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**Questions Booklet**

**January 1999**



**English 30**  
**Part B: Reading**

**Grade 12 Diploma Examination**



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January 1999  
**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 7 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 ½ 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:

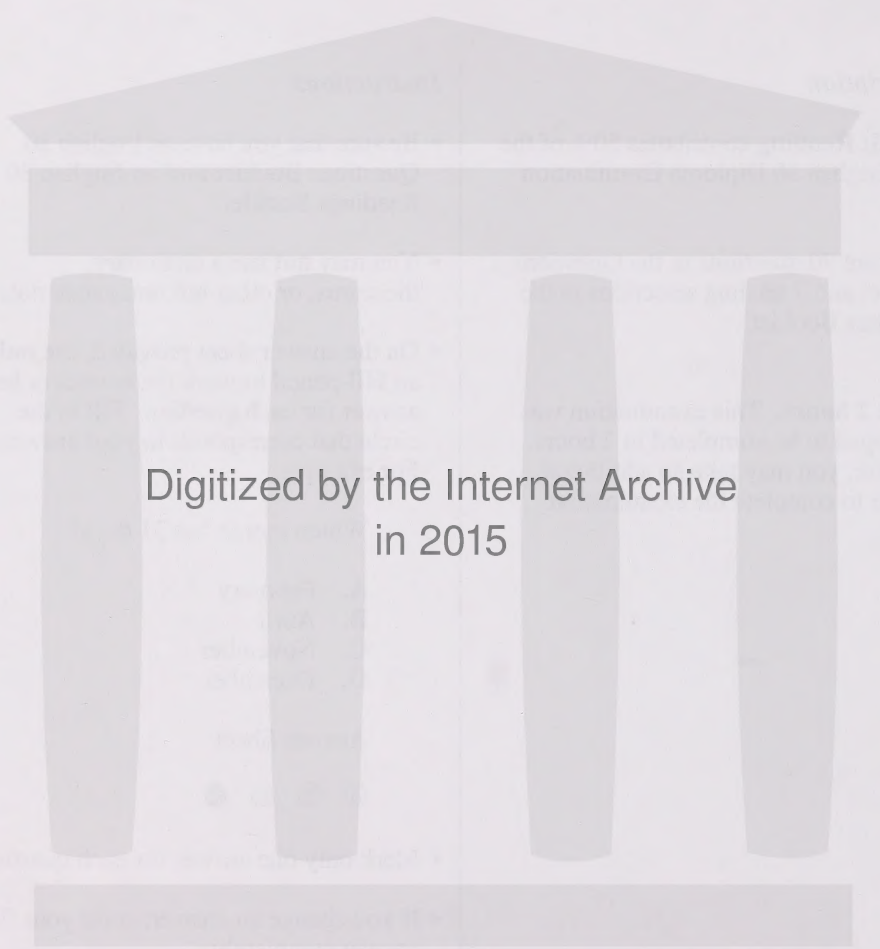
Which month has 31 days?

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

Answer Sheet

(A) (B) (C) ●

- 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 excerpt from the speech on pages 1 to 5 of your Readings Booklet and answer questions 1 to 12.**

1. The principle device that the author uses to introduce the essay (lines 1 to 7) is
  - A. a question
  - B. an anecdote
  - C. a quotation
  - D. an explanation
  
2. The quotation in line 26, “ ‘My wife reads novels. I haven’t got the time,’ ” is **most closely** related to the author’s argument in
  - A. “For pleasure is not a value, to the Puritan; on the contrary, it is a sin” (line 40)
  - B. “To the strangely mystical mind of the money-changer, this justifies its existence; and by reading it he may participate, a little, in the power and mana of its success” (lines 46–48)
  - C. “The American boy and man is very commonly forced to define his maleness by rejecting certain traits, certain human gifts and potentialities, which our culture defines as ‘womanish’ or ‘childish’ ” (lines 51–53)
  - D. “Children’s imaginative play is clearly a practicing at the acts and emotions of adulthood; a child who did not play would not become mature” (lines 67–69)
  
3. In the context of lines 29 to 31, the phrase “perfect self-assurance” **most strongly** indicates an attitude of
  - A. righteousness
  - B. persuasiveness
  - C. submission
  - D. hostility

*Continued*

4. According to Le Guin, in the “Puritan value system” (line 39), literature is judged according to its
- A. insightful ideas
  - B. social relevance
  - C. imaginative truth
  - D. practical application
5. In the phrase “the strangely mystical mind of the money-changer” (line 46), the use of “mystical” is ironic in that
- A. the psychology of success is a mystery
  - B. successful business practice is not accidental
  - C. the businessman’s approach to life is material
  - D. it is impossible for anyone to predict a bestseller
6. By juxtaposing “*War and Peace*” and “the theory of relativity” (lines 69 and 70) Le Guin emphasizes that
- A. adult minds engage in superior thinking
  - B. imagination is a universal source of creativity
  - C. art and science are separated by an unbridgeable gap
  - D. rational thinking is a source of major accomplishments
7. The speaker believes that the purpose of disciplining the imagination (lines 71 to 74) is to
- A. reduce material gain
  - B. eradicate daydreaming
  - C. give direction to creativity
  - D. offer alternatives to creative thinking
8. Le Guin argues that a repressed imagination (lines 78 to 96) will
- A. hinder the growth of other intellectual faculties
  - B. nurture the development of a healthy moral sense
  - C. wither and die, destroying the capacity for creative thought
  - D. force itself to the surface in chaotic and distorted forms

*Continued*

9. “‘I haven’t got the time,’ he snaps, swallowing a Maalox pill for his ulcer and rushing off to the golf course” (lines 120 to 121) serves as one of several examples of
- A. social satire
  - B. scientific theorizing
  - C. ironic understatement
  - D. artistic discrimination
10. Which of the following statements offers the **best** interpretation of “Le Guin’s Law” (line 135)?
- A. A rejection of fantasy guarantees material success.
  - B. Fantasy is the preferred realm of the young and innocent.
  - C. The appeal of fantasy depends exclusively on one’s social and financial status.
  - D. The pursuit of wealth and the appreciation of fantasy are fundamentally incompatible.
11. According to the author, Americans fear fantasy **mainly** because fantasy
- A. threatens deeply rooted cultural characteristics and values
  - B. emphasizes the important differences between males and females
  - C. wastes time and energy that would be better spent on other pursuits
  - D. encourages an unrestrained and undisciplined use of the imagination
12. The author **most clearly** justifies her “personal defense of the uses of the imagination” (line 141) in the lines
- A. “For fantasy is true, of course. It isn’t factual, but it is true” (line 155)
  - B. “They are afraid of dragons, because they are afraid of freedom” (line 159)
  - C. “Normal children do not confuse reality and fantasy—they confuse them much less often than we adults do” (lines 160–161)
  - D. “it is by such beautiful non-facts that we fantastic human beings may arrive, in our peculiar fashion, at the truth” (lines 171–173)



**II. Read the poem on pages 6 and 7 of your Readings Booklet and answer questions 13 to 20.**

13. The speaker describes the morning of the twenty-second of March chiefly in terms of
- A. material abundance
  - B. the similarity of past and present
  - C. familiar images, sounds, and silences
  - D. the contrast between the painting and reality
14. The theme of renewal suggested by the title is **most clearly** reinforced in
- A. “All the green things in the house / On fire with greenness” (lines 1–2)
  - B. “a cardinal starts / Singing” (lines 24–25)
  - C. “The cup of tea / Still steams between your hands” (lines 41–42)
  - D. “the nameless, radiant vacancy at the window” (line 44)
15. The impression created by the image “limp wrists of steam Curl auspiciously up from the cup” (lines 7 to 8) is one of
- A. delicate promise
  - B. strong determination
  - C. weakness and malevolence
  - D. fatigue and disappointment
16. The painting above the bed (lines 11 to 22) can **best** be described as depicting a scene that is
- A. invigorating
  - B. melancholic
  - C. foreboding
  - D. idyllic

*Continued*



17. The image that serves to connect the scene in the painting to the speaker's world is
- A. "small, smoothbacked stones" (line 14)
  - B. "A brace of leafy branches" (line 18)
  - C. "at the bristle-tip / Of the Scotch pine" (lines 23–24)
  - D. "a little / Gasp of gears" (line 29–30)
18. The images that contrast each other **most** are
- A. "limp wrists of steam / Curl auspiciously up from the cup / Of tea I've brought you" (lines 7–9) and  
"a blue jay / Shrieks blue murder beyond the door" (lines 9–10)
  - B. "The sun / Spreads an open field like butter" (lines 15–16) and  
"the water is a flat sheet / Of tin" (lines 17–18)
  - C. "the five cows bend down" (line 20) and  
"their own / Cow faces in the water" (lines 21–22)
  - D. "The sighs the cars and pickups make" (line 28) and  
"a little / Gasp of gears" (lines 29–30)
19. The phrases that **best** suggest satisfaction and longing are
- A. "dumbfounded smudge" (line 21)
  - B. "seven compound metal notes" (line 25)
  - C. "three sweet / Mournful Oms" (lines 33–34)
  - D. "No past, no future" (line 38)
20. The vivid sensory impressions noted in this poem ultimately provide the stimulus for the poet's
- A. satiric tone
  - B. didactic pose
  - C. subjective musings
  - D. objective judgements

**III. Read the excerpt from a novel on pages 8 to 10 of your Readings Booklet and answer questions 21 to 30.**

- 21.** The opening 14 lines of this excerpt introduce Sara's characteristic reluctance to betray her
- A. anxiety
  - B. empathy
  - C. cheerfulness
  - D. disappointment
- 22.** In line 19, "some rare, delicate creature they were privileged to look after" serves to suggest Toby's parents'
- A. satisfaction
  - B. desire to control
  - C. overzealousness
  - D. dedicated understanding
- 23.** Sara mentions Toby's grandfather in line 24 in order to
- A. characterize her husband
  - B. gain Toby's sympathy
  - C. shift responsibility
  - D. intimidate Toby
- 24.** Sara's unspoken attitude toward Toby's intention to become a "jobbing labourer" (lines 53 to 62) is one of
- A. respect
  - B. resignation
  - C. indignation
  - D. indifference

*Continued*



25. Sara's uneasiness in line 67 is **most likely** based on the fact that she
- A. realizes that Toby is wasting her time
  - B. doubts the integrity of Toby's motivations
  - C. senses that she is not going to escape responding to Toby's need
  - D. realizes that Toby's parents understand him better than she does
26. Toby's emotional vulnerability is **most effectively** conveyed by
- A. "I'm not staying, Gran'" (line 32)
  - B. "He smiled at her, but something had gone from his eyes. Some light" (line 42)
  - C. "I can't go home'" (line 44)
  - D. "By the time you get to know anything important, you're old'" (line 68)
27. In line 73, "restful illness" and "chimney corner" serve as
- A. metaphors reinforcing Sara's desire to retire from family demands
  - B. oxymorons suggesting Sara's life of victory over family hardship
  - C. details that heighten the impression of family turmoil
  - D. details foreshadowing the family's dissolution
28. Sara's sense of inadequacy is **most effectively** conveyed in
- A. "she saw herself as a ship leaving shore, casting-off lines and sailing for deep, quiet waters" (lines 36–37)
  - B. "She felt, suddenly, both impatient and tired" (line 69)
  - C. "a big woman with plump, fiery cheeks, energetic and powerful" (lines 76–77)
  - D. "a ruined fortress, only the strong walls standing" (lines 77–78)

*Continued*

29. In this excerpt, Sara is **most consistently** characterized as

- A. seeking to be a pillar of strength
- B. adopting a self-protective disguise
- C. despairing of her failure as a mother
- D. showing impatience with the needs of others

30. The **strongest** tension in this excerpt derives from

- A. inner conflict
- B. social conflict
- C. moral discrepancies
- D. generational struggles



**IV. Read the excerpt from a play on pages 11 to 14 of your Readings Booklet and answer questions 31 to 41.**

- 31.** In lines 1 to 8, Eleanor’s questions to her husband, Gloucester, reflect her
- A.** hopes for Gloucester
  - B.** sympathy for Gloucester
  - C.** impatience with Gloucester
  - D.** encouragement of Gloucester
- 32.** In lines 9 to 16, Eleanor encourages Gloucester to
- A.** seize the crown for himself
  - B.** humble himself before the king
  - C.** seek divine favour for their goal
  - D.** take pride in his current position
- 33.** Gloucester’s reaction to Eleanor’s opening remarks (lines 17 to 21) stresses his
- A.** fear of death
  - B.** love for Eleanor
  - C.** desire for power
  - D.** loyalty to the king
- 34.** In addition to explaining his state of mind, Gloucester’s dream (lines 25 to 31) serves to
- A.** confirm the power of his position
  - B.** foreshadow Hume’s final revelations
  - C.** indicate his desire to distract Eleanor
  - D.** establish his friendship with Somerset and Suffolk
- 35.** A synonym for “chide” in line 41 is
- A.** scoff
  - B.** scold
  - C.** cherish
  - D.** applaud

*Continued*

36. Gloucester's reaction to Eleanor's dream (lines 41 to 50) conveys his
- A. repentant guilt
  - B. scornful indignation
  - C. willingness to listen
  - D. interest in her motives
37. The "tedious stumbling blocks" Eleanor refers to in line 66 are
- A. Henry and Margaret
  - B. Somerset and Suffolk
  - C. the restrictions of her gender
  - D. the misgivings of her husband
38. Eleanor has employed Hume to
- A. act as her spiritual guide
  - B. spy on her husband's enemies
  - C. carry messages to the cardinal and the duke
  - D. arrange a meeting with a witch and a magician
39. Eleanor and Gloucester are contrasted **most directly** in their respective lines
- A. "Put forth thy hand, reach at the glorious gold" (line 11) and  
"Banish the canker of ambitious thoughts" (line 18)
  - B. "With sweet rehearsal of my morning's dream" (line 24) and  
"My troublous dreams this night doth make me sad" (line 22)
  - C. "he that breaks a stick of Gloucester's grove / Shall lose his head"  
(lines 33–34) and  
"Methought this staff, mine office-badge in court, / Was broke in twain"  
(lines 25–26)
  - D. "Yes, my good lord, I'll follow presently" (line 61) and  
"I go. Come, Nell, thou wilt ride with us?" (line 60)

*Continued*



40. Hume's soliloquy (lines 91 to 111) indicates that he is motivated **primarily** by his
- A. interest in monetary gain
  - B. belief in the supernatural
  - C. desire to please the cardinal
  - D. casual pleasure in mischiefmaking
41. The situational irony implicit in this scene is **most directly** exemplified by
- A. "But list to me, my Humphrey, my sweet duke" (line 35)
  - B. "wilt thou still be hammering treachery / To tumble down thy husband and thyself" (lines 47–48)
  - C. "Hume must make merry with the duchess' gold; / Marry and shall!" (lines 91–92)
  - D. "Hume's knavery will be the duchess' wrack / And her attainture will be Humphrey's fall" (lines 109–110)

V. Read the excerpt from the novel on pages 15 to 19 of your Readings Booklet and answer questions 42 to 50.

42. The statement in line 6, “But Knecht knew nothing about this,” serves to
- A. create tension for the reader
  - B. explain Joseph’s excitement
  - C. explain the innocence of Joseph’s perspective
  - D. indicate the uncommunicative atmosphere of the school
43. The word choice used to describe Joseph’s imaginings in lines 20 to 27 indicates that the word “regent” means
- A. referee
  - B. authority
  - C. councillor
  - D. administrator
44. The statement “The boy and the old man ceased to think of anything else, . . . as their parts crisscrossed” (lines 102 to 104) conveys **mainly** the
- A. complex demands of music
  - B. insignificance of the material world
  - C. musical skill of the boy and the Master
  - D. shared experience of the boy and the Master
45. The effect of the fugue on Joseph is **most clearly** described in
- A. “it seemed to him that he was hearing music for the first time in his life” (lines 126–127)
  - B. “saw himself and his life, saw the whole cosmos guided, ordered, and interpreted by the spirit of music” (lines 130–131)
  - C. “to rejoice at the bliss of the moment” (line 135)
  - D. “‘Making music together is the best way for two people to become friends’ ” (lines 139–140)

*Continued*



46. The qualities of the Music Master that most serve to develop Joseph's talent are the Music Master's
- A. warmth and encouragement
  - B. remoteness and reputation
  - C. age and unpredictability
  - D. expertise and versatility
47. The limited omniscient point of view is effective in this story **mainly** in that it
- A. conveys the simple nature of Joseph's life
  - B. emphasizes the Master's recognition of Joseph's talent
  - C. provides access to the complexity of Joseph's experience
  - D. heightens the suspense concerning Joseph's fear of failure
48. The turning point of the episode related here occurs
- A. at the departure of the Master
  - B. during the playing of the fugue
  - C. in Joseph's retrospect, years later
  - D. when Joseph is called from his classroom
49. The effect created by beginning the last paragraph with the phrase "Many years later" is to emphasize the
- A. swift passage of time
  - B. idea of artistic unity
  - C. timelessness of beauty
  - D. lasting impression of the experience
50. The implication of the final sentence is that
- A. humility may be honoured by greatness
  - B. veneration is given only to the insignificant
  - C. musical talent is a prerequisite to inspiration
  - D. instructions come from unworldly messengers

**VI. Read the poem on page 20 of your Readings Booklet and answer questions 51 to 58.**

- 51.** The contrast established in the poem is **most effectively** conveyed by the lines
- A. “Cities roar where his voice / In lonely wilderness first sang out praise”  
(lines 3–4)
  - B. “Winters to chill the heart / That slowly withers in the summer’s heat”  
(lines 7–8)
  - C. “The axe’s chime / And swiftly builded house / Would mean a city”  
(lines 14–16)
  - D. “How he has ravaged earth / Of her last stone, her last, most stubborn tree”  
(lines 19–20)
- 52.** In the context of this poem, the image “Cities roar” (line 3) is ironically paralleled by the image
- A. “summer’s heat” (line 8)
  - B. “High harvest” (line 12)
  - C. “axe’s chime” (line 14)
  - D. “folded hands” (line 17)
- 53.** Lines 7 to 12 describe the
- A. productive nature of the pioneer’s land
  - B. cyclical nature of the pioneer’s hope and despair
  - C. resourcefulness of the pioneer’s farming methods
  - D. pioneer’s losing battle with time and the elements
- 54.** In context, “He sits with folded hands” (line 17) conveys the pioneer’s
- A. physical decline
  - B. unexpected retirement
  - C. resolute determination
  - D. reflective resignation

*Continued*

55. In the context of the poem, the word “burns” in line 18 conveys that the pioneer is
- A. refreshed in spirit
  - B. envious of others
  - C. consumed with dismay
  - D. rationalizing his failure
56. The repetition of the word “last” in line 20 serves to convey a sense of that which is
- A. flexible
  - B. durable
  - C. susceptible
  - D. irrevocable
57. The tone of the poem is one of
- A. hope
  - B. apathy
  - C. cynicism
  - D. satisfaction
58. The methodical labour of the pioneer is reinforced by the poet’s use of
- A. repetition
  - B. rhetorical questions
  - C. alliterative phrases and metaphors
  - D. uniform stanzas and rhyme patterns



**VII. Read the excerpt from the play on pages 21 to 25 of your Readings Booklet and answer questions 59 to 70.**

- 59.** The accompanying stage directions indicate that the exchange between Napoleon and Giuseppe in lines 1 to 16 is a reflection of their
- A.** overt hostility
  - B.** mutual anxiety
  - C.** natural distrust
  - D.** mutual understanding
- 60.** At the beginning of this scene (lines 1 to 21), the stage directions serve to emphasize Napoleon's
- A.** gloomy nature
  - B.** arrogant assurance
  - C.** greed and suspicion
  - D.** ignorance of good manners
- 61.** In the exchange between Giuseppe and Napoleon in lines 23 to 26, the playwright makes extensive stylistic use of
- A.** balanced sentences
  - B.** rhetorical questions
  - C.** personification
  - D.** allusion
- 62.** The stage direction accompanying Giuseppe's dialogue as he folds and rolls up the tablecloth (lines 42 to 47) is intended **primarily** as
- A.** evidence of his deft skill as a waiter
  - B.** a symbol of his subservience to superiors
  - C.** an implicit parallel to Napoleon's European campaign
  - D.** demonstration of his admiration of Napoleon's conquests

*Continued*

63. In the context of this scene, Giuseppe's response to Napoleon in lines 75 to 76 is characteristic of his

- A. naivety
- B. dry humour
- C. bewilderment
- D. profound awe

64. In this scene, the dramatic purpose of "The lady upstairs" is to provide

- A. a parallel to Napoleon
- B. a contrast to Giuseppe
- C. an atmosphere of mystery and anticipation
- D. a context for the domestic sufferings caused by war

65. Read the following lines and answer the question below:

"I forbid you to talk to me about myself" (line 51)

"No: lay nothing here until the officer for whom I am waiting comes back"  
(lines 66–67)

"Giuseppe: your flatteries are insufferable. Go and talk outside" (line 84)

*(Suddenly becoming the commanding officer again and throwing GIUSEPPE off)*  
(lines 120–121)

In context, the above lines serve to indicate Napoleon's attempt to

- A. intimidate Giuseppe
- B. manipulate Giuseppe
- C. mask his real intentions
- D. uphold his self-important image

66. The meaning of the word "momentous" (line 139) is

- A. having great importance
- B. easily remembered
- C. temporary
- D. current

*Continued*

67. The extensive and elaborate stage directions in lines 127 to 143 serve to reinforce the playwright's
- A. general definition of masculinity
  - B. mocking attitude toward the military
  - C. knowledge of the importance of historical events
  - D. admiration of those who do the work while others take the credit
68. The stage directions in this excerpt contribute **mainly** to the reader's appreciation of
- A. plot
  - B. theme
  - C. setting
  - D. character
69. In this scene, Giuseppe's role serves as a means of
- A. illustrating the graciousness of the Italians
  - B. providing comic relief in a tragic atmosphere
  - C. revealing the more ordinary aspects of the Emperor
  - D. setting up an encounter between Napoleon and the lady
70. The qualities that Napoleon and Giuseppe share are
- A. loyalty, pride, and generosity
  - B. competence, commitment, and wit
  - C. determination, arrogance, and ruthlessness
  - D. ambition, resourcefulness, and impatience







# *English 30: Part B*

## *January 1999*

