C           | 43. | C |
| 9.  | D           | 44. | D |
| 10. | B           | 45. | B |
| 11. | D           | 46. | B |
| 12. | B           | 47. | A |
| 13. | B           | 48. | D |
| 14. | C           | 49. | D |
| 15. | C           | 50. | C |
| 16. | D           | 51. | D |
| 17. | A           | 52. | B |
| 18. | D           | 53. | A |
| 19. | B           | 54. | A |
| 20. | D           | 55. | D |
| 21. | A           | 56. | A |
| 22. | A           | 57. | C |
| 23. | B           | 58. | D |
| 24. | C           | 59. | C |
| 25. | A           | 60. | A |
| 26. | B           | 61. | C |
| 27. | C           | 62. | B |
| 28. | C           | 63. | A |
| 29. | A           | 64. | A |
| 30. | C           | 65. | B |
| 31. | B           | 66. | A |
| 32. | C           | 67. | C |
| 33. | A           | 68. | B |
| 34. | C           | 69. | B |
| 35. | B - Deleted | 70. | D |

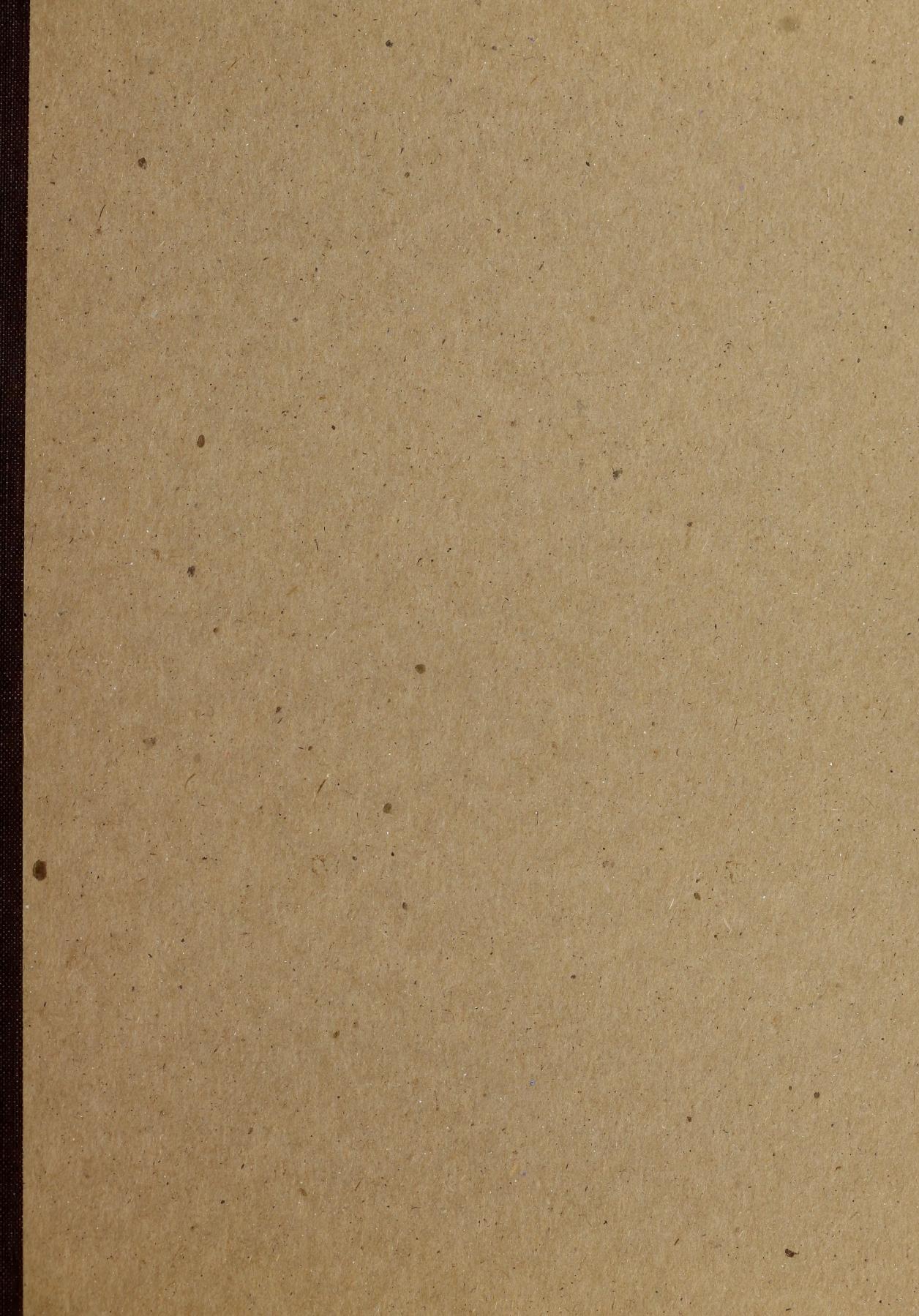




# *English 30: Part B*

## *January 1993*

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