



**English 10**  
Examination Booklet  
August 2006  
**Form A**

**DO NOT OPEN ANY EXAMINATION MATERIALS UNTIL INSTRUCTED TO DO SO.**  
**FOR FURTHER INSTRUCTIONS REFER TO THE RESPONSE BOOKLET.**



# ENGLISH 10 PROVINCIAL EXAMINATION

## INSTRUCTIONS:

- 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 for 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.

## Multiple-Choice Questions

- Decide the best answer for each question.
- All answers must be entered on the **Answer Sheet** on the front of the **Response Booklet**.
- 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**.

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

**Value: 27 marks**

**Suggested Time: 35 minutes**

You have **Examination Booklet Form A**. In the box above #1 on your **Response Booklet**, fill in the bubble as follows.

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**Theme**

***Our experiences help  
shape who we are.***

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

**The article “Working Teens” shows connections between part-time employment and performance in high school. Some of the findings are quite surprising.**

*adapted from* **Working Teens**

Although most young people in their late teens live with their parents and are still in school, many are working and learning about the responsibilities and rewards of paid employment. Most employed teenagers work part-time in low-paying jobs that require little formal education.

Despite ongoing debate about the effects of employment during the school year, working a moderate number of hours while still in school appears to be beneficial to young people. For example, research shows that high-school graduates are much more likely than dropouts to have had a job at which they worked fewer than 20 hours per week while in school.

Gender appears to have a role in the relationship between part-time work and performance in school. While male dropouts were more likely to have worked long hours (more than 20 hours per week), female dropouts were much more likely not to have had a job at all.

Not surprisingly, young people are not as likely to have jobs as older Canadians are. At present, 40% of both male and female teenagers across Canada have jobs. This compares to 75% of Canadian adults who have jobs.

- 5 What is surprising is the difference in teen employment rates across Canada. Young people in Western Canada and Ontario are more likely to be employed than are young people in Quebec and the Atlantic provinces with the exception of Prince Edward Island. In a recent survey,

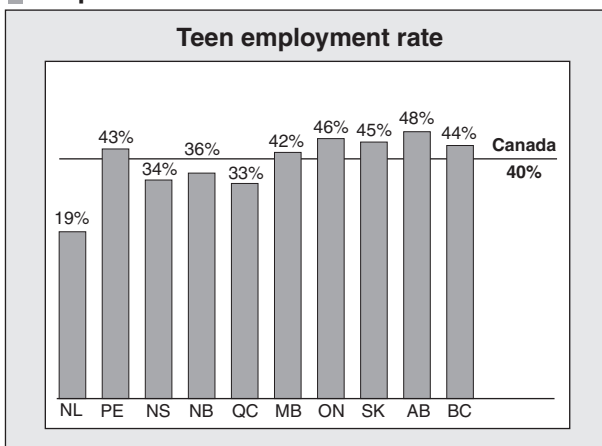
the percentage of teenagers with jobs ranged from 48% in Alberta to 19% in Newfoundland.

Another characteristic of teen employment is that teenagers appear to be working longer hours. Working teens aged 16, for example, spent an average of 834 hours at their job in 1990, up from 440 hours in 1986. Among working teens aged 17–19, average annual hours increased to 1180 from 792 over the same period. In contrast, the working hours of older Canadians changed only slightly during the late 1980s, averaging 1648 in 1990.

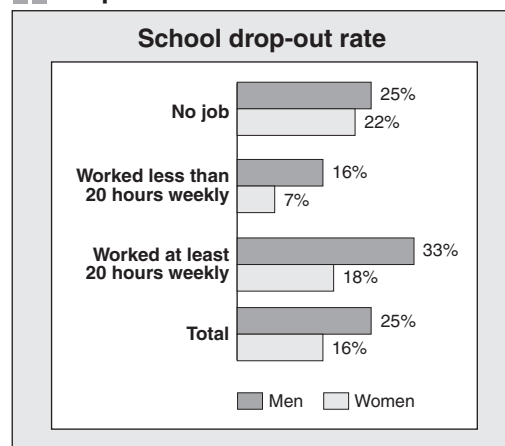
Teenagers have very different reasons for working part-time than do older Canadians. The reason given by 74% of employed teens for working part-time was that they were going to school. 41% of older Canadians said the reason they were working part-time was that they could not find full-time work. Nevertheless, many young people (19%) said they were working part-time because it was the only type of employment they could find.

Therefore, it appears that teens work part-time for a wide variety of reasons, and that for some at least such employment is beneficial. A number of students, however, drop out of school to work full-time lured by what at first seems to be a well-paid job. Such teens need to remember that they may very well find future employment prospects severely limited because of their lack of formal education.

**Graph 1**



**Graph 2**



1. According to the article, which range of hours is considered “moderate” for a teenager to work while in high school?
  - A. 14–18
  - B. 21–25
  - C. 26–30
  - D. 29–30
  
2. What is the percentage of young people with jobs in Newfoundland (NL)?
  - A. 19%
  - B. 33%
  - C. 48%
  - D. 75%
  
3. Approximately what percentage of Canadian teens have jobs?
  - A. 20%
  - B. 25%
  - C. 40%
  - D. 74%
  
4. What conclusion can be drawn from paragraph 6?
  - A. Teenagers worked more in 1990 than in 1986.
  - B. Adults worked fewer hours in 1990 than they did in 1986.
  - C. Teenagers worked about the same in 1990 as they did in 1986.
  - D. Adults worked many more hours in 1990 than they did in 1986.

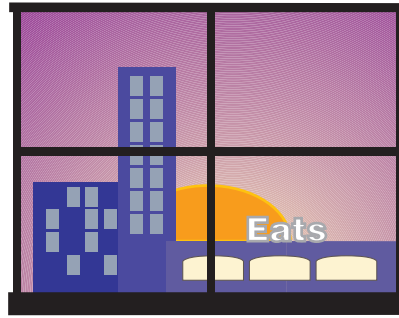
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5. Why do most teens only work part-time?
- A. They are going to school.
  - B. It is the only work they can find.
  - C. The law prevents teens from working full-time.
  - D. It is easier to find a second job while working part-time.
6. What advice is given to teens who are looking for work?
- A. Do not work, but concentrate on school.
  - B. Work a few hours a week and stay in school.
  - C. Work as much as you can to learn different job skills.
  - D. Work as many hours as possible and save your money.
7. How does the article conclude?
- A. with a hope
  - B. with a promise
  - C. with a surprise
  - D. with a warning
8. According to Graph 1, what is the ranking of British Columbia (BC) in teen employment?
- A. second
  - B. third
  - C. fourth
  - D. fifth
9. What conclusion can be most accurately drawn from Graph 2?
- A. Women worked more hours than men.
  - B. The drop-out rate in Canada is far too high.
  - C. Women are less likely than men to drop out of school.
  - D. Students who do not work have the lowest drop-out rate.

In this poem, a teenager is looking for a job during the Great Depression of the 1930s when work was hard to find.

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## Boy with His Hair Cut Short

by Muriel Rukeyser

Sunday shuts down on this twentieth-century evening.  
The L<sup>1</sup> passes. Twilight and bulb define  
the brown room, the overstuffed plum sofa,  
the boy, and the girl's thin hands above his head.

5 A neighbour's radio sings stocks, news, serenade.

He sits at the table, head down, the young clear neck exposed,  
watching the drugstore sign from the tail of his eye;  
tattoo, neon, until the eye blears, while his  
solicitous<sup>2</sup> tall sister, simple in blue, bending  
10 behind him, cuts his hair with her cheap shears.

The arrow's electric red always reaches its mark,  
successful neon! He coughs, impressed by that precision.  
His child's forehead, forever protected by his cap,  
is bleached against the lamplight as he turns head  
15 and steadies to let the snippets drop.

Erasing the failure of weeks with level fingers,  
she sleeks the fine hair, combing: "You'll look fine tomorrow!  
You'll surely find something, they can't keep turning you down;  
the finest gentleman's not so trim as you!" Smiling, he raises  
20 the adolescent forehead wrinkling ironic now.

He sees his decent suit laid out, new-pressed,  
his carfare on the shelf. He lets his head fall, meeting  
her earnest hopeless look, seeing the sharp blades splitting,  
the darkened room, the impersonal sign, her motion,  
25 the blue vein, bright on her temple, pitifully beating.

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<sup>1</sup>L: elevated train

<sup>2</sup>solicitous: showing care or concern

10. At what time of day do these events occur?
- A. as the sun sets
  - B. late in the night
  - C. just before the dawn
  - D. in the middle of the day
11. Which literary device is used in the line “A neighbour’s radio sings stocks, news, serenade” (line 5)?
- A. simile
  - B. hyperbole
  - C. onomatopoeia
  - D. personification
12. What does the phrase “head down, the young clear neck exposed” (line 6) suggest about the boy?
- A. He wants to hide his anger.
  - B. He feels defeated by his circumstances.
  - C. He is embarrassed by his sister’s actions.
  - D. He resents being criticized over his appearance.
13. What is the significance of the image of the neon sign?
- A. It reaches its goal but the boy cannot.
  - B. It is the only light in their dark lives.
  - C. It provides a distraction from their daily worries.
  - D. It is constantly in motion but the characters are static.
14. Which expression **best** describes the boy’s search for a job?
- A. “impressed by that precision.” (line 12)
  - B. “the failure of weeks” (line 16)
  - C. “the finest gentleman’s not so trim as you!” (line 19)
  - D. “his carfare on the shelf.” (line 22)

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15. Why is the boy's forehead described as "bleached" (line 14)?
- A. He is frightened.
  - B. He usually wears a cap.
  - C. He is sitting under a light.
  - D. He feels unsteady and sick.
16. How does the sister really feel about the boy's chances of getting a job?
- A. excited
  - B. doubtful
  - C. confident
  - D. indifferent
17. Which statement **best** describes a theme of the poem?
- A. Learn when to give up.
  - B. Appearances should not matter.
  - C. Achieving our dreams is a matter of luck.
  - D. Keep trying even when it seems hopeless.
18. In this family, what role does the sister pretend to play?
- A. realist
  - B. victim
  - C. optimist
  - D. disciplinarian

**In the following story by a teenage writer, a social studies assignment forces the narrator to get to know her neighbour.**

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## **Furniture Art**

*by Sarah Miller*

I clutched the paper nervously in my hands, my sweat saturating the crinkled lines and smearing the ink so that the assignment was almost unreadable. *Social Studies*, the small slip of paper said in big bold words. *Seventh Period. Chapter fifteen. Assignment: Interview an adult neighbor on his/her opinion of today's society. Compare/contrast with your own worldview. Due Monday.*

Sounds easy enough, right? Wrong. I only had one neighbor, and he was one of the oddest and most intimidating men I knew. Mr. DuPont was a portly man of about sixty with a thick French accent that made him impossible to understand at times. He was the local lunatic, insisting that he was an artist as an excuse to live off unemployment. No one ventured near him, and he liked it that way. In fact, he went out of his way to make sure that people avoided him.

His reasons for living like this were, like his pronunciation of the English language, hard to understand. I was shy as it was, and this certainly didn't help build my confidence.

I teetered on my heels, considering turning tail and running back home, when the door opened and Mr. DuPont suddenly ushered me inside. He was as I remembered him—an older man with long, graying hair. His eyes were a gray-blue color that reminded me of the sky before a storm, and he was a mess. His shirt, which looked as if it might have once been a nice, expensive dress shirt, was littered with speckles of color. His hands, too, had paint smears, even beneath his fingernails. I pulled away from his touch automatically and walked in.

5 “Your maman, she called me, oui? You wish to talk to Monsieur DuPont?”

“Yes, sir, I have this assignment and...” I tried to keep focus, but the inside of DuPont's house was like the inside of a carnival. The walls were painted in murals of bright colors and the furniture was a mess, paint-splattered and arranged in unconventional patterns. One couch, a bright orange mistake of interior decorating, was pushed up against the wall backwards. What the function of this could be, I had no idea.

“Oui?”

“Oh. Yes, well, I need to know your opinion on the world.”

“I must know yours first.”

10 “My opinion?” I squeaked, shifted, and looked up at the ceiling uneasily. “Well, I...I think the world's a great place...”

“Why is that?” His “i's” sounded like “e's”. His “th's” sounded like “z's.” I bit my lower lip uncomfortably.

“Well, it seems that way. In school they say unemployment's down and the economy's booming.”

“And you believe zat?”

“They...they wouldn't lie to us...”

15 “But what does zat mean, eh? What is zis- *booming economy*?” He almost seemed to laugh as he said it, crinkles forming at the corners of his eyes from his smile.

“It means that...” I frowned and let my eyes flicker around the room. “That people buy lots of stuff and have jobs—”

Suddenly, I felt my chin being grabbed by a large, paint-stained hand, as my head was forced to face his. My timid glance met his eyes, which bore an almost teasing expression.

“Yes, yes. Very good. You look at people’s eyes when you talk, oui? People don’t do that any more. Despite how much zee economy booms, people buy more, yes. But are people more happy?”

“I...I don’t know—”

20 “I don’t know either. Have your teachers show you zee happiness quotient for zis year?”

“The what? Sir—”

“Monsieur.”

“Monsieur, I don’t think there is a happiness quotient.”

“Zee government, she does not calculate the amount of happiness in people?”

25 “No, monsieur.”

“Well, zen. I say your teachers are—what do you Americans say? Full of bull.”

I felt my face redden and my cheeks flush. I opened my mouth to say something but he cut me off with a deep roar of laughter. Should I have been insulted? I don’t know. But the predicament struck me as so odd that I started to laugh too.

“I tired of what zese teachers of yours think. Mon Dieu. What do you think?”

“I...I don’t know—”

30 “Exactly. No one knows what to make of the world today. We can afford fancier, expensive cars that go to the same places we’ve always gone. We buy nice clothes but still feel ugly on zee inside. There is no music anymore—now zere is only MTV. It is like you—like you who do not look in my eyes when I talk. But enough of me—you look as if you have something to say.”

“Me? Oh, no—”

“What were you thinking? Tell Monsieur.”

“Well, I...” I stumbled over my words, hoping they wouldn’t offend. “I was just curious as to...why...your room is so...funny-looking.” I winced. Funny-looking? What a terrible word choice. Fortunately, Monsieur DuPont laughed. But it was true. Chairs were arranged erratically across the room, side tables were in the corners. A piano bench, brightly painted, rested dead center, serving no practical purpose.

“You mean, za furniture? And za walls? I am an artist, you see. These inspire me. The energy flows so much better when zay are placed this way. Besides, I find it aesthetically<sup>1</sup> pleasing.”

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<sup>1</sup>*aesthetically*: artistically

35 He paused and watched me. I gnawed at my lower lip, tasting lipstick, and tried to meet his eyes. “You no understand. Alright. Come here. Stand here—no, over to zee left. Good, good. Close your eyes. Now, ma chère, I want you to look at za furniture, not as furniture...but as art. As a thing of beauty, something that is not just used, but that is thoroughly enjoyed. Open your eyes, chérie. Do you see?”

I hesitated and then opened my eyes, to be greeted with the same scene I beheld before. Nothing had changed.

“My art teacher never described art as furniture.”

“Your art teacher, zen, is une idiote.”

I frowned a little. “Look, I... I appreciate how you’re trying to teach me, but I have to do this for school—”

40 “What is school for?”

“What?” I was becoming more confused by the moment.

“To learn! You are learning now. This is better than a school where you learn that furniture cannot be art and that the economy and quality of life is the same thing. Better than a school where no one looks each other in the eyes. You must have both eyes open, chérie. You must. Do they teach you nothing?”

“No, I...I study history—”

“Do you study your life?”

45 “I’m sorry—” I was bordering on upset now. I didn’t understand; he wasn’t being helpful, and time before the paper was due was dwindling. “But if you could please just tell me.”

Monsieur DuPont sighed as if he considered this entire foray<sup>2</sup> a failure. He reached for a bent-up sketchbook that was casually tossed across the kitchen counter and opened it. From behind his ear, he pulled a pencil.

“Now. Let me speak. You no talk for a moment, non?”

“I promise.”

“And you listen?”

50 “I promise.”

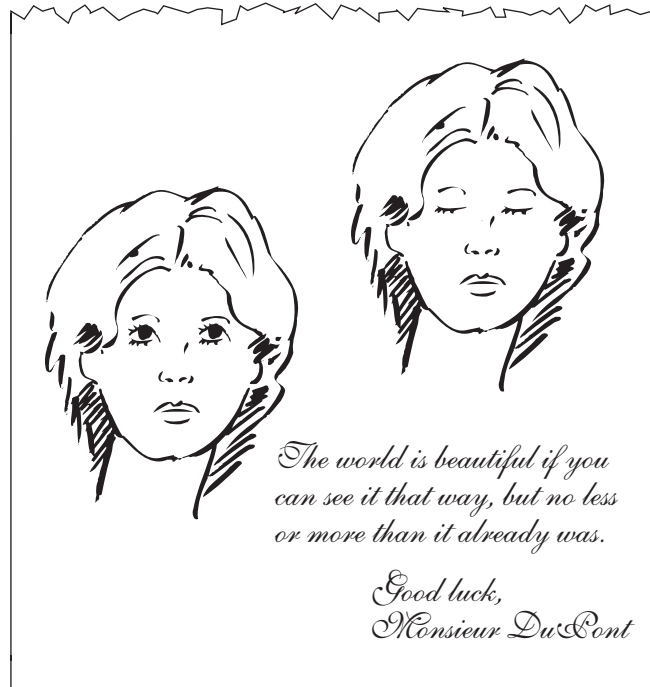
He put the pencil to the paper, and as soon as the lead touched the page, he began speaking in a torrent of French. At first, I opened my mouth to protest, but then, remembering my promise, I merely stared at the ground. I felt his eyes on me as he spoke and I forced myself to look up and into them. And I listened.

When I actually started listening, I was startled by how beautiful the language was. It flowed together, almost like a song or the words of a poem, and although I had no idea what it meant, I felt as though I would be content listening for an eternity. I don’t remember how long he spoke, but I do remember that I was shocked but pleased I could admire beauty without fully understanding it. Perhaps it was ten minutes later, or only five, or perhaps it was a half hour when he ripped out his page and handed it to me.

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<sup>2</sup>foray: attempt





It was a double sketch of me, and he caught me with frightening accuracy. In one picture my eyes were closed, and in the other, open. At the bottom was written: "The world is beautiful if you can see it that way, but no less or more than it already was. Good luck, Monsieur DuPont."

He smiled and stood. He patted me on the head as he crossed the room and then disappeared upstairs, locking his door. I sat in that room for a moment, my brow furrowed in confusion. And then, slowly, like a camera lens opening or eyes adjusting to the light, I suddenly saw furniture as art. And once that came, it was like a flood of understanding. Suddenly my teachers were the ones who seemed silly and not Monsieur DuPont. And I realized that I really hadn't looked anyone in the eyes in months, except for today.

- 55 I ran home that day, intent on writing a paper that would open everyone's eyes, as mine had been opened by the sketch. But somehow I couldn't capture it. My paper received a "C+" and my parents were disappointed, but the grade didn't bother me. I didn't need an "A" in Social Studies. What I did need was to keep both eyes open.

And slowly, I'm learning.

19. Why is the homework assignment so difficult for the narrator?
- A. She is unsure of her own worldview.
  - B. She believes it will be hard to talk to her neighbour.
  - C. She does not understand what she is supposed to do.
  - D. She thinks there is not enough time to do the assignment.
20. Which of the following quotations shows that the narrator is naïve?
- A. “Sounds easy enough, right?” (paragraph 2)
  - B. ““They...wouldn’t lie to us...”” (paragraph 14)
  - C. ““I don’t think there is a happiness quotient.”” (paragraph 23)
  - D. “I didn’t need an ‘A’ in Social Studies.” (paragraph 55)
21. Which word **best** describes the interior of Mr. DuPont’s house?
- A. trendy
  - B. oppressive
  - C. old-fashioned
  - D. unconventional
22. What bothers Mr. DuPont about the way people talk to each other?
- A. People do not respect each other’s opinions.
  - B. People seem unwilling to express their emotions.
  - C. People do not make visual contact with each other.
  - D. People seem to have lost the ability to enjoy conversation.
23. What surprised the narrator most about Mr. DuPont’s “torrent of French”?
- A. its rapid pace
  - B. its harsh rhythms
  - C. its evident beauty
  - D. its obvious meaning

24. Why does Mr. DuPont **most likely** laugh when the narrator calls his furniture “funny-looking” (paragraph 33)?
- A. He appreciates her honesty.
  - B. He finds her reaction ridiculous.
  - C. He is amused by her nervousness.
  - D. He is embarrassed by her questions.
25. Why is the narrator unconcerned with the grade she receives on the assignment?
- A. She understands her teacher will forgive her.
  - B. She knows her parents will still be proud of her.
  - C. She recognizes the importance of the insight she has gained.
  - D. She is aware that she did not put much effort into the assignment.
26. Which statement **best** describes the narrator’s opinion of Mr. DuPont at the end of the story?
- A. She idolizes him.
  - B. She respects him.
  - C. She tolerates him.
  - D. She supports him.
27. Which alternative title **best** reflects an important idea of the story?
- A. Just Get It Done
  - B. A Clash of Cultures
  - C. Another Point of View
  - D. The Carnival Next Door

**PART B**  
**Making Connections Through Reading**

**Value: 14 marks**

**Suggested Time: 35 minutes**

Questions 28, 29 and 30 are based on **both** “Boy with His Hair Cut Short” **and** “Furniture Art.”

28. Which idea applies to **both** “Boy with His Hair Cut Short” and “Furniture Art”?
- A. Life is full of insurmountable obstacles.
  - B. People must accept the opinions of others.
  - C. You have to live up to the expectations of others.
  - D. Our perception of the world influences our actions.
29. How could the setting in “Boy with His Hair Cut Short” and “Furniture Art” **best** be contrasted?

	<b>Boy with His Hair Cut Short</b>	<b>Furniture Art</b>
A.	dreary	lively
B.	affluent	impoverished
C.	isolated	crowded
D.	threatening	peaceful

You have **Examination Booklet Form A**. In the box above #1 on your **Response Booklet**, ensure that you have filled in the bubble as follows.

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30. Who presents a more realistic view of life, the sister in “Boy with His Hair Cut Short” or Mr. DuPont in “Furniture Art”? In your response, you **must** discuss **both** passages.

(12 marks)

### Guidelines For Your Response

- 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**.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

### Organization and 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**

Think about the variety of experiences we have. These experiences often have a great impact on our lives.

#### **Topic**

31. Our experiences shape who we are.

**(24 marks)**

Topic: *Our experiences shape who we are.*

### **Organization and 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

Adapted from “Working Teens.” *Canadian Social Trends*. Winter 1994. Statistics Canada—Catalogue 11—008E. pp. 18–21. Statistics Canada information is used with the permission of Statistics Canada. Users are forbidden to copy this material and/or disseminate the data, in an original or modified form, for commercial purposes, without the expressed permission of Statistics Canada. Information on the availability of the wide range of data from Statistics Canada can be obtained from Statistics Canada’s Regional Offices, its World Wide Web site at <http://www.statcan.ca>, and its toll-free access number 1-800-263-1136.

“Boy with His Hair Cut Short,” by Muriel Rukeyser. *U.S. 1*. ©1938, 1965. International Creative Management.

“Furniture Art,” by Sarah Miller. From *A Teen Writer’s Dream Teen Storytellers Volume One*. Be-Mused Publications. ©2001. pp. 5–9.

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

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



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**Course Code = EN 10**  
**AUGUST 2006**

Question 30							
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Exam Booklet Form/ Cahier d'examen    A   B   C   D   E   F   G   H

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8	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
26	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
11	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
16	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Place Personal Education Number (PEN) here.

**Course Code = EN 10**

**English 10**

**AUGUST 2006**

**Response Booklet**

### **Student Instructions**

1. Place your Personal Education Number (PEN) label at the top of this Booklet **AND** fill in the bubble (Form A, B, C, D, E, F, G, or H) that corresponds to the letter on your Examination Booklet.
2. Use a pencil to fill in bubbles when answering questions on the Answer Sheet on the front of this Booklet.
3. Use a blue- or black-ink pen when answering written-response questions in this Booklet.
4. Read the Examination Rules on the back of this Booklet.
5. Do not tear off the Answer Sheet.

**PART B**  
**Making Connections Through Reading**

**Value: 12 marks**

**Suggested Time: 35 minutes**

<b>Criteria</b>	
<b>Make sure your response:</b>	<input checked="checked" type="checkbox"/>
• clearly answers the question	<input type="checkbox"/>
• contains a discussion of both passages	<input type="checkbox"/>
• is complete and accurate	<input type="checkbox"/>
• is well supported with relevant details	<input type="checkbox"/>

**••• USE A PEN WITH BLUE OR BLACK INK. •••**

**Question 30:** \_\_\_\_\_

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## Examination Rules

1. The time allotted for this examination is two hours.  
You may, however, take up to 60 minutes of additional time to finish.
2. Answers entered in the Examination Booklet will not be marked.
3. Cheating on an examination will result in a mark of zero. The Ministry of Education considers cheating to have occurred if a student breaks any of the following rules:
  - Candidates must not give or receive assistance of any kind in answering an examination question during an examination, including allowing one's paper to be viewed by others or copying answers from another student's paper.
  - Candidates must not possess any book, paper or item that might assist in writing an examination, including a dictionary or piece of electronic equipment, that is not specifically authorized for the examination by ministry policy.
  - Candidates must immediately follow the invigilator's order to stop writing at the end of the examination time and must not alter an Examination Booklet, Response Booklet or Answer Sheet after the invigilator has asked students to hand in examination papers.
  - Candidates must not communicate with another student during the examination.
  - Candidates must not remove any piece of the examination materials from the examination room, including work pages.
  - Candidates must not take or knowingly use any secure examination materials prior to the examination session.
4. The use of inappropriate language or content may result in a mark of zero being awarded.
5. Upon completion of the examination, return all examination materials to the supervising invigilator.