

Questions Booklet

June 1996



English 30

Part B: Reading

Grade 12 Diploma Examination

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June 1996
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. You may take an additional 1/2 hour to complete the examination.

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.

I. Read “How well you play the waiting game says a lot about your social class” on pages 1 and 2 of your Readings Booklet and answer questions 1 to 6.

1. The author supports the idea that social class may be defined on the basis of
 - A. income
 - B. attitude
 - C. education
 - D. inheritance

2. That Edward Banfield’s thesis was controversial (line 24) is **best** explained by the observation
 - A. “someone who is addicted to immediate gratification of his appetites is defined as lower class, whatever his income” (lines 27–28)
 - B. “A student from a poor family who gets up early to study German as part of his plan to qualify for the PhD program in history at Stanford is a member of the upper class” (lines 32–34)
 - C. “Just talking about social class offends many people who are properly concerned that individuals not be ‘pigeon-holed’ and therefore oppressed by assumptions” (lines 51–53)
 - D. “But concern for the abuse of understanding about social class is no rationale for ignorance of its nature” (lines 55–56)

3. The author claims that “good judgment” is an essential ingredient for membership in the “upper class” (line 50), but feels that the acquiring of this attribute is impeded by
 - A. self-denial
 - B. oppression
 - C. discrimination
 - D. limited perspective

Continued

To answer questions 4 and 5, choose the word from the alternatives below that matches the definition provided in each question.

- A. “eschews” (line 38)
- B. “wastrel” (line 40)
- C. “penchant” (line 41)
- D. “pilloried” (line 54)

4. The word that means “avoids or abstains from” is

5. The word that means “exposed to ridicule” is

6. The sentence that is **most effective** in lending this article a tongue-in-cheek tone is

- A. “There is a great deal to learn about gardening as both science and culture, and wheelbarrows of money to be spent” (lines 7–8)
- B. “But other than fashion, how does gardening relate to social class?” (line 9)
- C. “Japan leaps to mind” (line 43)
- D. “And you thought you were just planting roses” (line 57)

II. Read the excerpt from “Prophet of the New World: A Poem for Voices” on pages 3 to 7 of your Readings Booklet and answer questions 7 to 17.

7. By quoting the words “‘banished from his own country’” (line 27), Madame Riel emphasizes her feeling of
- A. angry indignation
 - B. humble resignation
 - C. grave apprehension
 - D. embarrassed consternation
8. The phrase “an endless chain of words” (lines 40–41) is an example of
- A. irony that serves to contrast with reality
 - B. metaphor that serves to reinforce with imagery
 - C. metonymy that serves to reflect a universal truth
 - D. personification that serves to vitalize the description
9. Riel suggests his conviction in himself as visionary or prophet when he says
- A. “Even an exile must keep busy, work, / forget to dream” (lines 28–29)
 - B. “I swept aside / all purpose other than to follow on / the turn of seasons” (lines 29–31)
 - C. “clipping horses drowned the sparrow’s chirp” (line 43)
 - D. “their faces known to me in dreams— / two messengers” (lines 46–47)
10. Riel’s sense of mission and his reliance on divine instruction is methodically emphasized in
- A. “Two horsemen galloped up, alighted at my door—” (line 44)
 - B. “I knew / with my experience, how to speak well” (lines 51–52)
 - C. “I listened. Then I prayed. / And then I came” (lines 55–56)
 - D. “Hush, for his lips are open. His words hurl truth” (line 78)

Continued

11. The word that clearly serves to emphasize that the people perceive a separation between themselves and Riel is
- A. “‘banished’ ” (line 27)
 - B. “exile” (line 28)
 - C. “chasm” (line 59)
 - D. “propound” (line 65)
12. In lines 58 to 78, the Chorus conveys the people’s attitude toward the return of Riel **most strongly** through the
- A. repeated reference to “he” in lines 60 to 76
 - B. use of the word “stranger” in line 60
 - C. details in lines 66 to 68
 - D. italicized question in line 70
13. In lines 105 to 115, Riel depicts the Métis as being
- A. just
 - B. timid
 - C. selfish
 - D. patient
14. The speeches of Madame Riel and the Chorus in lines 116 to 125 are similar in style and effect in that they are both
- A. elaborate
 - B. buoyant
 - C. abrupt
 - D. exaggerated
15. The vulnerability of the people after Riel’s death is **most emphatically** indicated by the word
- A. “unhelmeted” (line 128)
 - B. “probing” (line 132)
 - C. “grasping” (line 140)
 - D. “tenacious” (line 144)

Continued

16. The **chief** function of Madame Riel's speeches is to
- A. judge her son's actions
 - B. narrate historical events
 - C. defend her son's actions
 - D. contrast with the Chorus
17. The tireless renewal of hope in the face of persecution and oppression is **most clearly** declared by the Chorus in
- A. "Now the dark plunge of the year is done" (line 126)
 - B. "bare branch / leaps with encircling green" (lines 130–131)
 - C. "the vine creeps back over the shattered porch" (line 137)
 - D. "For green returns / tenacious signal, friend to ambushed eyes"
(lines 143–144)

III. Read “At the Tourist Centre in Boston” on pages 8 and 9 of your Readings Booklet and answer questions 18 to 24.

- 18.** As she views the representation of Canada at the tourist centre (lines 1 to 10), the speaker conveys that her attitude is
- A. sardonic
 - B. resentful
 - C. respectful
 - D. approving
- 19.** That the map and the accompanying snapshots represent a deliberate promotion of Canada is indicated by
- A. “There is my country under glass” (line 1)
 - B. “a lure / for export only?” (lines 25–26)
 - C. “Perhaps / that was my private mirage” (lines 29–30)
 - D. “Who really lives there?” (line 43)
- 20.** The speaker’s observation that the blues of the snapshots have “an assertive purity” (lines 9–10) suggests that she sees this effect as representing the Canadian tourist bureau’s effort to
- A. contrast the blue water with the green forests
 - B. promote an impression of a pristine landscape
 - C. convey the number of rivers and lakes
 - D. portray the vastness of the landscape
- 21.** The contrasting images in lines 11 to 15 serve to communicate the speaker’s
- A. approval of the uncluttered effect of the snapshots
 - B. endorsement of the principal attractions of Canada
 - C. disapproval of the message conveyed by the snapshots
 - D. acknowledgement of the expertise of the Canadian tourist industry

Continued

22. In stanza four, the speaker's tone indicates that the intent of her description is to convey the
- A. cynicism of the family
 - B. artificiality of the setting
 - C. attractiveness of the family
 - D. wholesomeness of the setting
23. The speaker's "private mirage" (line 30) is a representation of
- A. reality
 - B. fantasy
 - C. nostalgia
 - D. expectation
24. The poem suggests that by depicting a Canada devoid of Canadians, the tourist display fosters the idea that
- A. Canada has a very small population
 - B. Canada is a sterile land of scenic appeal
 - C. Canadians prefer to protect their privacy
 - D. tourists ignore the people indigenous to any region

IV. Read the excerpt from “The Territorial Imperative” on pages 10 and 11 of your Readings Booklet and answer questions 25 to 31.

25. The author makes reference to “this ambiguous monster” (line 6) in order to
- A. appeal to the uninformed reader
 - B. emphasize scientific complexity
 - C. create a vivid image of uncertainty
 - D. suggest the backwardness of human learning
26. In the description of *Hoplitis milhauseri*, the phrase “each pupa has a built-in can-opener on top of its head” (line 19) has the effect of
- A. confirming the power of the butterfly’s instinct
 - B. suggesting skepticism by interjecting a colloquial expression
 - C. creating humour by illustrating a complex function in terms of the familiar
 - D. classifying the butterfly as being a more technologically advanced species
27. In saying “The larva’s brush with destiny, however, is not yet done” (lines 48–49), the author means that the larva
- A. is fearful of the future
 - B. is equipped with superior knowledge
 - C. has not fully challenged external forces
 - D. has not completed its provision against error
28. The author of this excerpt develops his topic **mainly** through the use of
- A. logic
 - B. allusion
 - C. example
 - D. definition

Continued

29. In noting that biology's cumulative knowledge of the Capricorn beetle has not increased (lines 63–64), the author suggests that
- A. biology has not kept pace with technology
 - B. biology relies too much on old information
 - C. biologists have not yet solved the mystery of instinct
 - D. biologists should cease research on the role of instinct
30. The author believes that the “more reasonable processes” (lines 67–68) by which we have rejected instinct as a factor in human motivation are processes based on our
- A. denial of behavioural discrepancies
 - B. reliance on rational behaviour rather than sensationalism
 - C. acknowledgement that humans cannot understand insects
 - D. recognition that insect behaviour does not predict human behaviour
31. The writer's approach to his topic is **essentially** one of
- A. exploring questions
 - B. random speculation
 - C. refuting theories
 - D. compiling facts

V. Read the excerpt from “A Summer Bird-Cage” on pages 12 to 15 of your Readings Booklet and answer questions 32 to 42.

32. The word “fossilized” as it is used in the context of lines 11 to 14, is **best** defined as
- A. destructive and threatening
 - B. unchanged and unchangeable
 - C. hopeful but depressing
 - D. pleasant but unreal
33. The narrator’s cousin, Michael, was a “consolation” to her (line 14) **mostly** because
- A. his behaviour was disruptive
 - B. he defied the narrator’s mother
 - C. he reinforced the narrator’s attitude
 - D. his conversation was thought-provoking
34. The narrator implies that even in the present she harbours some resentment toward Louise when she says
- A. “but I thought it was rather tarty, and was surprised at Louise until I remembered that she wasn’t wearing it herself” (lines 22–24)
 - B. “I always believed that the defensive, almost whining position that she invariably pushed me into was entirely the fault of my own miserable nature” (lines 28–30)
 - C. “ ‘What the hell do you think you are?’ I said. ‘Lady Macbeth?’ ” (line 89)
 - D. “She looked only faintly ridiculous even with her hair full of iron rolls and her face shining with grease” (lines 112–113)

Continued

35. An ironic shift in the narrator's view of Louise is suggested in the statement
- A. "she handed it to me with a kind of bonhomie that was quite unprecedented" (lines 82–83)
 - B. "somehow she managed to look dramatic rather than at a disadvantage" (lines 113–114)
 - C. "She was more communicative than I had ever known her, and kept muttering about Rome and loving, honouring and obeying" (lines 115–116)
 - D. "I did not think that the drabness and despair which threatened to ooze over my life in every unoccupied second would ever swamp Louise" (lines 138–139)
36. The narrator suggests an element of cynicism in her view of Louise's motives when she observes
- A. "she started to moan about her hair" (line 111)
 - B. "She looked as though she were in a film or an air raid" (lines 114–115)
 - C. "I would have changed places in a flash" (lines 131–132)
 - D. "even that she might be in love" (line 136)
37. The narrator enjoys the interlude in the kitchen with Louise **mainly** because
- A. she sees that she is Louise's equal
 - B. she catches Louise in a state of disarray
 - C. Louise is uncharacteristically vulnerable
 - D. Louise talks about her approaching honeymoon
38. The image that **most clearly** shows the way the narrator feels about Louise's "success" (line 143) is
- A. "She was pleased that I was impressed" (line 120)
 - B. "A honeymoon and Rome, what an *embarras de richesses*" (lines 130–131)
 - C. "the way Louise talked about those gorgeous people, and her trousseau, and the hotels" (lines 133–134)
 - D. "she was way off, wealthy, up in the sky and singing" (lines 139–140)

Continued

39. The narrator's sense of inadequacy in her relationship with Louise is based **mainly** on the difference in their
- A. education
 - B. confidence
 - C. grace
 - D. age
40. In this excerpt, the narrator comes to recognize that Louise is a person who is
- A. content
 - B. faultless
 - C. unaware of her responsibilities
 - D. skilled at getting what she wants
41. The description of the scene at the dinner table (lines 48–59) functions within this excerpt **mainly** to
- A. reinforce Louise's power
 - B. confirm the father's hostility
 - C. emphasize the narrator's misery
 - D. illustrate the mother's happiness
42. This excerpt is focused **mainly** on the narrator's perceptions of the
- A. unavoidable complexities of marriage
 - B. obstacles in achieving personal identity
 - C. predictable humour of family relationships
 - D. satisfactions of resolving emotional conflict

VI. Read “Among Children” on pages 16 and 17 of your Readings Booklet and answer questions 43 to 50.

- 43.** As an observer of the children in the poem, the speaker communicates an attitude of
- A.** praise
 - B.** criticism
 - C.** compassion
 - D.** condescension
- 44.** In the context of the poem, the imagery “tearing their wings loose and turning their eyes forever inward” (lines 5–6) conveys an impression of
- A.** an inability to learn
 - B.** reckless behaviour
 - C.** limited opportunity
 - D.** newfound freedom
- 45.** The description of the children in lines 10 to 13, “You can see already . . . even in dreams,” suggests that the children are
- A.** consistently ridiculed
 - B.** prematurely burdened
 - C.** resigned to harsh discipline
 - D.** suspicious and fearful of change
- 46.** The imagery in lines 13 to 22 conveys a desire to
- A.** inspire the children to rebel
 - B.** comfort the children with fantasies
 - C.** encourage the children to prevail against adversity
 - D.** instill in the children a positive attitude toward school

Continued

47. The speaker implies that the “gift of laughter” (line 23) is most needed by those who
- A. must endure hardships
 - B. celebrate the joy of life
 - C. are committed to schedules
 - D. tolerate the restrictions of education
48. In line 38, “the hardest day of their lives” refers to the children’s
- A. day of birth
 - B. day of death
 - C. first day of work
 - D. first day of school
49. The repetition of the phrase “not one” (lines 34, 35, 37) in juxtaposition with the phrase “on the hardest day of their lives” serves to emphasize the
- A. capacity for endurance that all are born with
 - B. tendency of privileged people to complain
 - C. inevitability of spiritual degeneration
 - D. contrast between success and failure
50. The main contrast in the poem is **best** represented by the lines
- A. “the children are sleeping through fourth grade” (line 2) and “the monumental boredom of junior high” (line 4)
 - B. “their eyes forever inward” (line 6) and “such purpose in their eyes” (line 32)
 - C. “the widows of the suburbs” (line 10) and “mothers in old coats” (line 26)
 - D. “her gowns streaming / with light” (lines 17–18) and “not one / turned against me or the light” (lines 34–35)

VII. Read the excerpt from *Henry VI, Part 1, Act IV, scene i* on pages 18 to 22 of your Readings Booklet and answer questions 51 to 62.

- 51.** Gloucester's question "Hath he forgot he is his sovereign?" (line 4) suggests that Burgundy
- A.** shows disrespect to King Henry
 - B.** has forgotten King Henry's titles
 - C.** has addressed King Henry in French
 - D.** requires an immediate reply from King Henry
- 52.** Gloucester's comment "such false dissembling guile" (line 15) suggests Burgundy's
- A.** fidelity
 - B.** hypocrisy
 - C.** hatred
 - D.** trust
- 53.** King Henry sends Talbot to Burgundy (lines 20–27) with orders to
- A.** kill Burgundy
 - B.** berate Burgundy
 - C.** banish Burgundy
 - D.** disinherit Burgundy
- 54.** Basset complains that Vernon had offended the House of Lancaster when he suggested that the red rose reflected Somerset's
- A.** angry attitude
 - B.** lack of emotion
 - C.** bloodthirsty behaviour
 - D.** embarrassment in lying

Continued

55. Vernon claims in lines 57 to 60 that Basset had provoked him when he suggested that the white rose was symbolic of Richard's
- A. ill health
 - B. innocence
 - C. cowardice
 - D. childishness
56. Somerset's remark, "Though ne'er so cunningly you smother it" (line 63), echoes the implications of
- A. "With other vile and ignominious terms" (line 50)
 - B. "I crave the benefit of law of arms" (line 53)
 - C. "with forgèd quaint conceit / To set a gloss upon his bold intent" (lines 55–56)
 - D. "Yet know, my lord, I was provoked by him" (line 57)
57. The tone of Gloucester's echoed question "Confirm it so?" (line 76) indicates that he considers the argument between the Houses of York and Lancaster
- A. dangerous to the lives of all involved
 - B. bold and courageous though ill-timed
 - C. outrageously petty under the circumstances
 - D. appropriate considering the circumstances
58. Henry warns his lords in lines 90 to 103 that internal disagreements will lead to
- A. rebelliousness in their French subjects
 - B. challenges by nobility to Henry's kingship
 - C. civil disobedience among the English subjects
 - D. power struggles between Yorkists and Lancastrians

Continued

59. That the older members of the court view Henry as a young, untried king whose leadership qualities are yet to be established is implied by
- A. “are you not ashamed / With this immodest clamorous outrage / To trouble and disturb the king and us?” (lines 78–80)
 - B. “It grieves his highness. Good my lords, be friends” (line 86)
 - C. “for a toy, a thing of no regard, / King Henry’s peers and chief nobility / Destroyed themselves” (lines 98–100)
 - D. “the king / Prettily, methought, did play the orator” (lines 129–130)
60. Henry attempts to calm the anger between Richard and Somerset (lines 104–127) by
- A. settling the Regency on York
 - B. ordering York and Lancaster to stop fighting
 - C. wearing the flower of the House of Lancaster
 - D. reminding them that their priority is the war with France
61. After the King departs (line 128), Richard is persuaded by Warwick to
- A. question the King’s oratorical skills
 - B. put aside his feelings about Somerset
 - C. nurse his anger that the King rejected his arguments
 - D. complain that Somerset did not deserve preferential treatment
62. The dramatic purpose of Exeter’s soliloquy in lines 138 to 150 is to
- A. question Richard’s passionate outburst
 - B. suggest that even children will fight one another
 - C. indicate that war with France has been made impossible
 - D. foreshadow battle between the Houses of York and Lancaster

VIII. Read the excerpt from “Stunt Pilot” on pages 23 to 25 of your Readings Booklet and answer questions 63 to 70.

- 63.** Read the following quotations and answer the question below.

“with a newcomer’s willingness to try anything once” (line 5)

“Being a stunt pilot seemed the most reasonable thing in the world” (line 16)

“Idly, paying scant attention” (line 30)

“Reluctantly, I started paying attention” (line 39)

The relationship of the above lines to the development of the selection is that they serve to convey the

- A. general mood of anticipation
 - B. narrator’s awakening interest
 - C. universal fascination with flying
 - D. narrator’s persistent indifference
- 64.** The images “Your life split open like the day” (line 14) and “it split the bulging rim of the future along its seam” (lines 60–61), reflect a sense of
- A. guarded disbelief
 - B. contrived fantasy
 - C. emotional trauma
 - D. unending possibility
- 65.** The narrator’s version (line 54) of the expression “where in the world” creates the effect of
- A. reinforcing the pilot’s expertise
 - B. indicating the viewers’ confusion
 - C. implying the humour of the situation
 - D. indicating the pilot’s freedom of choice
- 66.** The various art metaphors used to describe Rahm’s aerobatics serve as effective devices **mainly** for
- A. depicting creative mastery
 - B. reflecting dramatic tension
 - C. reflecting audience participation
 - D. justifying the narrator’s involvement

Continued

67. The narrator repeatedly describes Rahm’s performance as a “line” to convey that
- A. it became a written message
 - B. it was characterized by continuity
 - C. the pilot was following a preset path
 - D. the audience could see where he had been
68. The description of Rahm as “a medium-sized, rugged man” (line 30) and again as “an ordinary man” (line 81), serves to emphasize the
- A. extraordinary nature of the performance
 - B. reliability of physical appearances
 - C. impact of model behaviour
 - D. importance of preparation
69. The description of the swallow in lines 83 to 90 serves to
- A. provide a contrast between technology and nature
 - B. indicate the source of Rahm’s inspired aerobatics
 - C. diminish the impression of technological brilliance
 - D. emphasize the exhilarating effect of Rahm’s performance
70. The changed perceptions experienced by the narrator are **best** summarized by the lines
- A. “I had thought I knew my way around beauty” and “Now I had stood among dandelions between two asphalt runways in Bellingham, Washington, and begun learning about beauty”
 - B. “Dave Rahm was a stunt pilot, the air’s own genius” and “I saw him step out, an ordinary man”
 - C. “It was a swallow, a blue-green swallow” and “It was a stunt swallow”
 - D. “The other pilots could do these stunts, too, skillfully, one at a time” and “Rahm kept all that embellished space in mind at once”

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