

Questions Booklet

January 2000



English 30

Part B: Reading

Grade 12 Diploma Examination

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January 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: 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 essay on pages 1 to 3 of your Readings Booklet and answer questions 1 to 8.

1. To achieve the intended effect, the writer relies **primarily** on the reader's
 - A. basic knowledge of science
 - B. basic knowledge of computers
 - C. experience with Cairn Terriers
 - D. understanding of the writer's background
2. The writer's choice of the names "Delicious" and "Granny Smith" (line 27) serves to
 - A. criticize the unreliability of machines
 - B. contrast the simplicity of dogs' names
 - C. satirize the Apple computer marketing strategies
 - D. indicate the evolutionary nature of technology
3. The author invents vocabulary for the sake of emphasis and humour in
 - A. "For short trips it will move under its own power. The Macintosh will not" (lines 24–25)
 - B. "Cairns seldom need servicing, apart from shots and the odd worming" (lines 29–30)
 - C. "within a radius of three miles, no additional hardware is necessary" (lines 33–34)
 - D. "being microcanine, the Cairn is limited here, but it does load the programs instantaneously" (lines 36–37)
4. The sentence fragments "No disk drives. No tapes." in lines 37 to 38 serve to reinforce the
 - A. computer's limited range of options
 - B. Cairn Terrier's simplicity of functions
 - C. predetermined direction of technology
 - D. erratic thought processes of the writer

Continued

5. In reference to the chart (lines 43 to 45), the writer's comment "At first glance it looks bad for the Cairn" (line 46) achieves humour through
- A. repetition
 - B. understatement
 - C. excess of detail
 - D. inaccuracy of facts
6. The writer considers that the **most significant** advantage of the Cairn Terrier over the Macintosh is that
- A. "The Cairn Terrier . . . has held its share of the market with only minor modifications for hundreds of years" (lines 27–29)
 - B. "Cairns perform their functions all on their own" (line 59)
 - C. "the Cairn seems to understand every word I say" (lines 62–63)
 - D. "The Cairn Terrier is the essence of user-friendliness" (lines 83–84)
7. The writer's implied criticism of the computer is that its
- A. program capacity is limited
 - B. graphics are not fully evolved
 - C. functions are falsely presented
 - D. usefulness is more imagined than real
8. In terms of its presentation and focus, the essay is
- A. a parody of product evaluation
 - B. a commentary on the value of pets
 - C. an exposé on the weakness of the computer
 - D. an analysis of the relative merits of similar items

II. Read the excerpt from the play on pages 4 to 8 of your Readings Booklet and answer questions 9 to 17.

- 9.** Béralde's responses in lines 18 to 23 to Argan's question "Can I believe my ears?" (line 17) provide examples of
- A. paradox
 - B. ironic humour
 - C. dramatic irony
 - D. understatement
- 10.** Béralde's accusation regarding his brother's "*conscience*" (line 23) refers to
- A. Argan's choice of a quack doctor
 - B. the Apothecary's presence in the room
 - C. the marriage of Angelica and Dr. Purgon's nephew
 - D. Argan's refusal to allow Béralde to remain in the room
- 11.** The stage direction that serves to establish a mock heroic image is
- A. "*advancing into the room with a flourish of the syringe*" (line 1)
 - B. "*this time, although very angry, he does not lose his temper, but seems to choose his words with purpose*" (lines 14–15)
 - C. "*The APOTHECARY stalks to the door with incredible disapproval, and turns*" (line 50)
 - D. "*DR. PURGON comes buzzing and hissing into the room, like some very angry wasp*" (lines 67–68)
- 12.** In the context of this excerpt, lines 71 to 77 reinforce Dr. Purgon's
- A. professional commitment
 - B. self-righteous indignation
 - C. benevolent goodwill
 - D. medical expertise

Continued

13. The word “credulous” in line 63 means
- A. unsuspecting
 - B. outrageous
 - C. indebted
 - D. needy
14. Béralde reveals his insight into the compulsive nature of hypochondria when he
- A. attempts to communicate with Argan (lines 9–16)
 - B. suggests that Angelica is more important than Dr. Purgon (lines 61–64)
 - C. reassures Argan that Dr. Purgon is not a threat (lines 124–126)
 - D. exploits Argan’s belief that he is ill (lines 131–136)
15. A historic and fundamental principle of the medical profession is satirized **most directly** in
- A. “It was a Special and Most Extraordinary Mixture—never before administered to any living thing” (lines 85–86)
 - B. “It was to have cleansed your whole system—at *one squirt*” (lines 91–92)
 - C. “You have destroyed, at one stroke, a sacred obligation—the unquestioning obedience of a patient to his physician” (lines 97–99)
 - D. “In a short while from now, probably in a matter of hours, you will fall into a state of A-Pepsia” (lines 107–108)

Continued

- 16.** The quotations that serve to reinforce the two issues that are the sources of conflict between Argan and Béralde are
- A.** “Some other time will be too late” (line 9) and “not waste a moment of time” (line 136)
 - B.** “Here’s a nice state of affairs!” (line 69) and “You’ve brought this on yourself” (line 102)
 - C.** “*I’ve done with you*” (line 103) and “I wash my hands of you” (line 106)
 - D.** “Brother, don’t be a fool” (line 122) and “Don’t be ridiculous” (line 128)
- 17.** The **primary** source of comedy in this excerpt is
- A.** physical outrage
 - B.** family relationships
 - C.** character exaggeration
 - D.** professional conflict of interest

III. Read the excerpt from a speech on pages 9 to 11 of your Readings Booklet and answer questions 18 to 25.

18. R.B. Gregg's definition of peace (lines 3 to 5) is based on the concept of
- A. trial and error
 - B. natural selection
 - C. human fellowship
 - D. conditional forgiveness
19. In this excerpt, the writer implies that the "emotional landscape" (line 16) that we have inherited from the Cold War is characterized by
- A. hysteria
 - B. fear and greed
 - C. peace and justice
 - D. love of one's children
20. According to the writer's point of view, "mortgages of social policies" (lines 27 to 28) refer specifically to the
- A. depressing indifference of apathetic citizens
 - B. deliberate sacrifice of collective enterprises
 - C. chilling tradition of foreign aggression
 - D. callous neglect of military priorities
21. The statement "winning is a losing proposition" (line 43) is an example of
- A. alliteration
 - B. metaphor
 - C. paradox
 - D. analogy
22. The writer differentiates between "success" and "achievement" (lines 43 to 59) in order to support the value of
- A. justice
 - B. cooperation
 - C. nationalism
 - D. individualism

Continued

23. In context, the analogy in lines 77 to 79 reinforces the idea that political leaders are
- A. unschooled in international affairs
 - B. overly concerned with local issues
 - C. hostile and resentful toward the legacy of the past
 - D. reluctant and incompetent in the art of compromise
24. Of the many legacies left by the Cold War, the one on which the writer places the **most** emphasis is the
- A. decline of public discourse
 - B. neglect of the environment
 - C. reliance on conflict models
 - D. focus on weapons development
25. The answer to the central question “Why is it so difficult in this day and age to work effectively for peace?” (line 12) is **most strongly** provided in the statement
- A. “The absence of non-conflict models from public discourse is a bitter Cold War legacy that we need to correct” (lines 69–70)
 - B. “The world’s lack of experience with cooperative models of conflict resolution shows itself in the difficulties of international negotiations” (lines 76–77)
 - C. “We need peace for the tasks of healing people and healing the earth” (lines 81–82)
 - D. “It is essential to transcend the present, imperial approach to world problems—which will never bring justice and peace—and come to a cooperative, tolerant, confederated model” (lines 91–93)

IV. Read the poem on pages 12 and 13 of your Readings Book and answer questions 26 to 35.

- 26.** That the speaker is “Watching from a library window opposite” (line 17) serves to establish a separation between
- A. passive and active
 - B. critics and criticized
 - C. leaders and followers
 - D. contented and discontented
- 27.** The contrasting adjectives in the phrase “passing satellites and steadfast stars” (line 9) serve to emphasize the
- A. remoteness of stars
 - B. significance of satellites
 - C. temporality of humanity
 - D. sophistication of humanity
- 28.** The speaker’s sense of the heroic grandeur of the men roofing is conveyed in
- A. “A quartet / Of men at work stirs through this still-life” (lines 13–14)
 - B. “One points a silver hose and conjures / From its nozzle a fretted, trembling orange tongue / Of fire” (lines 21–23)
 - C. “They pause, / Straighten, study one another—a segment done” (lines 25–26)
 - D. “Drenched in sweat and sunlight, relaxed masters for a moment / Of all our elements!” (lines 32–33)
- 29.** In the context of lines 23 to 25, “Broadcast” means
- A. strewn
 - B. doubled
 - C. ruptured
 - D. publicized

Continued

30. Alliteration enhances the effectiveness of the image in
- A. “a fat canister of gas” (line 5)
 - B. “A plume of blue smoke feathers up” (line 11)
 - C. “a slow bolt of black silk” (line 20)
 - D. “The last one dips to the wrist in the green sack” (line 23)
31. The detailed description of the two men in lines 26 to 31 serves **mainly** to
- A. add an element of humour
 - B. create a sense of conflict and tension
 - C. emphasize the inherent danger of roofing
 - D. reduce the distance between the roofers and the reader
32. The speaker sees the men roofing as an image of “the world At peace” (lines 33 to 34) in that
- A. their purposefulness inspires a sense of well-being
 - B. they offer a novel perspective of the world
 - C. they delight in what they are doing
 - D. their activity is uninterrupted
33. The men roofing are likened to “amazing Strangers” (lines 38 to 39) because
- A. they are unknown and appealing to the speaker
 - B. their skills are impressive and their work is demanding
 - C. their work appears ethereal and their presence is temporary
 - D. they are unacquainted with the climate and the neighbourhood

Continued

- 34.** In the context of lines 36 to 40, the words “They intercede” (line 42) serve to reinforce the image of the roofers as
- A. angels
 - B. victors
 - C. advocates
 - D. combatants
- 35.** The speaker conveys the essential significance of the men roofing by
- A. extolling the moral virtues of the workers
 - B. equating the workers to the mystery of life
 - C. detailing the colourful physiques of the workers
 - D. comparing the workers with the unpredictability of nature

V. Read the excerpt from the play on pages 14 to 18 of your Readings Booklet and answer questions 36 to 47.

- 36.** Lines 2 to 4 of Ulysses' speech indicate that he is about to explain
- A. the downfall of Hector, Prince of Troy
 - B. the events leading up to the fall of Troy
 - C. an important battle in the war against Troy
 - D. why the Greeks have not yet defeated Troy
- 37.** In using the metaphor of a beehive in lines 8 to 10, Ulysses refers to "honey" as being the
- A. achievement of success in battle
 - B. pleasure of personal acclaim
 - C. sweetness of rest after battle
 - D. fruits of moral righteousness
- 38.** Ulysses' **primary** purpose in lines 12 to 21 is to
- A. reveal the position of each heavenly body
 - B. exemplify the universal nature of hierarchy
 - C. emphasize the Sun as the centre of the universe
 - D. dispute that the Earth is the centre of the universe
- 39.** The lines "whose med'cinal eye Corrects the influence of evil planets" (lines 18 to 19) refer to the significant influence of
- A. astrology
 - B. medicine
 - C. witchcraft
 - D. mythology
- 40.** Ulysses implies that the function of a king (line 20) is to
- A. heal his subjects through prayer
 - B. be sole arbiter of right and wrong
 - C. expand the boundaries of his kingdom
 - D. consider the individual needs of his subjects

Continued

41. Lines 30 to 35 reinforce the concept of
- A. universal order
 - B. Greek cowardice
 - C. Trojan supremacy
 - D. natural catastrophes
42. Lines 46 to 51 of Ulysses' speech serve **mainly** to describe the
- A. imminent defeat of the Greeks
 - B. progressive self-destruction of a society
 - C. need to keep power in the hands of the few
 - D. dangers of giving in to one's aggressive tendencies
43. The "fever" to which Ulysses refers (beginning line 60) is the
- A. lack of respect for rank in the Greek forces
 - B. growth of despair among the Greek soldiers
 - C. ability of Troy to emulate the Greek strategy
 - D. inability of Greek soldiers to meet the high standards of the Trojans
44. In context, the word "lolling" (line 89) emphasizes Achilles'
- A. illness
 - B. humour
 - C. self-doubt
 - D. self-indulgence
45. Ulysses' and Nestor's **most clearly** ironic reference to Achilles is
- A. "The great Achilles" (line 69)
 - B. "The large Achilles" (line 89)
 - C. "god Achilles" (line 96)
 - D. "broad Achilles" (line 117)

Continued

- 46.** Ulysses reveals a sarcastic attitude in
- A. “Thy topless deputation” (line 79)
 - B. “from the tongue of roaring Typhon” (line 87)
 - C. “Sir Valor” (line 103)
 - D. “the ram that batters down the wall” (line 133)
- 47.** The statement “Troy in our weakness stands, not in her strength” (line 64) summarizes Ulysses’ observation that
- A. the fall of weakened Troy is imminent
 - B. the weakness of Troy reflects the weakness of the Greeks
 - C. Troy remains undefeated not because she is strong but because the Greeks are weak
 - D. Troy is weak in the hands of the Greeks but will regain her strength if the Greeks relent

VI. Read the story on pages 19 to 22 of your Readings Booklet and answer questions 48 to 56.

- 48.** The narrator of this story writes as though he were
- A. remembering his childhood
 - B. assembling his family album
 - C. present with his grandmother before his father's birth
 - D. obliged to document his family's pioneering hardships
- 49.** The etching that hangs above the piano (lines 41 to 43) serves as a reminder to the grandmother and to the reader of
- A. the beauty of the prairie
 - B. her artistic inadequacies
 - C. her regret for the choices made
 - D. the cultured world she left behind
- 50.** The image that contrasts **most strongly** with the images of the grandmother's youth is
- A. "a New York that glittered and tempted her" (line 44)
 - B. "pictures of cool streams overhung with vegetation" (lines 45–46)
 - C. "she imagined a journey" (line 52)
 - D. "the sounds of Chopin among Indians and bears" (line 54)
- 51.** The narrator's grandparents are **most directly** contrasted in the lines
- A. "Where she came from, Wisconsin, there were trees" (line 11) and "He ran away from his boarding school in Boston" (lines 35–36)
 - B. "My grandfather is a talker" (line 33) and "my grandmother brought to her marriage imagination" (line 49)
 - C. "He could barely read. She had just become the first woman to graduate from her university" (lines 37–38)
 - D. "She could play the piano; he could sing in a natural tenor all the songs of the day" (lines 39–40)

Continued

52. The narrator observes that the family history encapsulated in this story unfolded as it did **primarily** as a result of the
- A. grandfather's restlessness
 - B. grandfather's ability to charm
 - C. grandmother's family migration
 - D. grandmother's willing optimism
53. The lack of clear distinction between past and present in this narrative serves to
- A. demonstrate how life changes over time
 - B. stress the narrator's objective detachment
 - C. show how easily people can forget their ancestors
 - D. reinforce the narrator's identification with his grandparents
54. Read the following quotations and answer the question that follows:

“I love to listen . . . I love the coolness . . . I love the aura . . .
I love the smile . . .” (lines 1–9)

“it will take more than food . . . It will take her piano. It will take my
grandfather’s stories. It will take me . . .” (lines 24–27)

“I wish she would play . . . I wish the music would not wake him . . . I wish
the music would conjure images . . . I wish the notes . . .” (lines 108–111)

“In my grandmother’s mind . . . In my grandmother’s mind . . .”
(lines 124–129)

All of the quotations above serve effectively to

- A. reinforce the narrator’s imaginative perspective
- B. establish the narrator’s emotional detachment
- C. contrast with the grandfather’s character
- D. emphasize the grandmother’s talents

Continued

55. The narrator implies that the grandmother's survival on the prairies was a consequence **mainly** of her
- A. determination
 - B. sense of security
 - C. imaginative resources
 - D. memory of past pleasures
56. The narrator's perceptions of the continuity of all things is **most directly** suggested by
- A. "this space conjured by my grandfather and claimed by them all" (line 81)
 - B. "he smiled all the hundreds of miles they crossed on their way here and that he hasn't stopped smiling since" (lines 103–104)
 - C. "God has turned the tables on him, charmed the charmer" (lines 104–105)
 - D. "I give my own thanks to that animal. My life, too, is his" (line 118)

VII. Read the excerpt from the novel on pages 23 and 24 of your Readings Booklet and answer questions 57 to 63.

- 57.** The narrator states that it is easier for a man to describe what he dislikes than what he loves. This statement suggests that dislike is more
- A. definite; love more diffuse
 - B. unjustifiable; love more justified
 - C. vindictive; love more encompassing
 - D. understandable; love more forgiving
- 58.** The narrator's difficulty in describing his wife arises from
- A. her personality and his complex feelings
 - B. his dislike of what is happening to her personality
 - C. her artistic temperament and his unpredictable moods
 - D. his preoccupation with comparing her with his daughter
- 59.** The short, absolute statements in lines 39 to 42 have the effect of
- A. simplifying Catherine's talent
 - B. undermining Catherine's strengths
 - C. demonstrating Catherine's inflexibility
 - D. emphasizing Catherine's single-mindedness
- 60.** In expressing his love for his wife, the narrator emphasizes **mainly** her
- A. personal pride
 - B. inner strength
 - C. disarming smile
 - D. artistic ambition
- 61.** The phrase "others who are blameless" (line 57) refers to people who are
- A. faultless
 - B. mysterious
 - C. ambitious
 - D. hapless

Continued

- 62.** The paradoxical observation about the “Life-Force” that is central to Catherine’s character is stated in
- A. “the mysterious thing we call the spirit can find a home in them” (line 53)
 - B. “In others who are blameless I have found hardly any” (line 57)
 - C. “all I do know is that I know it is there” (lines 58–59)
 - D. “Without it there can be no life; with much of it no easy life” (lines 61–62)
- 63.** The narrator sometimes “dreaded” Catherine (line 68) **mainly** because
- A. he was anxious about her impending death
 - B. her strength emphasized his vulnerability
 - C. her creative ruthlessness intimidated him
 - D. he felt that she was not easy to live with

VIII. Read the poem on page 25 of your Readings Booklet and answer questions 64 to 70.

- 64.** The speaker's confidence in reading unexpressed feelings into the letter is based on the speaker's
- A. role of family communicator
 - B. familial love for the writer of the letter
 - C. role in the family as sympathy provider
 - D. familial bond with the writer of the letter
- 65.** The poet's choice of setting lines 5 to 10 apart from the other lines serves to
- A. illustrate the speaker's sense of guilt
 - B. provide detailed knowledge for the reader
 - C. emphasize the contrast between appearances and reality
 - D. stress the distance between the speaker and the letter writer
- 66.** The imagery the poet chose in lines 12 to 14 serves to reinforce the concept of the
- A. tyranny of heredity
 - B. inaccessibility of the past
 - C. egotistic nature of humanity
 - D. independence of individuals
- 67.** The antecedent of the words "they lie" (line 17) is
- A. "the long dead" (line 15)
 - B. "explanations (line 15)
 - C. "answer" (line 17)
 - D. "family ills" (line 17)
- 68.** Personification is used to reinforce the theme of this poem in
- A. "I hear your voice in my head" (line 4)
 - B. "your features settle on my face" (line 11)
 - C. "my oddly-shaped ankles recollect on their own" (line 14)
 - D. "the long dead pattern me" (line 15)

Continued

69. In line 20, the poet suggests that we are “marked” in that our
- A. accomplishments are insignificant
 - B. characteristics are predetermined
 - C. destinies are inscrutable
 - D. lives are flawed
70. The final statement of the poem (lines 20 to 21) suggests that
- A. life is burdensome for most people
 - B. the speaker’s experience is universal
 - C. humanity lacks of a sense of purpose
 - D. the speaker’s family has a reputation to uphold

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