



BRITISH  
COLUMBIA

Ministry of Education  
Graduation Program Examination

# English 10

## Examination Booklet

# Sample A Examination

**DO NOT OPEN THIS EXAMINATION UNTIL INSTRUCTED TO DO SO**

**AND**

**REFER TO THE RESPONSE BOOKLET PROVIDED, FOR FURTHER INSTRUCTIONS.**

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**Contents: 16 pages**

29 multiple-choice questions (maximum of 29 marks)

2 written-response questions (maximum of 36 marks)

**Examination: 2 hours**

**Additional Time Permitted: 60 minutes**

# ENGLISH 10 PROVINCIAL EXAMINATION

	Value	Suggested Time
This examination consists of <b>three</b> parts:		
<b>PART A:</b> Reading—Comprehending Texts	27 marks	35 minutes
<b>PART B:</b> Making Connections Through Reading	14 marks	35 minutes
<b>PART C:</b> Writing	24 marks	50 minutes
<b>Total:</b>	<b>65 marks</b>	<b>120 minutes</b>

You will read three passages connected by a theme. Each passage provides a perspective on the theme.

You will answer some questions to show your understanding of each passage. Then, you will answer some questions that ask you to make connections between **two of the three passages**.

Read the short **context statement** before each passage to get useful information.

The numbers in the left margin next to passages tell you where to find information. Every fifth paragraph is numbered 5, 10, 15, and so on. For poetry, every fifth line is numbered 5, 10, 15, and so on.

Read each **context statement**, **passage** and **question** carefully.

## Multiple-Choice Questions

- Decide the **best** answer for each question.
- All answers must be entered on the **Answer Sheet**.
- If you decide to change an answer, completely erase your first answer.

## Written-Response and Writing Questions

- Write your answers clearly in the space provided in the **Response Booklet**.

**PART A**  
**Reading—Comprehending Texts**

**Value: 27 marks**

**Suggested Time: 35 minutes**

**Theme**

***People often express important  
ideas through the arts.***

Before you begin to read, take a moment to think about what this theme means to you.

**Canada has a rich history in the arts. Our government plays an important role in maintaining our artistic heritage.**

## Arts in Rural and Remote Canada

Since its creation in 1957, the Canada Council for the Arts has assisted many thousands of individual artists and creators as well as arts organizations throughout Canada. In the past decade, there has been a new focus on supporting rural and remote communities, as well as culturally diverse communities that have been under-served in the past.

Specifically, since 1995, the Council has adopted a series of new priorities, with a greater emphasis on assisting artists and creators in under-served communities, Aboriginal communities and youth. These efforts will continue, and the Council looks forward to providing even more resources and assistance to artist and creators in rural and remote communities in the future.

Support for the arts through the Council began in 1957 with grants to 30 different arts organizations. Today, the Council supports the artistic and cultural activities of thousands of individual artists and creators and arts organizations across the country. These efforts, along with the efforts of other federal cultural agencies, federal departments, provincial departments and agencies and private sector foundations, have helped generate a cultural renaissance<sup>1</sup> in Canada with enormous economic benefits. Equally important, our artists and creators are recognized internationally, and they are some of the most effective ambassadors in promoting Canada and its way of life around the world.

Our artists and creators are tremendous sources of pride for all Canadians. They continue to embody the principles of work and vision that our country was built on, and many of them are now obtaining the success that they have worked so hard to achieve. They are role models for Canada's youth—in all regions, in all languages, in all aspects of the arts. By providing even more support to artists and creators in the future, with an emphasis on assisting communities that have been under-served in the past, the Council strongly believes that our cultural renaissance will continue to flourish. This will bring tremendous benefits to individuals, to the economy and to our Canadian way of life.

<sup>1</sup>*cultural renaissance*: cultural renewal

### Key Characteristics of Artists and Creators in Rural and Remote Canada

In 1996, 31.4% of Canadians, or roughly nine million people, lived in predominantly rural and remote regions.<sup>2</sup> These regions occupy 9.5 million square kilometres which equates to 95% of Canada's land mass. In other words, over 68% of Canada's population lives in urban<sup>3</sup> centres that account for 5% of Canada's territory.

**Table 1**

	Artists (Number)	Total (%)
Artists in cities	84 497	73.9
Artists outside cities	29 823	26.1
Total artists	114 320	100.0

**Table 2**

This data (where available) is presented on a provincial basis as follows:<sup>4</sup>

	Number of artists in cities	Number of artists outside cities
Newfoundland	655 (55%)	540 (45%)
Nova Scotia	1 385 (48%)	1 530 (52%)
New Brunswick	220 (12%)	1 560 (88%)
Quebec	18 820 (78%)	5 300 (22%)
Ontario	37 650 (82%)	8 160 (18%)
Manitoba	2 810 (75%)	960 (25%)
Saskatchewan	1 067 (34%)	2 068 (66%)
Alberta	7 980 (75%)	2 725 (25%)
British Columbia	13 910 (70%)	5 860 (30%)

<sup>2</sup>This information was obtained from the Canadian Rural Partnership, Agriculture and Agri-Food Canada. The OECD definition of "rural" was used for these calculations—namely, "a region is rural if more than half the people there live in communities with a population density of fewer than 150 persons per square kilometre."

<sup>3</sup>*urban*: related to a city

<sup>4</sup>Data for Prince Edward Island, Yukon and the Northwest Territories is not available from Statistics Canada since there are no Census Metropolitan Areas (Cities) in these jurisdictions.

1. What is the **main** purpose of paragraphs 1 to 4?
  - A. to illustrate the diverse nature of Canadian artists
  - B. to describe the work of the Canada Council for the Arts
  - C. to convince Canadians to take pride in the work of its artists
  - D. to show that artists live in both rural and urban areas of Canada
  
2. How has the Canada Council for the Arts changed its policies over recent years?
  - A. It exports Canadian art internationally.
  - B. It encourages tourists to visit under-served communities.
  - C. It places greater emphasis on the economic benefits of art.
  - D. It offers more support for artists and creators in rural areas.
  
3. According to the Canada Council for the Arts, what is meant by “under-served” (paragraph 2) as used to describe communities?
  - A. They have few artists.
  - B. They lack cultural events.
  - C. They are extremely remote.
  - D. They have received little support.
  
4. What is the **main** work of the Canada Council for the Arts?
  - A. to promote Canadian art in other countries
  - B. to keep track of where Canadian artists live
  - C. to report important information about Canadian artists
  - D. to provide financial assistance to Canadian artists and creators
  
5. Why does the Canada Council for the Arts believe its work is important to all Canadians?
  - A. It unites artists from remote communities across Canada.
  - B. It helps promote Canada’s national identity through the arts.
  - C. It encourages people to move from over populated urban areas.
  - D. It strengthens the relationship between Canada’s government and the private sector.

6. Approximately what percentage of Canada's population lives in rural areas?
- A. 5%
  - B. 30%
  - C. 70%
  - D. 95%
7. Which statement **best** describes the data in both Tables 1 and 2?
- A. It represents only 68% of Canadian artists.
  - B. It provides information on where artists live in Canada.
  - C. It explains the proportion of artists living in each province.
  - D. It describes where government support for the arts is allocated.
8. Which province has the greatest percentage of artists living in rural communities?
- A. Ontario
  - B. Saskatchewan
  - C. New Brunswick
  - D. British Columbia
9. Why are some provinces and territories excluded from the data in Table 2?
- A. The Canada Council does not support artists in these regions.
  - B. There are no cities, as defined by Statistics Canada, in these areas.
  - C. The Canadian Rural Partnership does not classify these areas as rural.
  - D. These provinces and territories do not have a significant number of artists.

Painter, Frederick Varley, expressed ideas about the Canadian landscape. One of his paintings is shown below. Poet, A.J.M. Smith, is said to have based this poem on the painting.

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### The Lonely Land

*by A.J.M. Smith*

Cedar and jagged fir  
uplift sharp barbs  
against the gray  
and cloud-piled sky;  
5 and in the bay  
blown spume and windrift  
and thin, bitter spray  
snap  
at the whirling sky;  
10 and the pine trees  
lean one way.

A wild duck calls  
to her mate,  
and the ragged  
15 and passionate tones  
stagger and fall,  
and recover,  
and stagger and fall,  
on these stones—  
20 are lost  
in the lapping of water  
on smooth, flat stones.

This is a beauty  
of dissonance,  
25 this resonance  
of stony strand,  
this smoky cry  
curled over a black pine  
like a broken  
30 and wind-battered branch.

when the wind  
bends the tops of the pines  
and curdles the sky  
from the north.

35 This is the beauty  
of strength  
broken by strength  
and still strong.

10. Which aspect of the weather does the poet describe?
- A. fog
  - B. hail
  - C. rain
  - D. wind
11. To what does “passionate tones” (line 15) refer?
- A. duck calls
  - B. poet’s words
  - C. lapping waves
  - D. artist’s feelings
12. Which **best** describes the sound imagery in the second stanza?
- A. It is constant.
  - B. It follows a cycle.
  - C. It is indescribable.
  - D. It follows no recognizable pattern.
13. Which is an example of alliteration?
- A. still strong
  - B. sharp barbs
  - C. lapping of water
  - D. tops of the pines
14. What is compared to “a broken/and wind-battered branch” (stanza 3)?
- A. a wild duck
  - B. a black pine
  - C. a smoky cry
  - D. a stony strand
15. Which aspect of nature is emphasized in the last stanza?
- A. its stillness
  - B. its fragility
  - C. its generosity
  - D. its permanence



16. Which literary device is shown in the lines “beauty/of strength/broken by strength/  
and still strong” (lines 35–38)?
- A. satire
  - B. simile
  - C. parody
  - D. contrast
17. Which word **best** describes how the poet feels in relation to the landscape?
- A. inspired
  - B. surprised
  - C. frightened
  - D. disappointed
18. In which form is this poem written?
- A. ballad
  - B. sonnet
  - C. acrostic
  - D. free verse

**The narrator of this story lives with his family on an Ojibway reserve in Ontario. His mother has turned part of her kitchen wall into a space for the children of the village to use for their artwork.**

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## **Girl Who Loved Her Horses**

*by Drew Hayden Taylor*

Mom was kind of strange, and as a result she attracted other strange people.

And it was through one of Mom's peculiarities that I met Danielle, so many years ago. As a way of encouraging us kids to expand and develop our artistic nature, Mom set aside part of her beloved kitchen as a private art school. Near the back, beside our antiquated refrigerator, was what she called "The Everything Wall." To eleven-year-old children, reality was what you made it, and mother understood that.

That's how we met Danielle. To us, Danielle was kind of strange. But it was nothing an eleven-year-old could put his finger on. She was quiet, and seemed to be one of those characters you see in the comics with a little cloud over her head. Nobody ever paid much attention to her, she would just come and go. She was from across the railroad tracks in the non-status community. But we all went to the same school.

Her maternal instincts in full blossom, Mom knelt down to her. Danielle looked so tiny and frightened, even we felt some inkling of sympathy for her and you know how cliquish eleven-year-olds can be.

5 "And what can we do for you, Danielle?"

Danielle stood there, all four feet two inches<sup>1</sup> of her. To us it didn't sound like that difficult a question, but it looked like Danielle was struggling with some eternal query of life. William snickered rudely, foreshadowing why he would not be Chief for very long. Finally Danielle, her eyes almost welling up with tears, looked to her right at "The Everything Wall."

Her voice sounded like someone had stepped on a mouse. "I heard that kids could come here and draw."

Mom stood beside us, a warming smile on her face. "I thought so. Well, it took you long enough to come and visit."

She handed the crayons to Danielle, studying her intently. At first it looked like Danielle was going to run, but she held her ground. Something in her wanted to draw.

10 With a slight mumble that might have been a "thank you," she took the pencils and knelt before the wall. Mom backed off and poured herself a cup of coffee. She smiled as Danielle squinted at the wall and made her tentative marks.

The rest of us watched for a moment before we got caught up in our card game. After a while, we forgot that Danielle was even there—that's how much noise she made, just the occasional squeak of a pencil crayon on the wall.

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<sup>1</sup>four feet two inches: 1.3 metres

About thirty minutes passed before my mother came back into the kitchen.

Mom was standing over us, staring at the forgotten Danielle, her body was hiding the wall.

Mom turned to us, with a look of amazement that I'd never seen before on her face. It was a look so few of us get in this world anymore. Below her, in front of Danielle who was putting the finishing touches on it, was the head and neck of a horse. But not just any horse. It was like no horse I had ever seen before, nor had my mother, my sister or my friends. Glowing with colour and energy, it covered a third of the wall. It seemed to radiate everything that Danielle, its creator, wasn't. The mane flowed in the breeze like flames from a bonfire. The neck was solid and muscular, something that had never seen weakness, and the eyes, those eyes flashed freedom and exhilaration. They surveyed a free prairie and a horizon to run to. The picture was breathtaking, not because a ten-year-old had drawn it, but because it was a horse every human being on the planet wanted but could never have. Yet Danielle had captured it in her own way.

- 15 After adding a few touches to the mane, in just the right places, she calmly handed what remained of the pencil crayons to my mother, who took them silently, her eyes never leaving the horse that seemed to stare back. Danielle uttered another polite "thank you" and was gone out the door. We all were left to stare for what seemed an eternity at that amazing horse. My mother knelt and touched the horse's neck, never uttering a word.

19. Why is “The Everything Wall” special to the children?
- A. It was their favourite place to play.
  - B. It symbolized their childhood innocence.
  - C. It represented the close nature of their community.
  - D. It was where they had the freedom to express themselves.
20. How are Danielle and the narrator’s mother alike?
- A. They are both quiet.
  - B. They are both unusual.
  - C. They are both friendly.
  - D. They are both fond of horses.
21. What can we assume about William when he later becomes chief?
- A. He will be a creative artist.
  - B. He will not be respectful of others.
  - C. He will uphold the values of his people.
  - D. He will not enjoy being in a leadership role.
22. Why did Danielle go to the narrator’s house?
- A. William brought her to visit.
  - B. The speaker’s mother invited her.
  - C. She came to play cards with her school friends.
  - D. She heard that children were welcome to draw there.
23. What is suggested by the line “but she held her ground” (paragraph 9)?
- A. She was defiant.
  - B. She was amazed.
  - C. She was worried.
  - D. She was determined.

24. What did the other children do while Danielle drew?
- A. teased her
  - B. ignored her
  - C. watched her
  - D. admired her
25. Why did people stare in amazement at Danielle's picture of the horse?
- A. The horse in the drawing was so realistic.
  - B. The drawing was created by such a young girl.
  - C. The horse in the drawing was so unlike a real horse.
  - D. The drawing revealed hidden aspects of Danielle's character.
26. How did Danielle feel after she had completed her painting?
- A. calm
  - B. upset
  - C. excited
  - D. disappointed
27. Which of the following **best** describes an important message revealed in this passage?
- A. Parents know what's best.
  - B. Children can be cooperative.
  - C. Appearances can be deceptive.
  - D. Creativity comes from experience.

**PART B**

**Making Connections Through Reading**

**Value: 14 marks**

**Suggested Time: 35 minutes**

Questions 28, 29 and 30 are based on **both** “The Lonely Land” **and** “Girl Who Loved Her Horses.”

28. Which idea is common to **both** “The Lonely Land” and “Girl Who Loved Her Horses”?
- A. Nature can be cruel.
  - B. Nature can be deceiving.
  - C. Artists are often misunderstood.
  - D. Artistic expression reveals beauty.
29. Which word **best** describes the beauty expressed by **both** the poet in “The Lonely Land” and Danielle in “Girl Who Loved Her Horses”?
- A. wild
  - B. lifelike
  - C. unnatural
  - D. controlled

30. Explain how the authors of **both** “The Lonely Land” and “Girl Who Loved Her Horses” use language to create clear pictures in the reader’s mind. In writing your explanation, you **must** discuss **both** passages. **(12 marks)**

- Show your understanding of **both** passages.
- If you do not discuss **both** passages, you will not receive full marks.
- Write approximately **one to two pages**.
- Plan your ideas in the space provided below.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

### Planning

Use this space to plan your ideas before writing in the **Response Booklet**.

WRITING ON  
THIS PAGE  
WILL NOT  
BE MARKED.

## **PART C**

### **Writing**

**Value: 24 marks**

**Suggested Time: 50 minutes**

- Write a multi-paragraph composition on the topic below.
- You may agree or disagree with the topic.
- You may include persuasion, narration and/or description in your writing.
- You may use ideas based on your own experience, the experience of others, your reading, your imagination, or from any aspect of your life.
- Plan your ideas in the space provided on the following page.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

### **Getting Ready to Write**

Artists work in many different media. They may work in the visual arts such as film, photography, drawing, painting or sculpture. They may also express themselves through the performing arts such as music, dance or drama, or they may choose literary arts such as poetry or fiction.

### **Topic**

31. People often express important ideas through the arts.

**(24 marks)**



Topic: *People often express important ideas through the arts.*

### **Planning**

Use this space to plan your ideas before writing in the **Response Booklet**.  
Organize your ideas using a web, a list or an outline.

WRITING ON  
THIS PAGE  
WILL NOT  
BE MARKED.

## Acknowledgments

“Arts in Rural and Remote Canada.” *Arts and Cultural Projects in Rural and Remote Canada: A Review of Canada Council Support*. The Canada Council for the Arts for the Standing Committee on Canadian Heritage. December 2001. [http://www.canadacouncil.ca/artsinfo/research/pdf/rural and remote eng.pdf](http://www.canadacouncil.ca/artsinfo/research/pdf/rural_and_remote_eng.pdf)

“The Lonely Land,” by A.J.M. Smith. *A.J.M. Smith Poems: New and Collected*. Oxford University Press. ©1967. pp. 50–51.

“Stormy Weather, Georgian Bay,” by F.H. Varley. ©1920, oil on canvas, 132.6x162.8 cm. National Gallery of Canada.

“Girl Who Loved Her Horses.” Reprinted with permission from Drew Hayden Taylor, author. From *Fearless Warriors*. TalonBooks. ©1998. pp. 28–35.

**Style Guide:** *Guide to Canadian Usage* by Margery Fee and Janice McAlpine. Oxford University Press. 1997.

**Dictionary:** *The Canadian Oxford Dictionary*. Oxford University Press.