



APRIL 2000

PROVINCIAL EXAMINATION

MINISTRY OF EDUCATION

ENGLISH 12

GENERAL INSTRUCTIONS

1. Insert the stickers with your Student I.D. Number (PEN) in the allotted spaces above and on the **back** cover of this booklet. **Under no circumstance is your name or identification, other than your Student I.D. Number, to appear on this booklet.**
2. Ensure that in addition to this examination booklet, you have a **Readings Booklet** and an **Examination Response Form**. Follow the directions on the front of the Response Form.
3. **Disqualification** from the examination will result if you bring books, paper, notes or unauthorized electronic devices into the examination room.
4. All multiple-choice answers must be entered on the Response Form using an **HB pencil**. Multiple-choice answers entered in this examination booklet will **not** be marked.
5. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.
6. When instructed to open this booklet, **check the numbering of the pages** to ensure that they are numbered in sequence from page one to the last page, which is identified by

END OF EXAMINATION.

7. At the end of the examination, place your Response Form inside the front cover of this booklet and return the booklet and your Response Form to the supervisor.
8. Before you respond to the question on page 11, **circle** the number corresponding to the topic you have chosen:

2 or 3.

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ENGLISH 12 PROVINCIAL EXAMINATION

	Value	Suggested Time
1. This examination consists of four parts:		
PART A: Editing and Proofreading Skills	10	10
PART B: Interpretation of Literature: Poetry	19	25
PART C: Interpretation of Literature: Prose	32	40
PART D: Original Composition	24	45
	Total: 85 marks	120 minutes

- Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
- The **Readings Booklet** contains the prose and poetry passages you will need to answer certain questions on this examination.
- Adequate writing space has been provided for average-sized writing. Do not attempt to determine the length of your answers by the amount of writing space available.
- Ensure that you use language and content appropriate to the purpose and audience of this examination. Failure to comply may result in your paper being awarded a zero.
- This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish. Use your time wisely.*

PART A: EDITING AND PROOFREADING SKILLS

Total Value: 10 marks

Suggested Time: 10 minutes

INSTRUCTIONS: The following passage has been divided into numbered sentences which may contain problems in grammar, usage, word choice, spelling, or punctuation. One or more sentences may be correct. No sentence contains more than one error.

If you find an error, select the underlined part that must be changed in order to make the sentence correct and record your choice on the Response Form provided. Using an HB pencil, completely fill in the circle that corresponds to your answer. If there is no error, completely fill in circle D (no error).

ADVANCEMENTS IN EYESIGHT CARE

1. In this day and age, wearing eyeglasses to correct visual impairments
(A)
has become common for a great amount of people. (D) no error
(B) (C)
2. Although wearing glasses was once a fate people tried to avoid, today many wear
(A)
them as fashion statements. Rather than stumbling around in vain attempting
(B)
to see without the aid of prescription lenses. (D) no error
(C)
3. In addition to the variety of designer frames, shapes of lenses, and
(A)
multiple types of contact lenses from which to choose, the option of
(B)
corrective surgery is now available. (D) no error
(C)
4. For an estimated average cost of two thousand dollar's per
(A)
eye, a person can choose from two different laser procedures to correct poor vision. (D) no error
(B) (C)

5. Modern surgery uses an extremely precise laser to vaporize tissue and
(A)
reshape the eye's cornea so that the focussing power of the cornea is
(B)
improved; thus enhancing eyesight. (D) no error
(C)
6. The most recent advancement in corrective eye surgery is LASIK
(A)
surgery, an actual flap in the cornea is constructed using a
(B)
special microsurgical blade. (D) no error
(C)
7. Surgeons lift this flap off the cornea, treat the underlying cornea with a laser, and then
(A)
replacing the flap where it adheres without the requirement of stitches. (D) no error
(B) (C)
8. However, Pierre Dubé, renowned ophthalmologist, warns, "patients must remember
(A)
that even in the most experienced hands, there is a slight possibility of
(B)
serious problems occurring." (D) no error
(C)
9. Complications such as: cloudy vision, haziness, and halos around objects could
(A) (B)
require further surgery, with a chance of irreparable damage. (D) no error
(C)
10. Despite the possible gains to be had from these ground-breaking practices, Dubé
(A)
points out that long-term studies are far from been completed, and that
(B)
whether for fashion or necessity, eyeglasses are still a viable alternative. (D) no error
(C)

OVER

PART B: POETRY

Total Value: 19 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the poem “The Pigeon, Icarus” on page 1 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

11. Lines 8 and 9, “white to silver / grey to silver” refer to the colour of the
- A. clouds.
 - B. pigeons.
 - C. sky scrapers.
 - D. sun-painted skies.
12. The line which contains an example of onomatopoeia is
- A. line 4.
 - B. line 6.
 - C. line 15.
 - D. line 16.
13. The speaker believes that each night the pigeons
- A. try to escape.
 - B. strike at each other.
 - C. return to their cages willingly.
 - D. leave their perches reluctantly.
14. In line 21, the word “you” addresses the
- A. owner.
 - B. reader.
 - C. speaker.
 - D. pigeons.
15. Line 22 means that the people would be
- A. lost in dreams.
 - B. free to go away.
 - C. trapped in a routine.
 - D. obligated to return to work.

16. In line 17, the word “forfeit” means

- A. enjoy.
- B. protect.
- C. demand.
- D. surrender.

17. The tone of the poem is

- A. bitter.
- B. joyous.
- C. nostalgic.
- D. reflective.

PART C: PROSE

Total Value: 32 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Read the story entitled “The Uprooting” on pages 2 to 4 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

18. The story is set in
- A. Toronto, Ontario.
 - B. London, England.
 - C. Winnipeg, Manitoba.
 - D. Stoney Wood, Ontario.
19. The doll’s house represents
- A. their house in Toronto.
 - B. Aunt Maudie and Granny.
 - C. their impending trip to Toronto.
 - D. their life in the little white house.
20. In paragraph 8, “the brown boulevard grass looking like a map” is an example of
- A. simile.
 - B. paradox.
 - C. hyperbole.
 - D. metonymy.
21. In paragraph 16, Elizabeth is embarrassed by
- A. the arrival of the taxi.
 - B. Aunt Maudie’s appearance.
 - C. the attention from her friends.
 - D. the intense display of affection.
22. Father’s “walking stick” and Mother’s “wide-brimmed hat with an ostrich feather” are symbols of
- A. getting older.
 - B. fear of change.
 - C. regret at leaving.
 - D. a new beginning.

23. At the end of the story Elizabeth's attitude towards the move is one of
- A. anger.
 - B. resignation.
 - C. enthusiasm.
 - D. indifference.
24. The point of view in this story is
- A. objective.
 - B. omniscient.
 - C. first person.
 - D. limited omniscient.
25. The conflict in the story is predominantly
- A. moral.
 - B. physical.
 - C. emotional.
 - D. intellectual.

Organization and Planning

Organization and Planning

PART D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Using standard English, write a coherent, unified, multi-paragraph composition of approximately 300 words on the **topic** below. In your composition, you may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration.

Use the page headed **Organization and Planning** for your rough work. Write your composition in **ink** on the pages headed **Finished Work**.

4. Write a multi-paragraph composition on the topic below. Your response may draw upon any aspect of your life: your reading, your own experiences, the experiences of others, and so on.

Topic:

The pursuit of freedom involves change.

Question 1:

1.

(12)

Question 2:

2.

(24)

Question 3:

3.

(24)

Question 4:

4.

(24)



Score only **one** of the two questions given.

Use this space **only** if you have an I.D. sticker.

INSERT STUDENT I.D. NUMBER (PEN)

STICKER IN THIS SPACE

batch and sequence number

ENGLISH 12

April 2000

Course Code = EN

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WRITE STUDENT I.D. NUMBER (PEN)

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ENGLISH 12
READINGS BOOKLET
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PART B: POETRY

INSTRUCTIONS: Read the following poem and answer the questions on pages 4 to 7 of the written-response booklet.

The Pigeon, Icarus¹

by Ann Goldring

1 Each night at six the man opens
 the small doors of cages for pigeons
 to flutter out into sun-painted skies. One
 by one they reel off their perch, strike their wings
5 into beating, collect in clouds sweeping together
 sculpting skyways
 banked for rising and falling, slicing light
 white to silver
 grey to silver

10 Each night I pedal my bike, watch
 the birds not the road. I want to be one of them
 rustling up eddies to cross and
 crisscross, until the sky is tangled in currents
 so next when we plunge through we stop sailing
15 together but, like coins skytossed in reckless abandon
 we jangle and muddle our pretty precision. I wonder

 why night after night they forfeit their freedom
 return to their cages, settle softly in darkness
 muffle longing in attics for what they gave up.

20 Would I?

 Or you, if given the chance (if the wax didn't melt)

 work waived, obligations cancelled — we've quite done
 enough — would we return to our cages each night
 coo each other to sleep dreaming

25 of flight?

¹ *Icarus*: In Greek mythology, Icarus created wings held together with wax. When he flew too close to the sun, the wax melted and he fell to the ground.

PART C: PROSE

INSTRUCTIONS: Read the following selection and answer the questions on pages 8 to 13 of the written-response booklet.

Adapted from **The Uprooting**

by Dorothy Livesay

- 1 When they had returned to their house, after the war, they saw clearly it could never be the same. Not only had it shrunk—the white clapboard that had seemed so high now looking like a doll’s house set in a doll’s garden—but the house possessed a strange air. There were changes inside the house. Mother said that she had thought it odd that father’s steel engravings had been brought downstairs and hung in the drawing-room. Worse still, as far as Elizabeth was concerned—the blue elephant was gone. He had been a plush elephant sent by Granny—in England; and because he was so pretty he had always sat on the plate shelf, just to be looked at. Now he could never be played with. He had gone, with the peculiar tenants.
- 2 “There must have been some children here,” Elizabeth thought. From snatches of telephone conversation she gathered that the tenants who had rented the house had been unusual people. They had left behind them an atmosphere about the house that felt strange.
- 3 And so the little white house had become, not father’s any longer, but Someone’s—nobody knew quite whose. Father blamed mother for having rented it while he was away; he wanted to sell it, and move. And then the great decision came, for him and for all of them. He was to go east! He was to have a big job to do in the newspaper world and they would live in a city called Toronto.
- 4 Leave Winnipeg! It seemed impossible. “But I can’t leave Peggy!” Elizabeth said. Father just laughed. “Wait till you see the cherry trees in bloom,” he promised. “And trilliums. Trilliums in Stoney Wood.” Father seemed to be already re-living his youth, spent with relatives in the Ontario countryside. Enthusiasm lighted his face, he chuckled like a boy.
- 5 Cherry blossoms? She did not know. But Elizabeth had no choice. She had to go. She had to watch the little white house being dismantled; clothes and books packed; old toys thrown away. Father said they couldn’t possibly take the doll’s house, but Elizabeth and Susie insisted that they could, they must. The doll’s house was a symbol, for them, of all their life in the larger house. Their loves and hates had entered into it; and each bit of furniture—the little coal scuttle that came from England—the tiny lamp—these objects had become as inseparable as their own hands. Mother saw this, and understood: and the doll’s house was also given a ticket marked “Toronto”.
- 6 It was different with people. Elizabeth, anguished, apprehended rather than reasoned that you could not take people with you. And that last morning, sitting on a suitcase on the front verandah, she felt desolate, a hollow feeling in her stomach. It was a cold spring day, nearly crocus time again. Wind blew the crows about, where it wished, in a grey sky: a lonely, unreal morning.

- 7 Across the street, Peggy could be seen, skipping. But oddly enough, it was not Peggy now whom she missed, whom she longed for. Peggy had changed. She stayed more at home, now that Rita had gone off to take her hospital training. And also, she played more with boys. Why, even last week Elizabeth had seen her chasing Robert, the new boy, and tripping him up—and then bending down, flinging her curls in his face, as if she were going to kiss him! This was too much for Elizabeth. She seemed to have lost Peggy, that very moment; so today it did not seem to upset her to see Peggy staying on the other side of the street, just waiting till Elizabeth’s taxi came. Let her skip!
- 8 No. It wasn’t her own friends Elizabeth was mourning for; nor the familiar shape of the wide street and the brown boulevard grass looking like a map, with its raised bumps of sooty, gritty snow. It wasn’t the separation, even, from those beings who had watched over her like angels: Granny and Aunt Maudie. Especially Aunt Maudie, who had a way of sitting down beside you as if she knew you wanted her; and of giving you a little hug: “Well, how’s my sweetness?” and putting into your hand something she had made for you. This time it was a tiny farewell sachet, smelling so keenly of lavender.
- 9 “Oh, isn’t it darling!” Elizabeth smiled, nearly crying. And she remembered all the ways in which Aunt Maudie had been like a mother to her: teaching her, so patiently, to knit; to sew; to make that spicy cottage pudding with the brown sugar sauce. Aunt Maudie never gave her a book, nor paintboxes, nor musical instruments; but she made her a white eyelet embroidery dress to wear at the Sunday School concert. And at all times Aunt Maudie took the warmest interest in her doll family, and made dolls’ clothes and showed Elizabeth how to make them... Why wasn’t Aunt Maudie a mother, she wondered, suddenly; and feeling the closeness and warmth of this gentle person beside her, she burst out now with the question:
- 10 “Why didn’t you ever get married, Aunt Maudie?” And Aunt Maudie smiled, without a tear in her eye. “Why, I guess I never met a man I liked well enough,” she explained, simply. “I was always at home, you know; looking after your Granny.”
- 11 “Oh... Well, if you didn’t want to marry, wasn’t there anything else you wanted to do, Aunt Maudie?”
- 12 And the sweet mouth smiled, the weak blue eyes behind gold-rimmed spectacles lighted up. “Why, if I could have had the training, dear—I would have liked to be a chemist. A druggist, you would call it. I was always so interested in herbs, and drugs and their uses. How to cure people.”
- 13 “A druggist!” Elizabeth looked at Aunt Maudie with increased curiosity. She could not imagine that white hair behind a counter, selling remedies...perhaps she would fit in at the back, in the dispensary, fiddling about as she did in her own, terribly untidy pantry. But Aunt Maudie might so easily get the drugs mixed up, putting half-a-teaspoon of one into this saucer, and half-a-teaspoon of that into a cup. Oh, no! Elizabeth thought Aunt Maudie would have managed much better, as a mother...and left it at that; only realizing long afterwards that Aunt Maudie had been a mother, after all; for she had taught Elizabeth what mothering was like.
- 14 But this farewell morning Elizabeth smiled, flung her arms around Aunt Maudie’s neck. “I wish you were coming with us too, Aunt Maudie.”

OVER

- 15 “I wish I was, dear. I wish I was.” And the gentle, work-worn hand stroked her hair, gazed into her eager eyes. “Promise me you’ll be a good girl, Elizabeth? And always do what’s right?”
- 16 “Yes,” said Elizabeth. “I promise!” Embarrassed, she jumped up, ran down to the gate to see if the taxi was coming. That car, could it be that black car in the distance? It was! It stopped at the curb in front of the gate.
- 17 “Are you going now? Are you going?” Peggy and Frances and other girls on the street, free on their Saturday morning, came dashing over to the white house. They all wanted to help the taxi man carry valises and boxes down to the car. Then mother came out of the doorway, in a wide-brimmed hat with an ostrich feather, and carrying all kinds of little parcels and bundles. “And have you got the lunch?” asked Aunt Maudie. And Susie ran out, carrying her rag doll; and last of all, father, turning the key in the lock though there was nothing left to lock; father, carrying a new walking-stick with a carved knob at the top.
- 18 “Goodbye, goodbye!” they called back and forth, in high childish voices, till they were all piled into the taxi and the door closed. The engine whirred, the car moved forward, backed up a side street, then tore around to a flying goodbye, goodbye to Lipton Street.
- 19 So it wasn’t Peggy, nor Rita, nor Aunt Maudie, nor the street itself; nor the little white clapboard house: it was something of all these, whose loss she felt; but it was more, more than that. What she experienced was the sense of separation, the knowledge that she was no longer tied to anything; but was a human creature walking alone, with only her own legs to sustain her, her own arms to pull.
- 20 She pressed her face against the car window and saw, high overhead, scudding along amongst soft spring clouds, the deep V-wedge of the geese. She could not hear them, but she knew their song.

ACKNOWLEDGEMENTS

Goldring, Ann. "The Pigeon, Icarus." *Vintage 93*. League of Canadian Poets. Quarry Press: Kingston, Ontario, 1994.

Livesay, Dorothy. "The Uprooting." *Beginnings*. Peguis Publishers Limited: Winnipeg, 1988.