

AL1.1296
C2

Questions Booklet

June 1999



English 30

Part B: Reading

Grade 12 Diploma Examination

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June 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:

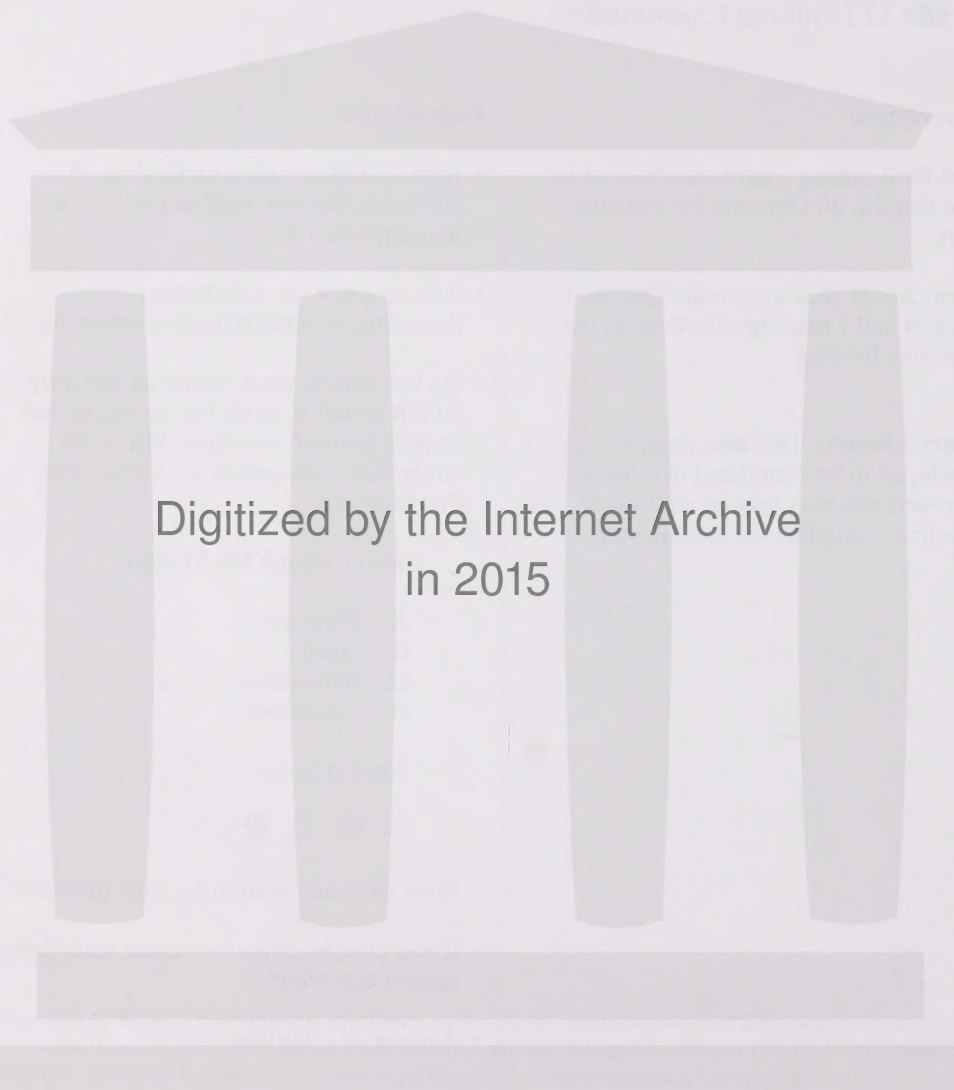
Which month has 31 days?

- 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 poem on page 1 of your Readings Booklet and answer questions 1 to 8.
1. “The loon has left its voice” (line 1) implies that the loon’s song
 - A. fades like the light
 - B. leaves with the bird
 - C. remains in the water
 - D. lingers in the memory
 2. The impression **most clearly** expressed in lines 6 to 10 is of the
 - A. loon’s adaptability
 - B. foreboding secrecy of the lake
 - C. haunting nature of the loon’s cry
 - D. illusory quality of dawn and dusk
 3. In the context of the stanza, the verb “empty” (line 11) means to
 - A. be loving
 - B. be receptive
 - C. resist the wild
 - D. forget the past
 4. The simile “like five white cups” (line 13) refers to
 - A. nests
 - B. reeds
 - C. senses
 - D. distances
 5. The image of a nest in a white cup (lines 11 to 14) is a metaphor for the
 - A. sensory effect of the song of the loon
 - B. destiny of loons being in our hands
 - C. loon’s beginning to reproduce
 - D. loon’s return to the lake

Continued

6. The poem "Loon Song" suggests a necessary requirement for full experience of the bird's song. This requirement is indicated **most clearly** in
- A. "through darkness" (line 10)
 - B. "empty yourself" (line 11)
 - C. "only birds know" (line 16)
 - D. "the long dark throat" (line 17)
7. The phrase that **most directly** relates to the idea expressed in line 1 is
- A. "in the early light" (line 3)
 - B. "in the lake" (line 6)
 - C. "in the mind" (line 7)
 - D. "in the belly / of a rainbow trout" (lines 8–9)
8. Which of the following statements **best** expresses the main idea of this poem?
- A. The loneliness of the loon is absolute.
 - B. Wild creatures are mysterious and unknowable.
 - C. Time is necessary for understanding and perspective.
 - D. The effect of the loon's cry transcends its physical presence.

II. Read the excerpt from the play on pages 2 to 6 of your Readings Booklet and answer questions 9 to 20.

9. The principal adversaries in this scene are
- A. Warwick and Somerset
 - B. Richard and Somerset
 - C. Warwick and Suffolk
 - D. Richard and Suffolk
10. Warwick's rhetoric in lines 11 to 18 serves to
- A. emphasize his unsociable nature
 - B. demonstrate his distrust of the law
 - C. suggest that he prefers facts as opposed to theories
 - D. convey that he is reluctant to commit himself in scholarly matters
11. Somerset competes with Richard for superlatives **most directly** when he personifies truth as
- A. "so well apparelled" (line 22)
 - B. "So clear" (line 23)
 - C. "so shining" (line 23)
 - D. "so evident" (line 23)
12. Vernon's purpose in lines 39 to 42 is to halt the plucking of the roses until both sides agree that
- A. consensus is to be reached
 - B. the dispute is to be arbitrated
 - C. the loser is required to submit
 - D. the lawyer's verdict is to be accepted

Continued

13. The forceful effect of Vernon's comment in lines 52 to 54 is achieved through
- A. paradox and simile
 - B. irony and assonance
 - C. pun and personification
 - D. alliteration and analogy
14. Vernon's metaphor "Opinion shall be surgeon to my hurt" (line 53) is intended to
- A. reveal his good natured humour
 - B. indicate that he will seek revenge
 - C. suggest that he is indifferent to pain
 - D. reinforce his conviction in his position
15. The metaphor "Spring crestless yeomen from so deep a root?" (line 87) alludes to
- A. Richard's royal heritage
 - B. Warwick's insulting manner
 - C. Richard's irrepressible ambition
 - D. Warwick's support of commoners
16. That Richard regards Somerset as being a coward is conveyed in
- A. "I scorn thee and thy fashion, peevish boy" (line 78)
 - B. "Or durst not for his craven heart say thus" (line 89)
 - C. "And that I'll prove on better men than Somerset" (line 100)
 - D. "To scourge you for this apprehension" (line 104)
17. The granting of Richard's wish, "Were growing time once ripened to my will" (line 101), is predicted in
- A. "'Tis not for fear, but anger, that thy cheeks / Blush for pure shame" (lines 67-68)
 - B. "Hath not thy rose a thorn, Plantagenet?" (line 71)
 - C. "this pale and angry rose, / As cognizance of my blood-drinking hate, / Will I for ever, and my faction, wear" (lines 109-111)
 - D. "This blot that they object against your house / Shall be wiped out in the next parliament" (lines 118-119)

Continued

18. Richard's remark in line 117 "How I am braved and must perforce endure it!" **most strongly** indicates his
- A. belief in justice
 - B. envy of nobility
 - C. petulance and spite
 - D. passion and restraint
19. Warwick's statement "And if thou be not then created York, I will not live to be accounted Warwick" (lines 121 to 123) **most strongly** indicates his
- A. hope of preventing bloodshed
 - B. wish to thwart Richard's quest
 - C. belief in Richard's future success
 - D. determination to appear trustworthy
20. The **main** dramatic purpose of staging this scene in the garden rather than in the Temple Hall is to
- A. initiate the conflict
 - B. allow space for loud confrontation
 - C. accommodate the central symbolic action
 - D. allow Suffolk and Somerset to speak privately

III. Read the excerpt from the essay on pages 7 to 9 of your Readings Booklet and answer questions 21 to 28.

21. The purpose of the first three paragraphs is to
- A. imply the impact of experience
 - B. create sympathy for novice chemists
 - C. explain why Freemasons had a secret handshake
 - D. illustrate the development of modern training procedures
22. The significance of the scar in the palm of a chemist's hand is that it symbolizes the
- A. instinctive desire to rebel against ritual
 - B. bond with other members of the profession
 - C. irresponsible attitudes of professors
 - D. painful sacrifice of initiates
23. The speaker qualifies his use of the term "trade" (lines 34 to 43) by defining it as something that
- A. contains a creative element
 - B. requires a minimum of training
 - C. provides a means of livelihood
 - D. produces a product from raw materials
24. In the statement "He who goes through it honestly issues from it matured" (line 57), "it" refers specifically to
- A. a hypothesis
 - B. research data
 - C. human nature
 - D. a cycle based on error

Continued

25. The speaker claims that one of the advantages that a chemist's background offers a writer is
- A. an appreciation of fantasy
 - B. the expectation of success
 - C. an adherence to strict schedules
 - D. the habit of thorough examination
26. In context, the use of the words "militant" (line 70) and "militancy" (line 78) suggests the chemists' training in
- A. precision
 - B. fanaticism
 - C. aggression
 - D. conformity
27. In lines 67 to 78, the author points out that lay people differ from the chemist in their
- A. restricted vocabulary
 - B. dependence on metaphor
 - C. lack of true understanding of certain basic qualities
 - D. failure to appreciate the necessity of experimentation
28. The controlling idea of this excerpt is **best** expressed in
- A. "The bond between a man and his profession is similar to that which ties him to his country" (lines 24–25)
 - B. "I have the necessary detachment to see it in its entirety and understand how much it pervades me and how much I owe it" (lines 28–30)
 - C. "More is learned from one's errors than from one's successes" (lines 51–52)
 - D. "Chemistry is the art of separating, weighing, and distinguishing" (line 62)

IV. Read the poem on pages 10 and 11 of your Readings Booklet and answer questions 29 to 38.

- 29.** By comparing truth to “a certain grey light” (lines 1 to 2), the speaker suggests that truth is
- A. fleeting yet tangible
 - B. bountiful yet boring
 - C. diffuse yet discernible
 - D. frightening yet fanciful
- 30.** The imagery used in “An honest look to the unfrosted globe’s bright filament” (line 3) serves to
- A. imply the absence of detail
 - B. reflect the speaker’s optimism
 - C. reinforce the absence of disguise
 - D. indicate the speaker’s superficial perceptions
- 31.** The detail that serves to emphasize and reinforce the idea of uselessness is
- A. “Enfeebled as the hand that’s forgotten how / To use it” (lines 7–8)
 - B. “here are some eggs of coal in a sack” (line 11)
 - C. “there is the hammer with only one claw” (line 13)
 - D. “the wide rip-toothed two-handled saw / That gripped and buckled” (lines 15–16)
- 32.** The speaker describes the tools “as fit for the tomb of a pharaoh” (line 18) because
- A. they are all meaningful
 - B. their existence is brief
 - C. their owner has died
 - D. they are all flawless
- 33.** In line 19, the word “struck” means
- A. created
 - B. collected
 - C. destroyed
 - D. abandoned

Continued

34. The specific details in lines 25 to 28 are associated **mainly** with the notion of
- A. reward
 - B. anxiety
 - C. renewal
 - D. potential
35. The reader's attention is focused on the detailed list of items in a basement by the poet's use of
- A. repetition of "here" and "there" in lines 5 to 27
 - B. sound imagery in line 9
 - C. references to "barracuda," "rat," "caterpillar," and "spider" in lines 14 to 30
 - D. reference to Egyptian art in line 19
36. The point at which the speaker's focus shifts from the specific to the general is **most clearly** revealed in
- A. "And is this not also where summer's grapes ferment" (line 21)
 - B. "A low world of forgotten purposes and castaways" (line 29)
 - C. "A world of hideous incident and slow foreboding" (line 33)
 - D. "Not a mine, not a grave, not a hole in the earth" (line 37)
37. By describing a basement in terms of what it is not (lines 37 to 40), the speaker reinforces
- A. the value of communication
 - B. the complex nature of reality
 - C. the futility of human endeavour
 - D. the unavoidable harshness of life
38. The speaker's tone in this poem is
- A. fearful
 - B. flippant
 - C. reflective
 - D. whimsical

V. Read the excerpt from the play on pages 12 to 15 of your Readings Booklet and answer questions 39 to 50.

39. The stage direction that **most clearly** reflects Proserpine's "*code of manners*" (line 15) is
- A. "*Plucking a blue book from the shelf and turning sharply on him*" (line 24)
 - B. "*Amazed, but keeping her wits about her: her point of honour in encounters with strange young men*" (lines 51–52)
 - C. "*Suddenly rising with her hand pressed on her heart*" (line 77)
 - D. "*Testily, going to the fireplace and standing at it with her back to him*" (lines 92–93)
40. In context, the dialogue that **most clearly** illustrates Proserpine's "*code of manners*" (line 15) is
- A. "Talk about indifferent things" (line 66)
 - B. "But mind! if you ever say I said so, I'll deny it" (line 82)
 - C. "I'd rather have you than Mr. Mill" (line 89)
 - D. "What do you take me for?" (lines 95–96)
41. The word "flouncing" in the stage direction in line 26 serves to reinforce Proserpine's
- A. aggressiveness
 - B. playfulness
 - C. indignation
 - D. shyness
42. Proserpine's attempt to protect her vulnerability with her wit are evident when she says
- A. "How do I know? Why do you ask me?" (lines 15–16)
 - B. "I haven't any love affairs. How dare you say such a thing?" (lines 24–25)
 - C. "Certainly I am not shy. What do you mean?" (line 29)
 - D. "Pray are you flattering me or flattering yourself? I don't feel quite sure which" (lines 39–40)

Continued

43. Marchbanks' statement "You needn't. I know already that it must" (line 81) is ironic in that he
- A. causes Proserpine's fear to be groundless
 - B. causes Proserpine to question her feelings
 - C. squelches the very thing he has sought to prompt
 - D. knows the details of the household's history already
44. The use of the word "*strays*" in line 98 serves to reinforce
- A. Marchbanks' determination
 - B. the characterization of Marchbanks in lines 63–64
 - C. Marchbanks' compassion (line 83)
 - D. the inappropriateness of Marchbanks' questions
45. Marchbanks' disconsolate behaviour in lines 97 to 99 is **best** attributed to Proserpine's
- A. perceiving his artificiality
 - B. proving that she has no feelings
 - C. revealing her respect for Morell
 - D. reinforcing his ideas of human nature
46. Marchbanks gains **most** credibility through frank admission of his vulnerability in
- A. "and I stand dumb, or worse than dumb, saying meaningless things: foolish lies" (lines 43–44)
 - B. "Nothing that's worth saying is proper" (line 63)
 - C. "I know. You feel that you could love anybody that offered—" (line 94)
 - D. "Is it possible for a woman to love him?" (line 123)

Continued

47. In context, Marchbanks' use of the phrase "pious resolutions" (line 116) indicates that his attitude toward Morell is one of
- A. respect
 - B. resentment
 - C. anger
 - D. awe
48. Marchbanks' "*tragic mask*" (line 126) is caused by his
- A. despair that Candida might love Mr. Morell
 - B. jealousy of Proserpine's love for Mr. Morell
 - C. embarrassment that he has maligned Mr. Morell
 - D. contempt for Proserpine's admiration of Mr. Morell
49. At the end of this scene (lines 125 to 130), Proserpine's alarm is based on her
- A. dismay that she admires Mr. Morell
 - B. refusal to indulge Marchbanks' behaviour
 - C. recognition that she has betrayed Mr. Morell
 - D. incomprehension of the reason for Marchbanks' emotion
50. The main idea of this excerpt is stated **most clearly** in
- A. "I suppose a machine could be made to write love letters" (lines 12–13)
 - B. "I thought clever people—people who can do business and write letters and that sort of thing—always had to have love affairs" (lines 17–19)
 - C. "It must be asked for: it is like a ghost: it cannot speak unless it is first spoken to" (lines 46–47)
 - D. "That is what all poets do: they talk to themselves out loud" (lines 103–104)

- VI. Read the short story on pages to 16 to 19 in your Readings Booklet and answer questions 51 to 60.**
- 51.** The description of the glance exchanged between Prickett Ellis and Richard Dalloway (lines 1 to 4) serves to
- A. show a common human experience
 - B. convey the starkness of the setting
 - C. explain their happiness
 - D. establish their ages
- 52.** Richard's parenthetical remark in lines 7 to 8 serves to convey his
- A. desire to put Prickett Ellis at ease
 - B. confusion at meeting Prickett Ellis
 - C. awareness that he shares similar tastes with Prickett Ellis
 - D. embarrassment at not having advanced beyond Prickett Ellis
- 53.** In the context of this excerpt, Prickett Ellis' perceptions in lines 21 to 32 suggest **primarily** that he is
- A. snobbish
 - B. bad tempered
 - C. bored and indignant
 - D. insecure and defensive
- 54.** Prickett Ellis's straightening himself in line 53 reflects
- A. his discomfort in being forced to stand so long
 - B. the self-consciousness of his perceptions
 - C. the awkwardness of the social gathering
 - D. his humility in the midst of greatness

Continued

55. In his reverie in lines 47 to 56, Prickett Ellis sees himself as
- A. foolish
 - B. a charlatan
 - C. resourceful
 - D. an unsung hero
56. Richard Dalloway's introduction of Miss O'Keefe (line 71) is pivotal to this story in that
- A. Richard Dalloway abuses the trust of his guests
 - B. Miss O'Keefe's character mirrors that of Prickett Ellis
 - C. Richard Dalloway shocks Prickett Ellis into recognizing his own inadequacies
 - D. Miss O'Keefe realizes that the age difference between herself and Prickett Ellis is insurmountable
57. When Miss O'Keefe says to herself "The whole force of the world can't do it" (lines 78–79 and 80) she means that
- A. she loves humanity
 - B. she disdains shallow partygoers
 - C. it is impossible to change social class barriers
 - D. the current phenomenon of poverty is widespread
58. Context reveals that Miss O'Keefe's demand for an ice (line 82) is actually a reflection of her
- A. frustration
 - B. pomposity
 - C. rudeness
 - D. shyness

Continued

59. This excerpt illustrates both major characters' failure **mainly** to
- A. confront their own pre-judgements and risk vulnerability
 - B. become acquainted with the harshness of the world
 - C. acknowledge the good deeds of others
 - D. achieve a sophisticated lifestyle
60. The central irony of this excerpt is **most clearly** expressed in
- A. "it would have eased him greatly to go on to say that he was a plain man, who happened to have a liking for ordinary people" (lines 86–87)
 - B. "You can have it for nothing. Beauty." (line 99)
 - C. "Miss O'Keefe was muddled and annoyed: she was muddy instead of clear" (lines 129–130)
 - D. "Hating each other, hating the whole house full of people who had given them this painful, this disillusioning evening, these two lovers of their kind got up, and without a word parted for ever" (lines 134–136)

VII. Read the short story on pages 20 to 23 of your Readings Booklet and answer questions 61 to 70.

- 61.** In the opening paragraph, the narrator conveys the contrast in skill between himself and the pro through the details
- A.** “my irons still take the divot” (line 2) and “he holds a club in his gloved hand” (line 4)
 - B.** “light as a feather” (line 6) and “weighed more than a cannonball” (line 7)
 - C.** “swishes it nervously” (line 4) and “he smooths his clients” (line 8)
 - D.** “My name is not Wallace” (line 8) and “I call him Dave” (line 9)
- 62.** In lines 18 to 25, the narrator reveals that he views his golf pro as being
- A.** mortal and heroic
 - B.** smug and arrogant
 - C.** superhuman and omnipotent
 - D.** demanding and unsympathetic
- 63.** The word “affectation” in line 31 means
- A.** skill
 - B.** love
 - C.** dread
 - D.** pretence
- 64.** Read the following quotations and answer the question below:

“as light as a feather, a straw, a baton” (line 6)
“a thing of sheer air and vision and pathos” (line 23)
“brushing a bee from the ball’s surface” (line 27)

The above images of the narrator’s perception of the nature of the pro’s style are reinforced in

- A.** “a line as straight as the edge of a steel ruler” (lines 28–29)
- B.** “settles like a snowflake” (line 30)
- C.** “my joints dip and swirl like barn swallows” (line 40)
- D.** “a fruitless commotion of dust and rubber” (lines 40–41)

Continued

65. By referring to their exchanges as “our litany” (line 34), the narrator implies that
- A. golf is highly respected
 - B. the words are predictable
 - C. he regards the pro with resentment
 - D. the pro likes to remind him of his ineptness
66. The effect of the statement “There is a fruitless commotion of dust and rubber at my feet” (lines 40 to 41) is to reinforce the narrator’s
- A. ease
 - B. indifference
 - C. self-mockery
 - D. contempt for golf
67. When the narrator observes “Thus he uplifts me and crushes me” (line 57), he means that the pro
- A. provides challenge by example
 - B. habitually makes a spectacle of him
 - C. humiliates him with insincere praise
 - D. undermines encouragement with criticism
68. The narrator’s internal conflict is **most clearly** conveyed in
- A. “my stomach is a sour churning of adoration and dread” (lines 31–32)
 - B. “He looks at me almost with interest” (line 49)
 - C. “I swing, and feel the impurities like bubbles and warps in glass” (line 62)
 - D. “Let me play a few different courses. You know, get out into the world” (lines 107–108)
69. The narrator’s confidence is inspired by
- A. realizing that he is needed by the pro
 - B. visualizing his life while lying on the grass
 - C. accepting that his talents are lacking in the pro
 - D. knowing that his teacher is as good as Arnold Palmer
70. The narrator’s attitude toward the pro is **mainly** one of
- A. critical observer
 - B. fawning admirer
 - C. respectful colleague
 - D. appreciative student

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