

January 2004

English Language Arts 30–1

Part B: Reading

Questions Booklet

Grade 12 Diploma Examination

Description

Time: 2½ hours. This examination was developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete the examination.

Part B: Reading contributes 50% of the total English Language Arts 30–1 Diploma Examination mark. There are 70 questions in the Questions Booklet and 10 reading selections in the Readings Booklet.

This examination contains questions that refer to **more than one** reading selection. Read the texts and answer the questions *in the order that they appear* in the Readings Booklet and Questions Booklet.

Instructions

- Answer all questions.
- You may **not** use a dictionary, bilingual dictionary, thesaurus, or other reference materials.
- Be sure that you have an English Language Arts 30–1 Questions Booklet **and** an English Language Arts 30–1 Readings Booklet.
- 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:

The writer of *Romeo and Juliet*, *Macbeth*, and *Hamlet* is

- A. Henrik Ibsen
- B. Charlotte Brönte
- C. Margaret Laurence
- D. William Shakespeare

Answer Sheet

(A) (B) (C) ●

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

I. Read the excerpt from a personal essay on pages 1 to 4 of your Readings Booklet and answer questions 1 to 8.

1. In lines 12 to 18, the writer uses sentence fragments to emphasize
 - A. his fleeting impressions
 - B. his temporary discomfort
 - C. the monotony of the landscape
 - D. the difficulty of remaining optimistic in a harsh climate

2. The rhetorical questions asked in lines 29 to 30 reveal the writer's
 - A. pessimism regarding the future
 - B. intention to retain the moment in memory
 - C. displeasure with the behaviour of the other tourists
 - D. desire to understand the significance of the experience

3. In the quotation from "A Frozen Tongue/Crevasse" (lines 41 to 44), Aritha van Herk suggests that the Canadian writer's challenge in discovering a Canadian voice can be likened to a journey across ice in that both "fields" are
 - A. cold and bleak
 - B. hostile and disillusioning
 - C. featureless and uncertain
 - D. prescriptive and confining

Continued

4. Read the quotations below and answer the question that follows.

“there is no doubt that among many ignorances, I could claim a complete absence of experience in ice-scrambling” (lines 50–52)

“Despite my lack of appropriate gear, I managed to keep up with my friends and consequently felt pleased with myself, conveniently forgetting that we had so far avoided any of the canyon’s real difficulties.” (lines 58–61)

In the excerpt, the quotations above serve to

- A. convey the writer’s fear of falling
 - B. foreshadow the writer’s unexpected fall
 - C. reinforce the writer’s feelings of reluctance
 - D. emphasize the writer’s lack of independence
5. That the writer feels responsible for his unanticipated descent is revealed in the quotation
- A. “I resented being left behind” (line 68)
 - B. “I thought I heard a muffled *yeah*, although my friends later denied they’d replied to, or even heard, my shouted question” (lines 72–73)
 - C. “Somehow I imagined this would be enough to keep me from falling, and so I stepped eagerly forward” (lines 75–76)
 - D. “I like to think now that it was during those next few frozen seconds, as I lost my footing, crashed down and slid around the curve, that I entered the country of illusion” (lines 77–79)
6. The description “Cloud shadows ghost across the valley floor” (line 117) reinforces an impression of the
- A. harshness of the environment
 - B. stillness of the mountain scene
 - C. inhospitable nature of the glacier
 - D. mysterious quality of the landscape

7. The writer's immersion in what he observes is **most clearly** revealed in the quotation
- A. "As I write, I remember why I've come here, again" (line 118)
 - B. "Smaller than the sound led me to imagine" (lines 119–120)
 - C. "I look and look until I am exhausted" (lines 122–123)
 - D. "The difficulty: how to write about this landscape?" (line 126)
8. When contemplating how to describe the landscape, the writer rejects the words "Rugged grandeur. Brooding majesty. Monarchs" (lines 127 to 128) because
- A. their meaning has been trivialized by overuse
 - B. their connotations are unfamiliar to modern audiences
 - C. they establish a metaphor between people and mountains
 - D. they personify mountains as being arrogant and imperious

II. Study the poster on page 5 of your Readings Booklet and answer questions 9 to 11.

9. An idea communicated by this poster is that the Green Party
- A. adheres to a single issue
 - B. is making slow, steady progress
 - C. has a small but dedicated membership
 - D. lacks the resources to create a large political impact
10. Which of the following artistic choices **most emphatically** support the main idea of this poster?
- A. Bright colour and verbal irony
 - B. Clever slogans and honest claims
 - C. Implied understatement and subtle paradox
 - D. Powerful symbolism and dramatic contrast
11. The details of this poster suggest that the political party advertised in the poster would **most strongly** appeal to people who
- A. lack political sophistication
 - B. are knowledgeable about party politics in Germany
 - C. desire a rapid, sweeping change in the political scene
 - D. seek a principled political alternative to the status quo

III. Read the poem on pages 6 and 7 of your Readings Booklet and answer questions 12 to 21.

- 12.** In the context of lines 6 and 7, the words “mongrelize” and “heighten” mean, respectively,
- A.** exclude and accept
 - B.** taint and enhance
 - C.** criticize and praise
 - D.** neglect and preserve
- 13.** By enclosing lines 6 to 11 in parentheses, the main impression that the writer creates is one of
- A.** a personal aside
 - B.** an act of reverence
 - C.** a humorous interjection
 - D.** an expression of excitement
- 14.** In lines 12 to 13, “that ‘citadel / of learning’ ” refers to an environment that is
- A.** military
 - B.** political
 - C.** religious
 - D.** academic
- 15.** The word “armor” (line 13) suggests that “ ‘Diversity, controversy; tolerance’ ” will
- A.** guarantee future success
 - B.** create a reliance on change
 - C.** provide protection against ignorance
 - D.** cause aggression toward threatening forces
- 16.** In the context of lines 14 to 16, the person who “ ‘takes the risk of a decision’ ” is described as admirable because he
- A.** seeks the advice of peers
 - B.** commits to a higher purpose
 - C.** admits personal inadequacies
 - D.** commits to a dangerous choice

Continued

17. The word that signals a contrast to hope or expectation is
- A. "Ah" (line 6)
 - B. "Alas" (line 17)
 - C. "self-indulgently" (line 18)
 - D. "counterfeit" (line 24)
18. In context, the statement "Ulysses' companions are now political" (line 17) suggests that
- A. ancient Greece set a fine example of leadership
 - B. politics is now in the hands of the people
 - C. politicians have become self-serving
 - D. Greek citizens enjoyed conflict
19. In lines 26 to 29, "the author . . . who will not comply" is an author who resists
- A. professional improvement
 - B. private needs and demands
 - C. traditional practices that are outdated
 - D. complacent adherence to current trends
20. The diction in lines 30 to 35 specifically celebrates "the man" who
- A. perseveres despite having nothing to show for his efforts
 - B. appreciates artistic endeavour despite lacking talent
 - C. judges others by the evidence of their actions
 - D. gives generously to all who are in need
21. In the context of lines 30 to 35, the "illuminated eye" is considered to be the result of
- A. inner conviction
 - B. positive counsel
 - C. spiritual cynicism
 - D. materialistic longing

IV. Read the excerpt from a Shakespearean play on pages 8 to 11 of your Readings Booklet and answer questions 22 to 30.

22. By hiding from the gardeners (line 29), the queen is able to
- A. seek refuge from further grief
 - B. maintain the dignity of her role
 - C. learn the latest political developments
 - D. cover her embarrassment at her husband's downfall
23. In lines 38 to 40, the gardener's reference to "an executioner" metaphorically suggests that overly ambitious growth is regarded as
- A. treachery
 - B. cowardice
 - C. foolishness
 - D. wastefulness
24. The phrase "our sea-walled garden" (line 48) refers to
- A. York
 - B. London
 - C. Wiltshire
 - D. England
25. In lines 45 to 52, compared with the efforts of the gardeners, Richard's rule is depicted as
- A. indulgent and nurturing
 - B. neglectful and irresponsible
 - C. disrespectful and inconsiderate
 - D. considerate and forward-thinking
26. In his speeches in lines 54 to 71, the gardener suggests that Richard's impending downfall could have been avoided if Richard had
- A. curtailed the powers of men such as Bushy and Green
 - B. demonstrated greater understanding of Bolingbroke
 - C. defeated Bolingbroke when Bolingbroke was weak
 - D. encouraged greater support from the Duke of York

Continued

27. In lines 83 to 90, the queen confronts the gardener's news of her husband's impending downfall with
- A. painful humility
 - B. bitter acceptance
 - C. mournful despair
 - D. righteous indignation
28. The queen's curse upon the garden and gardener (lines 110 to 111) **mainly** reinforces her
- A. dismissive treatment of commoners
 - B. animosity toward those who gossip
 - C. lack of respect for the gardener's lack of sympathy
 - D. anger about the news the gardener has revealed to her
29. In lines 115 to 118, the gardener responds to the queen's curse by vowing to
- A. reveal his resentment
 - B. plant a symbol of bitter rejection and anger
 - C. plant a symbol of forgiveness and sympathy
 - D. ensure broad knowledge of the queen's emotional suffering
30. The **main** literary device used throughout this excerpt is
- A. irony
 - B. parody
 - C. allusion
 - D. metaphor

V. Read the excerpt from an essay on page 12 of your Readings Booklet and answer questions 31 to 33.

31. The writer suggests that portions of the play that were performed in stage productions of *Richard II* were not included in the early print version because
- A. Elizabeth I was descended from Bolingbroke
 - B. Elizabeth I feared their impact on her uneasy reign
 - C. Elizabethan audiences preferred short dramas that held their attention
 - D. Elizabethan audiences neither appreciated nor understood the play's historical context
32. The writer implies that in *Richard II*, "as in all the histories" (line 19), Shakespeare's work **mainly** reflects
- A. the complexities associated with historical accuracy and political idealism
 - B. the complexities associated with faithfully transferring an English historical event into a drama
 - C. a lack of attention to political or historical accuracy but reveals instead his affection for England
 - D. a lack of detail about England's many conflicts but reveals instead its extended history of despotism
33. The writer suggests that a dramatization of history can serve to
- A. provide a human perspective to distant historical events
 - B. bring public attention to long-ignored historical facts
 - C. diffuse public discontent with current political actions
 - D. force audiences to question their personal beliefs

Refer to Reading IV and Reading V to answer question 34.

- 34.** Reading IV and Reading V could be used together as supporting evidence for a response to which of the following research questions?
- A.** To what extent was Richard II an effective monarch?
 - B.** To what extent is censorship an effective measure to counteract political activism?
 - C.** How has Shakespeare depicted the role of the commoner in Elizabethan society?
 - D.** How has Shakespeare used the history of monarchies to develop significant ideas in his plays?

VI. Read the excerpt from a novel on pages 13 and 14 of your Readings Booklet and answer questions 35 to 44.

35. Constantine's impression of the cord being "the exact color and texture of righteous, doomed effort" (line 6) conveys a sense of
- A. futility
 - B. remorse
 - C. uniformity
 - D. uncertainty
36. The paradoxical aspect of the family's existence on the vineyard is **best** demonstrated in the phrase
- A. "working in his father's garden and thinking about his own garden" (lines 1-2)
 - B. "'working ourselves to death to keep ourselves alive'" (line 7)
 - C. "wrapping the world up into an awkward parcel that would not submit or stay tied" (lines 9-10)
 - D. "he had come to despise and respect them for their wild insistence" (line 12)
37. The description of the vines as having "a secret, tangled life, a slumbering will" (line 13) provides an image of Constantine's
- A. opinion of his brothers
 - B. personal characteristics
 - C. relationship with his mother
 - D. curiosity regarding his father
38. The quotation "He could wait until harvest time and descend triumphantly" (line 25) reveals Constantine's
- A. passion for the vineyard
 - B. illusion of his family's neediness
 - C. motivation for growing a garden
 - D. lack of concern for practical matters

Continued

39. The father's impact on Constantine's behaviour is **most strongly** revealed in the quotation
- A. "His father had a merciless eye that could find one bad straw in ten bales of good intentions" (lines 14–15)
 - B. "he thought of his garden, hidden away in the glare of the hilltop sun, three square feet so useless to his father's tightly bound future that they were given over as a toy to Constantine" (lines 16–18)
 - C. "He could walk through the autumn dusk to the house where his mother would be laying out supper for his father and brothers" (lines 26–28)
 - D. "it would be impossible to steal handfuls of dirt from his father's garden" (lines 38–39)
40. Constantine's efforts to obtain water and soil for his garden demonstrate his
- A. superstition and cunning
 - B. confidence and sympathy
 - C. sophistication and certainty
 - D. perseverance and conviction
41. The meaning of the word "fastidiously" (line 49) is
- A. quickly
 - B. carefully
 - C. roughly
 - D. temporarily
42. The statement that provides an explanation for Constantine's quiet nature is
- A. "With his mouth full he made his way up the steep yard to the rocks" (lines 44–45)
 - B. "They believed he was silent because his thoughts were simple" (lines 46–47)
 - C. "Punishment waited everywhere" (lines 49–50)
 - D. "Every evening he walked in his customary silence past whatever brothers might still be at work" (lines 50–51)

43. The mother's behaviour that **most strongly** influences Constantine's feelings toward her is conveyed in the quotation
- A. "From his mother's kitchen he had spirited dozens of seeds, the odd ones that stuck to the knife or fell on the floor no matter how carefully she checked herself for the sin of waste" (lines 21–23)
 - B. "His mother and father and brothers would look at him, the runt, of whom so little was expected" (lines 29–30)
 - C. "his mother, who forgot to look at him because her own life held too many troubles for her to watch" (lines 59–61)
 - D. "He thought of her carrying food to his ravenous, shouting brothers" (line 61)
44. The main idea presented in this excerpt is most clearly captured in the quotation
- A. "it was he, Constantine, who would suffer if they weren't kept staked and orderly" (lines 13–14)
 - B. "miracles were the result of diligence and blind faith" (lines 34–35)
 - C. "It was wiser not to speak" (line 50)
 - D. "He thought of how her face would look as he came through the door" (lines 61–62)

VII. Examine the photograph and read the commentary on page 15 of your Readings Booklet and answer questions 45 and 46.

45. The commentary reveals that the editorial policy of this magazine regarding visual texts (lines 6 to 7) favours communication that
- A. is gender neutral
 - B. presents a consistent interpretation
 - C. prioritizes written texts over visual texts
 - D. includes interactions among the people in the featured area
46. That this photograph was “ONE THAT ALMOST GOT AWAY” and that it prompted several different opinions among “female staffers” (lines 9 to 11) suggests that
- A. women respond to this photograph in a predictably similar manner
 - B. Welchman has a limited appreciation and understanding of what appeals to women
 - C. this photograph elicits responses that vary according to perception and personal experience
 - D. this photograph, which was intended to suggest the Puerto Rican experience, instead captures a singularly universal experience

VIII. Read the excerpt from an essay on pages 16 and 17 of your Readings Booklet and answer questions 47 to 51.

47. In stating that "Half the charm of the Savoy Operas is that they are so dated" (line 22), the writer reinforces the idea that people
- A. consider the operas to be mindless entertainment
 - B. do not appreciate the complexities of the operas
 - C. promote the concept that history is fiction
 - D. long for a past that they idealize
48. Sir Graham Hills' reason for suggesting a moratorium on the performance of the Savoy Operas (lines 35 to 41) is **best** revealed in his belief that the British
- A. people have failed to undertake serious social reforms in Britain
 - B. preoccupation with past glories has stifled financial growth in Britain
 - C. desire for progress has resulted in the maintenance of a stagnant status quo
 - D. people have overestimated the sophistication and intelligence of the operetta dialogue
49. The writer refutes Sir Graham's argument by stating that
- A. Sir Graham should undertake the supervision of a student's doctoral thesis
 - B. Sir Graham has overestimated the influence of amateur theatre groups in Britain
 - C. Sir Graham's theories make further academic research crucial to defend the Savoy Operas
 - D. Sir Graham's theories do not explain why the popularity of the Savoy Operas in the United States has not reduced American economic progress
50. In lines 47 to 49, the writer's understated tone emphasizes
- A. the illogical nature of Sir Graham's assumptions
 - B. Sir Graham's hurtful intent in his pointed criticism
 - C. the need for a careful restructuring of English expectations
 - D. Sir Graham's undue preoccupation with monetary considerations

Continued

51. The writer's attitude toward the works of Gilbert and Sullivan is **best** summarized in the quotation
- A. "This is in large part due to modern technology which has made them available" (lines 7-8)
 - B. "They seem to breathe the innocence, the naïvety and the fun of a long-vanished age" (lines 22-23)
 - C. "references to themes and personalities that have long passed into the realms of history give them an added quaintness as period pieces" (lines 26-28)
 - D. "no operatic group, either amateur or professional, has forsaken the works of Gilbert and Sullivan as their contribution to helping Britain's economic recovery" (lines 51-53)

IX. Read the excerpt from a screenplay on pages 18 to 23 of your Readings Booklet and answer questions 52 to 64.

52. In context of the time period of the setting, the cigarette holder and monocle (lines 3 and 5 and shown in the photograph on page 18) suggest Sullivan's
- A. failing health
 - B. cynical attitudes
 - C. style and worldliness
 - D. carelessness and stubbornness
53. The description in lines 7 to 8 creates an atmosphere of
- A. nostalgia
 - B. animosity
 - C. confusion
 - D. anticipation
54. The irony of seating Gilbert and Sullivan "*side by side*" (line 20) in this scene lies in the fact that
- A. Gilbert writes the text and Sullivan writes the music
 - B. the two collaborators are in complete disagreement
 - C. the two collaborators leave the room at different times
 - D. Gilbert smokes a cigar while Sullivan smokes a cigarette
55. The **main** reason that Sullivan is unhappy with Gilbert's revisions to the script (lines 32 to 35) is that in Sullivan's opinion, the revisions
- A. are impossible for Sullivan to set to music
 - B. include only unnecessary changes to the original
 - C. promise a story with human depth but quickly return to the frivolous
 - D. are little compensation for Sullivan's boredom with their collaboration

Continued

56. When Sullivan calls Gilbert's libretto "profoundly uncongenial" (line 47), he means that he finds it
- A. unvaryingly gloomy
 - B. completely unsuited to his tastes
 - C. seriously flawed and unsuccessful
 - D. inappropriately abstract for his intellect
57. The simultaneous responses of Gilbert, Carte, and Helen (lines 55 to 58) indicate their attempt to convince Sullivan that they regard him as
- A. a genuinely creative artist
 - B. a skilled musical performer
 - C. a truly cultured gentleman of the times
 - D. an accomplished producer of popular tunes
58. In the context of lines 55 to 59, the description "*She continues*" (line 58) indicates
- A. an end to overlapping speech
 - B. that Helen speaks these lines gently
 - C. Helen's disinterest in their opinions
 - D. that the men are ready to back down
59. Gilbert's mockery of Sullivan's "Grand Tour of Europe" in lines 77 and 79, and of Ibsen's plays (lines 97 to 98) shows Gilbert's
- A. self-centredness
 - B. deceitfulness
 - C. melancholy
 - D. formality
60. When Gilbert exclaims "Ha!" (line 79), he believes that he has
- A. expressed his outrage at Sullivan's morals
 - B. used Sullivan's excuses to justify his laughter
 - C. pointed out the futility of working with Sullivan
 - D. made a clever but telling point at Sullivan's expense

61. Sullivan takes his stance against Gilbert's libretto (lines 83 to 84) because Sullivan is no longer willing to
- A. please the public
 - B. repeat his efforts
 - C. be Gilbert's partner
 - D. ignore Gilbert's hostility
62. When Carte agrees with Gilbert that they might indeed have to seek a new collaborator for Sullivan (lines 104 to 110), Gilbert's response in line 111 reveals that Carte has
- A. called Gilbert's bluff
 - B. tried to flatter Gilbert
 - C. sided with Gilbert's feelings
 - D. intended to insult Gilbert deeply
63. A synonym for the word "prerogative" as used in the context of lines 110 to 113 is
- A. conclusion
 - B. argument
 - C. opinion
 - D. right
64. The excerpt concludes in an atmosphere of
- A. strained uncertainty
 - B. contented resolution
 - C. cautious optimism
 - D. irrevocable defeat

- X. Read the excerpt from an operetta on pages 24 to 26 of your Readings Booklet and answer questions 65 to 69.**
- 65.** The Pirate King justifies the fact that he sinks “a few more ships, it’s true, / Than a well-bred monarch ought to do” (lines 19 to 20) by implying that
- A. he has not been taught civility and fairness
 - B. his being a pirate alleviates his need for fairness
 - C. even a royal king is forced to commit devious acts to keep his crown
 - D. even though he performs heinous acts, he remains happy in his pirate’s life
- 66.** In lines 42 to 43, Ruth’s reply to Fred’s question “how are you?” evokes
- A. concern since Ruth is unwell
 - B. doubt since he questions Ruth’s sincerity
 - C. humour because Ruth’s response is literal
 - D. drama because Ruth’s position is threatened
- 67.** In the context of lines 44 to 52, Ruth’s statement “I should be deceiving you if I told you otherwise” (line 52) is an example of the use of
- A. irony
 - B. metaphor
 - C. hyperbole
 - D. oxymoron
- 68.** In lines 59 to 62, Ruth’s asides reveal that the stage direction “*bashfully*” in line 46 is intended to demonstrate Ruth’s
- A. embarrassment as a result of Fred’s questions about her beauty
 - B. reluctance to discuss the compliments she received in the past
 - C. attempt to manipulate Fred’s affections
 - D. sensitivity about her age
- 69.** Fred’s statement “And Ruth—Ruth told me she was beautiful!” (lines 64 to 65) characterizes him as
- A. trusting and generous
 - B. innocent and gullible
 - C. intuitive and discerning
 - D. vulnerable and demanding

Refer to Reading VIII, Reading IX, and Reading X to answer question 70.

- 70.** Readings VIII, IX, and X in the Readings Booklet could be used as support for a response to which of the following research topics?
- A.** The influence of literature and music on a nation's economy
 - B.** The role of the United States in popularizing musical theatre
 - C.** The longstanding appeal of the lives and collaborative works of Gilbert and Sullivan
 - D.** The role of film in preserving the traditions and variety of the musical operas of Gilbert and Sullivan