

AW 1.1296
C-2

Questions Booklet

June 2000



English 30

Part B: Reading

Grade 12 Diploma Examination

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June 2000
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 8 reading selections in the Readings Booklet.

Time: 2 hours. This examination was developed to be completed in 2 hours; however, you may take an additional $\frac{1}{2}$ hour to complete the examination.

Budget your time carefully.

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:

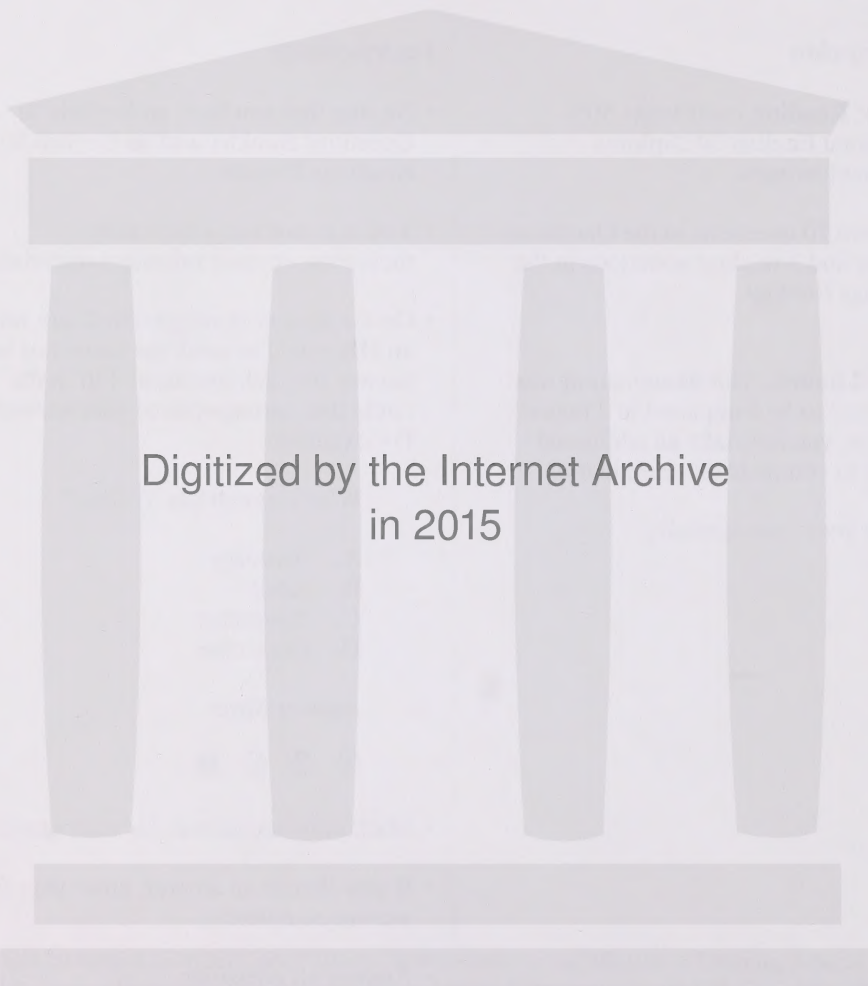
Which month has 31 days?

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

Answer Sheet

(A) (B) (C) ●

- Mark only one answer for each question.
- If you change an answer, erase your first answer completely.
- Answer all questions.



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I. Read the poem on page 1 of your Readings Booklet and answer questions 1 to 7.

1. In lines 1 to 6, the speaker infers that youth is a time of
 - A. apathy
 - B. rebellion
 - C. confusion
 - D. inexperience
2. In the first stanza, the speaker illustrates the dubious effect of describing one thing in terms of another by offering examples of
 - A. symbolic imagery
 - B. ironic foreshadowing
 - C. unusual similes and metaphors
 - D. familiar oxymorons and paradoxes
3. In asserting that snow is “Not like wool or silk or feathers” (line 11), the speaker acknowledges
 - A. the complex singularity of things
 - B. the limited sensory impressions in the world
 - C. our habit of denying relationships between things
 - D. our inability to distinguish between fact and fantasy
4. The ultimate reason that “the eye and the mind must be careful” (line 18) is that
 - A. objects are designed to be deceiving
 - B. it is easy to have inaccurate perceptions
 - C. there are so many white, blue, and transparent objects
 - D. the white of the snow and the blue of the sky are contradictory

Continued

5. The movement from the first stanza to the second stanza introduces a shift from
- A. optimism to pessimism
 - B. simplicity to complexity
 - C. light imagery to dark imagery
 - D. concrete imagery to abstract imagery
6. In the third stanza, the speaker suggests that abstract ideas are
- A. better than concrete ideas
 - B. accessible to responsible people
 - C. incompatible with poetry and politics
 - D. challenging to communicate accurately
7. Given the title of the poem, lines 26 to 28 serve to
- A. confirm the speaker's confusion
 - B. reinforce the poem's emotional appeal
 - C. cause the reader to ponder the complexities of communication
 - D. cause the reader to reflect on unsatisfactory childhood memories

- II. Read the excerpt from a book on pages 2 to 4 of your Readings Booklet and answer questions 8 to 16.
8. The descriptive details in the first two paragraphs (lines 1 to 12) serve **mainly** to create an impression of
- A. matter-of-fact anticipation
 - B. tantalizing excitement
 - C. foreboding bleakness
 - D. spiritual awakening
9. In light of the writer's description of the two youths who were protecting the bus and his recognition that they were on the bus "on sufferance" (lines 16 to 17), the **most ironic** observation made by his Spanish "neighbour" (line 21) is that
- A. the bandits "were bad men" (line 21)
 - B. "several unhappy travellers had been shamefully murdered" (lines 22–23)
 - C. "the *señores* were not to fear" (lines 23–24)
 - D. "the Civil Guards were valiant" (line 24)
10. In saying that the ranks of the bandits "had been stiffened of late" (line 20), the writer means that they had been
- A. ineffective
 - B. conscripted
 - C. recently reinforced
 - D. hardened in the past
11. The dominant atmosphere created by the details of the landscape in lines 43 to 48 is one of
- A. rustic fertility
 - B. dramatic ruin
 - C. peaceful serenity
 - D. threatening danger

Continued

12. The writer states that “throughout all Spain, men turn to Seville as a symbol” (lines 75 to 76). The phrase that **best** captures the complex and contradictory essence of that symbol is
- A. “In no time the city has one in thrall” (line 69)
 - B. “It is the heart of Andalusia” (line 72)
 - C. “Seville remains, favoured and sensual” (line 79)
 - D. “Seville of sweet wines and bitter oranges” (line 89)
13. From the writer’s perspective, the phrase that **best** represents the Spaniards’ “sharpest pleasures and instincts” (line 77) is
- A. “chivalry, bloodshed, poetry and religious mortification” (lines 81–82)
 - B. “the cracked walls dressed with green-leaved flowers” (line 84)
 - C. “the doomed bull-fighter kneeling at Mass” (lines 87–88)
 - D. “bursts of superb singing in the night” (line 88)
14. The final observations of the writer (lines 89 to 94) imply **most clearly** that Seville, relative to other Spanish cities, is the most
- A. morally corrupt
 - B. spiritually devout
 - C. superficially Spanish
 - D. authentically Spanish
15. The writer concludes that Seville is “real as nowhere else” (line 94). This conclusion is based **mainly** on the writer’s impression that Seville embodies the
- A. decaying past
 - B. conflicts arising from poverty
 - C. richness of the Spanish identity
 - D. political and economic inequalities of Spain
16. In this excerpt, the writer relies for effect **mainly** on the use of
- A. conflict
 - B. analogy
 - C. allusion
 - D. contrast

III. Read the excerpt from the play on pages 5 to 9 of your Readings Booklet and answer questions 17 to 28.

17. The **primary** purpose of King John's words in lines 3 to 7 is to
- A. emphasize his right to the throne of England
 - B. set up the terms of his meeting with King Philip
 - C. appease King Philip and prevent war with France
 - D. warn France not to oppose his claim to England's throne
18. The parallel construction of King Philip's response in lines 8 to 9 and King John's opening words in lines 3 to 4 establishes in both a tone of
- A. harsh criticism
 - B. guarded optimism
 - C. veiled intimidation
 - D. kindly compromise
19. King Philip's choice of words in lines 13 to 17 is designed **mainly** to
- A. underscore Arthur's resistance
 - B. indicate the delicacy of the English state
 - C. emphasize the sacredness of the office of king
 - D. contrast England's purity with King John's treachery
20. The line that **most clearly** contradicts King Philip's claim that King John has "Cut off the sequence of posterity" (line 15) is
- A. "Our just and lineal entrance to our own" (line 4)
 - B. "Upon the maiden virtue of the crown" (line 17)
 - C. "From whom hast thou this great commission, France" (line 29)
 - D. "Alack, thou dost usurp authority" (line 37)
21. In Elinor's retort "Thy bastard shall be king That thou mayst be a queen and check the world!" (lines 41 to 42), she clearly accuses Constance of
- A. condescending arrogance
 - B. insolent rebellion
 - C. wanton ambition
 - D. vengeful spite

Continued

22. In context, the **best** synonym for “blots” (line 51) is
- A. thwarts
 - B. deposes
 - C. slanders
 - D. destroys
23. A statement in which Shakespeare uses the techniques of simile and allusion is
- A. “You are the hare of whom the proverb goes, / Whose valor plucks dead lions by the beard” (lines 58–59)
 - B. “It lies as sightly on the back of him / As great Alcides’ shows upon an ass” (lines 64–65)
 - C. “What cracker is this same that deafs our ears” (line 68)
 - D. “My life as soon! I do defy thee, France” (line 76)
24. Austria’s tone in lines 68 to 70 indicates that he
- A. takes the Bastard seriously
 - B. scorns the Bastard’s threats
 - C. relies on the King’s protection
 - D. has confidence in his own prowess
25. Constance blatantly resorts to baby talk in lines 82 to 85 in order to
- A. pacify Arthur
 - B. irritate King John
 - C. question Arthur’s lineage
 - D. ridicule Elinor’s invitation
26. Elinor calls Constance “monstrous slanderer of heaven” (line 96) because
- A. Elinor believes that Constance is illegitimate
 - B. Constance suggests that God is vulnerable to bargaining
 - C. Constance believes that only the wealthy will go to heaven
 - D. Elinor believes that Constance has compared herself to divinity

Continued

27. In lines 97 to 114, Constance is relentless in making claims that Arthur's **greatest** burden is
- A. his uncle, King John
 - B. his grandmother, Elinor
 - C. the alignment of heaven against him
 - D. the grave responsibility of clarifying the law
28. In his speech to Constance in lines 119 to 121, King Philip appeals to her sense of
- A. dignity
 - B. fairness
 - C. courtesy
 - D. vengeance

IV. Read the poem on pages 10 and 11 of your Readings Booklet and answer questions 29 to 36.

- 29.** The speaker's notes on dandelions in the first stanza focus on the dandelions'
- A.** natural isolation
 - B.** physical plainness
 - C.** irrepressible nature
 - D.** blighted reputation
- 30.** The "primroseless roseless gaps" (line 9) suggest times when
- A.** life seems bleak
 - B.** life is challenging
 - C.** trivia preoccupies us
 - D.** flowers are inadequate
- 31.** In saying that cats "leavened" the long flat hours of childhood (line 12), the speaker conveys that cats were a source of
- A.** peace
 - B.** affection
 - C.** stimulation
 - D.** melancholy
- 32.** In the third stanza, the speaker says that corncrakes "bridged the surrounding hedge of my childhood" (line 21). This suggests that the corncrakes
- A.** amused the speaker
 - B.** encouraged the speaker
 - C.** restricted the speaker's limits
 - D.** disturbed the speaker's dreams

Continued

33. The effect of noting that dandelions, cats, corncrakes, and the sea are all “Incorrigible” is to emphasize
- A. their flawless natures
 - B. their established origins
 - C. the fixed nature of their characteristics
 - D. the difficulty of attempting to describe them
34. The negative connotations elicited by the first line of each stanza serve to
- A. emphasize the limited focus of each stanza
 - B. reinforce the threatening aspects of nature
 - C. heighten the contrast of the subsequent lines
 - D. reinforce the positive aspects of people
35. The reference to childhood in the second line of each stanza provides a basis for the speaker’s
- A. promotion of conventional values
 - B. ridicule of youthful perspectives
 - C. description of youthful goals
 - D. reflection on his life experience
36. In this poem, unity is achieved and sustained **mainly** by means of
- A. juxtaposition
 - B. paradox and irony
 - C. figurative language
 - D. parallelism of form and structure

V. Read the excerpt from a novel on pages 12 to 15 of your Readings Booklet and answer questions 37 to 47.

- 37.** The narrator's description of his aunt in lines 6 to 10 serves to
- A.** establish the narrator's fear
 - B.** reveal the aunt as being defensive
 - C.** suggest that the narrator's remorse is sincere
 - D.** depict the aunt as a calculating adversary
- 38.** In line 6, the meaning of "ominous" is
- A.** threatening
 - B.** omnipotent
 - C.** unique
 - D.** clear
- 39.** The narrator's attempt to respond in a "recognizable" way (line 44) suggests his attempt to
- A.** challenge his aunt's expectations
 - B.** justify his thoughtless behaviour
 - C.** interpret the situation
 - D.** please his aunt
- 40.** The tone of the aunt's statement "Oh, we are sincere" (line 89) is
- A.** didactic
 - B.** sardonic
 - C.** apologetic
 - D.** sympathetic

Continued

41. For the aunt, “the only things that really matter in this life” (line 95) are reflected in the Southern ideals of
- A. chivalry
 - B. patriotism
 - C. democracy
 - D. masculinity
42. In this excerpt, the recurring focus on the sword (lines 31, 37, 48, and 98) implies that, for the narrator, the sword becomes a symbol of his
- A. desire for revenge
 - B. failure in the eyes of his aunt
 - C. anger at imposed restrictions
 - D. being misunderstood by his aunt
43. The narrator’s reconsideration of the word “Condone” to himself and screwing up one eye (line 106) serves to reinforce his attitude of
- A. anticipation
 - B. detachment
 - C. apology
 - D. guilt
44. The irony implied in line 113 “or was it only I who spoke—good Lord, I can’t remember” is that the aunt
- A. treats adults like children, not like equals
 - B. had not expected her nephew to speak
 - C. is the only one who is speaking now
 - D. had no insight to offer her nephew

Continued

45. The details “Smiling, she gives me her hand, head to one side, in her old party style” (line 130) serve to establish the aunt’s
- A. warmth
 - B. distance
 - C. uncertainty
 - D. forgiveness
46. The narrator recognizes that by withholding his name (line 131), the aunt confers upon him the status of
- A. tourist
 - B. stranger
 - C. hypocrite
 - D. scapegoat
47. The aunt’s primary purpose throughout this interview is to
- A. gauge the worthiness of her nephew
 - B. remind her nephew of his debt to her
 - C. establish her superiority in the eyes of the public
 - D. guarantee the health and safety of her stepdaughter

VI. Read the excerpt from a play on pages 16 to 19 of your Readings Booklet and answer questions 48 to 56.

- 48.** Isa is attracted to the young man **mainly** because he
- A. is physically handsome
 - B. is enthusiastic and energetic
 - C. acknowledges her interest in him
 - D. represents the appeal of the outside world
- 49.** Isa's statements "I guess I'm just a lucky person" (line 48) and "I guess I'm just lucky" (line 89) are attempts to
- A. persuade herself to accept her life
 - B. express her gratitude to her husband
 - C. illustrate her bitterness toward her life
 - D. convey her joy in recalling the young man's experiences
- 50.** In saying "Damn you woman" (lines 66 to 67), Pat shows his
- A. indignation with his wife's flippancy
 - B. frustration with his own inadequacy
 - C. hostility toward the young man
 - D. regret about past misfortunes
- 51.** The ways in which Pat and Isa characteristically approach life are contrasted **best** in
- A. "You were tall and straight, with a rough face, so young, so old" (lines 60–61) and "I was the prettiest bride in the whole county" (lines 72–73)
 - B. "I've just never had the proper words" (line 84) and "when I was born I let out a big giggle instead of a cry" (line 49)
 - C. "He had my moods too" (line 101) and "Oh I was a little lonely at first" (line 89)
 - D. "Once in the spring I tried to trap the run-off onto the garden" (line 120) and "In my mind I'm rowing across the River Seine with my hair back" (line 123)

Continued

52. Isa's reminiscences of the young man involve **mainly** feelings of
- A. jealousy
 - B. resentment
 - C. wistfulness
 - D. exhilaration
53. The only time that Pat and Isa converse directly is when mention is made of
- A. the boy's arrival
 - B. Elly's annual visit
 - C. Isa's musical ability
 - D. the neighbour's disappearance
54. The Thanksgiving Eve time frame for the play ironically serves to reinforce the couple's sense of
- A. emptiness
 - B. animosity
 - C. fulfillment
 - D. anticipation
55. The sound effects indicated in the stage directions reinforce a mood of
- A. remorse
 - B. hardship
 - C. loneliness
 - D. monotony
56. Pat's observation that Isa and her sister Elly "never talk" (line 135) is ironic because
- A. he and Isa do not communicate
 - B. Isa and Elly have little in common
 - C. he and Elly barely tolerate each other
 - D. Isa did not communicate with the younger man

VII. Read the essay on pages 20 and 21 of your Readings Booklet and answer questions 57 to 63.

- 57.** The controlling idea of this essay is contained in the statement
- A.** “one could look into the future if one knew the position and speed of all the particles that made up the universe” (lines 5–6)
 - B.** “the new science of chaos and complexity shows that order may be hidden in apparent disorder and that tiny events can cause giant upheavals” (lines 10–12)
 - C.** “Economists, biologists, physicists, and astronomers are all trying to unlock the unknown mechanisms that may explain ‘chaotic’ phenomena” (lines 13–15)
 - D.** “The way we think about the laws of nature is going to change, and so perhaps is our daily life” (lines 17–18)
- 58.** That “tiny events can cause giant upheavals” (lines 11 to 12) is **best** demonstrated by the
- A.** discovery of disorder in the rings of Saturn
 - B.** movements of a crowd gathering at a railroad station
 - C.** graphing of the movements of guests at a cocktail party
 - D.** weather simulation experiment at the Massachusetts Institute of Technology
- 59.** The example that Lorenz used to illustrate his theory “The fluttering of a butterfly in Rio de Janeiro . . . could cause a tornado in Japan two weeks later” (lines 36 to 38) is **most directly** reinforced by the statement
- A.** “order may be hidden in apparent disorder” (line 11)
 - B.** “Unpredictability, or ‘chaos,’ can be found virtually everywhere” (line 21)
 - C.** “the acts of one individual can affect the course of history” (lines 70–71)
 - D.** “It is a matter of time, of calculation, and of chance” (lines 74–75)

Continued

60. The concept of “order in chaos” (line 40) is based on
- A. paradox
 - B. allusion
 - C. hyperbole
 - D. connotation
61. A synonym for “anarchic” (line 58) is
- A. chaotic
 - B. traditional
 - C. innovative
 - D. fascinating
62. According to the writer, unpredictability trends are difficult to calculate because
- A. theories about chaos are in the hypothetical stage
 - B. scientific thought has historically dealt with concrete matters
 - C. scientists are just beginning to understand dimensions of space
 - D. an infinite number of factors taken together produce a state of chaos
63. The idea of “ ‘managing one’s affairs through instability’ ” (line 66) reflects the
- A. popular appeal of the study of complexity
 - B. wide recognition of the importance of science
 - C. current challenge to the mathematics profession
 - D. contrast between science today and science in the future

VIII. Read the excerpt from a novel on pages 22 to 24 of your Readings Booklet and answer questions 64 to 70.

- 64.** The image that **most vividly** reflects the protagonist's feelings about the setting is
- A.** "the smile returned of itself to her rouged lips" (line 17)
 - B.** "she leaned over the counter to pick up some dirty dishes" (line 22)
 - C.** "a row of faces bent over plates, mouths open, jaws chewing, greasy lips" (lines 31–32)
 - D.** "his hands still bore slight traces of grease" (line 44)
- 65.** The word "affected" (line 43) means
- A.** disguised
 - B.** exploited
 - C.** assumed
 - D.** relished
- 66.** The quotation "Every passing couple had caught her eye and increased her resentment" (line 67) is consistent with Florentine's longing to
- A.** change her way of life
 - B.** attract the attention of others
 - C.** retaliate for previous injustices
 - D.** be accepted by the fashionable crowd
- 67.** The sentence "But the city beckoned to her now through Jean Lévesque" (line 71) reveals Florentine's perception of
- A.** Jean as a vehicle of escape
 - B.** the city as an enticing attraction
 - C.** the city as a provider of anonymity
 - D.** Jean as a member of the upper class

Continued

68. Florentine's vision of the ideal life is **best** represented by
- A. her respect for achievement
 - B. her assessment of other people
 - C. the physical appearance of Jean
 - D. the glamour of St. Catherine Street
69. Florentine's smile (lines 3 to 6 and line 17) is **most** similar in its nature to her
- A. exhaustion
 - B. assumed accent
 - C. observation of Jean
 - D. physical discomfort
70. Which of the following quotations **best** illustrates the main idea of this excerpt?
- A. "she must immediately stake everything she still had to offer, all her physical charm, on one wild chance of happiness" (lines 20–22)
 - B. "She visualized St. Catherine Street in Montreal, the windows of the big department stores, the fashionable crowd on Saturday evening" (lines 51–53)
 - C. "Every passing couple had caught her eye and increased her resentment" (line 67)
 - D. "Never before had she met anyone who bore so many visible marks of success" (lines 76–77)

English 30: Part B

June 2000

