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## STUDENT INSTRUCTIONS

1. Place the stickers with your Personal Education Number (PEN) in the allotted spaces above. **Under no circumstance is your name or identification, other than your Personal Education 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. 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**.

5. 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.
6. Before you respond to the question on page 11, **circle** the number corresponding to the topic you have chosen:

2a or 2b.

## ENGLISH 12

### AUGUST 2000

COURSE CODE = EN

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BRITISH  
COLUMBIA

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Question 1:

$$1. \begin{array}{|c|c|} \hline \square & \square \\ \hline \end{array} . \begin{array}{|c|} \hline \square \\ \hline \end{array}$$

(12)

Question 2a:

$$2a. \begin{array}{|c|c|} \hline \square & \square \\ \hline \end{array} . \begin{array}{|c|} \hline \square \\ \hline \end{array}$$

(24)

Question 2b:

$$2b. \begin{array}{|c|c|} \hline \square & \square \\ \hline \end{array} . \begin{array}{|c|} \hline \square \\ \hline \end{array}$$

(24)

Question 3:

$$3. \begin{array}{|c|c|} \hline \square & \square \\ \hline \end{array} . \begin{array}{|c|} \hline \square \\ \hline \end{array}$$

(24)

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

**ENGLISH 12**

**AUGUST 2000**

COURSE CODE = EN

## GENERAL INSTRUCTIONS

1. Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
2. 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.
3. For each of the written-response questions, write your answer in the space provided in this booklet. 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.
4. 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.
5. This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

## ENGLISH 12 PROVINCIAL EXAMINATION

	<b>Value</b>	<b>Suggested Time</b>
1. This examination consists of <b>four</b> 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
<b>Total:</b>	<b>85 marks</b>	<b>120 minutes</b>
2. The <b>Readings Booklet</b> contains the prose and poetry passages you will need to answer certain questions on this examination.		

## 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).

### SNORKELLING IN PARADISE

1. In recent years, diving and snorkelling have became increasingly popular  
(A) (B)  
with tourists travelling to tropical destinations in search of sun and fun. (D) no error  
(C)
2. There is something about floating in warm, crystal clear water and looking at beautiful  
(A) (B)  
fish and coral that people find both relaxing and stimulating. (D) no error  
(C)
3. There are, however, certain precautions people should take to  
(A)  
prevent an interesting experience from turning into an unpleasant; or even a  
(B) (C)  
dangerous, encounter with the sea. (D) no error
4. Professional dive instructor, Kurt Müller, has a large amount of suggestions for  
(A) (B)  
anyone who plans to do any snorkelling in open water. (D) no error  
(C)

5. “The first thing you need to do as an aspiring snorkeller,” Müller  
 (A)  
states, “Is to become familiar with your equipment, preferably by taking  
 (B) (C)  
 instruction from a certified dive instructor.” (D) no error
6. Müller also emphasizes, “Knowing how to clear your snorkel of water is  
 (A)  
essential. As is learning the proper kicking technique with fins.” (D) no error  
 (B) (C)
7. In addition, Müller cautions that it is important for divers to acquaint themselves  
 (A) (B)  
 with the currents at a sight where they intend to snorkel. (D) no error  
 (C)
8. It is definitely difficult to tell if there is a current from looking at the surface of  
 (A)  
the sea, there may be an upswell or a riptide which is impossible to detect visually. (D) no error  
 (B) (C)
9. Müller concludes that it is important for people to snorkel in pairs  
 (A)  
and for them to stay within visual contact while they are in the water. (D) no error  
 (B) (C)
10. By following a few simple guidelines and use a little common sense, a vacationer can  
 (A) (B)  
 have hours of rewarding and exciting recreation in the tropical oceans of the world. (D) no error  
 (C)

**OVER**

## PART B: POETRY

Total Value: 19 marks

Suggested Time: 25 minutes

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

11. Stanza one suggests that the speaker
- A. wants to run off to the fire.
  - B. does not know any new games.
  - C. manipulates the neighbourhood children.
  - D. does not want to play with other children.
12. In line 11, “ ‘Oyster Sales!’ ” is an example of
- A. a pun.
  - B. a cliché.
  - C. an idiom.
  - D. a euphemism.
13. Line 18, “the firebell clangs,” is an example of
- A. hyperbole.
  - B. alliteration.
  - C. consonance.
  - D. onomatopoeia.
14. In line 25, the phrase, “the charging street,” suggests the street is
- A. under attack.
  - B. full of action.
  - C. full of electricity.
  - D. under construction.
15. Lines 22 and 27 use the technique of
- A. refrain.
  - B. repetition.
  - C. parallel structure.
  - D. sentence fragments.



16. The dominant focus of this poem is
- A. summer vacation.
  - B. wanting to belong.
  - C. the noises of a neighbourhood.
  - D. the importance of childhood games.

17. This poem is
- A. elegiac.
  - B. pastoral.
  - C. free verse.
  - D. blank verse.





**PART C: PROSE**

**Total Value: 32 marks**

**Suggested Time: 40 minutes**

**INSTRUCTIONS:** Read the passage entitled “Awakening” 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. In paragraph 1, the sentence, “Mr. Zagursky ran a factory of infant prodigies,” contains an example of
- A. irony.
  - B. symbolism.
  - C. foreshadowing.
  - D. understatement.
19. In paragraph 2, the phrase, “The sounds dripped from my fiddle like iron filings,” contains an example of
- A. allusion.
  - B. assonance.
  - C. dissonance.
  - D. personification.
20. In paragraph 3, the phrase, “I would relate impossible happenings to the kids next door,” suggests the narrator
- A. made up stories.
  - B. composed songs.
  - C. described the books he read.
  - D. told about his music lessons.
21. Paragraph 6 suggests the narrator
- A. stowed away on a ship.
  - B. never went for another lesson.
  - C. sold his violin for twelve roubles.
  - D. became lost on the way to his lesson.
22. Nikitich taught the narrator to
- A. swim.
  - B. observe detail.
  - C. play the violin.
  - D. obey his parents.

23. The narrator was saved from punishment through intervention by
- A. his father.
  - B. an officer.
  - C. Mr. Zagursky.
  - D. his grandmother.
24. The stylistic device used in paragraph 34 is
- A. repetition.
  - B. inverted sentences.
  - C. sentence fragments.
  - D. rhetorical questions.
25. The point of view in this passage is
- A. objective.
  - B. omniscient.
  - C. first person.
  - D. limited omniscient.

## **Organization and Planning**

**Awakening**  
(pages 2 to 4 in the **Readings Booklet**)

**INSTRUCTIONS:** Choose **one** of the following two topics and write a multi-paragraph response of approximately 300 words. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression. **Value: 24 marks**

2a. Often conflict results when a parent’s aspirations for a child differ from the child’s own dreams. In multi-paragraph form and with reference to the passage, discuss how the father’s dreams for Isaac create conflict.

**OR**

2b. As the title suggests, an “awakening” is an increasing awareness of one’s self. In multi-paragraph form and with reference to the passage, discuss Isaac’s awakening.

Before you begin, go to the **front cover** of this booklet and **circle** the number corresponding to your chosen topic – **Instruction 6**.

**(24 marks)**

I have selected topic \_\_\_\_\_.

**FINISHED WORK**

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**OVER**







## **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**.

3. 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:**

**Taking charge of your own life is worthwhile.**





**FINISHED WORK**

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**END OF EXAMINATION**

<b>1st</b>		<b>SUBTOTAL</b>
<b>2nd</b>		

**ENGLISH 12**  
**READINGS BOOKLET**  
**AUGUST 2000**

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## PART B: POETRY

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

### Isolate

by Dorothy Livesay

1 To find direction  
the only child creates a web of action  
pulling them in, to play  
new, unknown games  
5 making herself a centre

And everyday  
she thinks of a new way  
of charming them: some twist  
to *Hide and Seek* they'd never thought of  
10 some long manoeuvre of the map  
of *Hoist Your Sails!*—called "Oyster Sales!"  
And finishes, on Saturdays  
holding them all intent  
in half-pint chairs on the dish-towel lawn  
15 chalking sums on a child's blackboard.

Then thunder breaks:  
across the street  
the firebell clangs  
and the grey horses stamp  
20 in a burst of doors  
deafen the asphalt with their hooves.  
Games fall apart  
as children fly like sparks  
with whoops and shouts  
25 into the charging street.

She stands alone at the gate:  
games fall apart.

## PART C: PROSE

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

### from **Awakening**

by Isaac Babel

*(The narrator, the boy Isaac, grew up to be the highly acclaimed writer, Isaac Babel.)*

- 1 All the folk in our circle—brokers, shopkeepers, clerks in banks and steamship offices—used to have their children taught music. Mr. Zagursky ran a factory of infant prodigies<sup>1</sup>. He charted the first course, then the children were shipped off to Professor Auer in St. Petersburg.
- 2 I was taken to Zagursky's. Out of respect for my grandfather, Mr. Zagursky agreed to take me on at the cut rate of a rouble<sup>2</sup> a lesson. And he had the devil of a time with me, for with me there was nothing to be done. The sounds dripped from my fiddle like iron filings, causing even me excruciating agony, but father wouldn't give in. Infant prodigies brought wealth to their parents, but though my father could have reconciled himself to poverty, fame he must have.
- 3 But what went on in my head was quite different. Scraping my way through the violin exercises, I would have books by Turgenev or Dumas on my music stand. Page after page I devoured as I deedled away. In the daytime I would relate impossible happenings to the kids next door; at night I would commit them to paper. In our family, composition was a hereditary occupation. Grandfather Leivi-Itzhok, who went cracked as he grew old, spent his whole life writing a tale entitled "The Headless Man." I took after him.
- 4 Three times a week, laden with violin case and music, I made my reluctant way to Zagursky's place on Witte Street. The door to the sanctum would open, and from Mr. Zagursky's study there would stagger big-headed, freckled children with necks as thin as flower stalks and a flush on their cheeks. The door would bang to, swallowing up the next child.
- 5 In this crew I was quite out of place. Though like them in size, in the voice of my ancestors I perceived inspiration of another sort.
- 6 The first step was difficult. One day I left home laden like a beast of burden with violin case, violin, music, and twelve roubles in cash—payment for a month's tuition. I was going along Nezhin Street; to get to Zagursky's I should have turned into Dvoryanskaya, but instead of that I went up Tiraspol'skaya and found myself at the harbour. The allotted time flew past in the part of the port where ships went after quarantine. So began my liberation. Zagursky's saw me no more: affairs of greater moment occupied my thoughts.
- 7 The heavy waves by the sea wall swept me further and further away from our house. From the harbour I migrated to the other side of the breakwater. To learn to swim was my dream. How slow was my acquisition of the things one needs to know! But swimming proved beyond me. The hydrophobia of my ancestors dragged me to the bottom. The waves refused to support me. I would struggle to the shore pumped full of salt water and feeling as though I had been flayed. The struggle continued till such time as the local water-god took pity on me. This was Yefim Nikitich Smolich, proofreader of the *Odessa News*.

<sup>1</sup> *prodigies*: children who have exceptional talent

<sup>2</sup> *rouble*: Russian money

8 Silently, out of the corner of his eye, the old man had been watching my duel with the waves. Seeing that the thing was hopeless, that I should simply never learn to swim, he included me among the permanent occupants of his heart. I came to love that man, with the love that only a lad suffering from hysteria and headaches can feel for a real man. I was always at his side, always trying to be of service to him.

9 He said to me:

10 “Don’t you get all worked up. You just strengthen your nerves. The swimming will come of itself. How d’you mean, the water won’t hold you? Why shouldn’t it hold you?”

11 Seeing how drawn I was to him, Nikitich made an exception of me alone of all his disciples. He invited me to visit the clean and spacious attic where he lived in an ambience of straw mats, showed me his dogs, his hedgehog, his tortoise, and his pigeons. In turn for this wealth I showed him a tragedy I had written the day before.

12 “I was sure you did a bit of scribbling,” said Nikitich. “You’ve the look. You’re looking in *that* direction all the time; no eyes for anywhere else.”

13 He read my writings, shrugged a shoulder, passed a hand through his stiff gray curls, paced up and down the attic.

14 “One must suppose,” he said slowly, pausing after each word, “one must suppose that there’s a spark of the divine fire in you.”

15 We went out into the street. The old man halted, struck the pavement with his stick, and fastened his gaze upon me.

16 “Now what is it you lack? Youth’s no matter—it’ll pass with the years. What you lack is a feeling for nature.”

17 He pointed with his stick at a tree with a reddish trunk and a low crown.

18 “What’s that tree?”

19 I didn’t know.

20 “What’s growing on that bush?”

21 “What bird is that singing?”

22 I knew none of the answers. The names of trees and birds, their division into species, where birds fly away to, on which side the sun rises, when the dew falls thickest—all these things were unknown to me.

23 “And you dare to write! A man who doesn’t live in nature, as a stone does or an animal, will never in all his life write two worthwhile lines. Your landscapes are like descriptions of stage props. In heaven’s name, what have your parents been thinking of for fourteen years?”

24 At home, over dinner, I couldn’t touch my food. It just wouldn’t go down.

25 “A feeling for nature,” I thought to myself. “Where am I to find someone who will tell me about the way birds sing and what trees are called?”

**OVER**

- 26 I glanced out of the window. Across the cement courtyard, Mr. Zagursky, my music teacher, was advancing. It must be admitted he had taken his time in spotting my truancy. More than three months had elapsed since the day when my violin had grounded on the sand by the breakwater.
- 27 Mr. Zagursky was approaching the main entrance. I dashed to the back door, but the day before it had been nailed up for fear of burglars. Then I locked myself in the privy<sup>3</sup>. In half an hour the whole family had assembled outside the door. The women were weeping. Aunt Bobka, exploding with sobs, was rubbing her fat shoulder against the door. Father was silent. Finally he started speaking, quietly and distinctly as he had never before spoken in his life.
- 28 “I am an officer,” said my father. “I own real estate. I go hunting. Peasants pay me rent. I have entered my son in the Cadet Corps. I have no need to worry about my son.”
- 29 He was silent again. The women were sniffing. Then a terrible blow descended on the privy door. My father was hurling his whole body against it, stepping back and then throwing himself forward.
- 30 “I am an officer,” he kept wailing. “I’ll show him.”
- 31 The hook sprang from the door, but there was still a bolt hanging onto a single nail. The women were rolling about on the floor, grasping father by the legs. Crazy, he was trying to break loose. Father’s mother came over, alerted by the hubbub.
- 32 “My child,” she said to him in Hebrew, “our grief is great. It has no bounds. Only blood was lacking in our house. I do not wish to see blood in our house.”
- 33 Father gave a groan. I heard his footsteps retreating. The bolt still hung by its last nail.
- 34 I sat it out in my fortress till nightfall. When all had gone to bed, Aunt Bobka took me to grandmother’s. We had a long way to go. The moonlight congealed on bushes unknown to me, on trees that had no name. Some anonymous bird emitted a whistle and was extinguished, perhaps by sleep. What bird was it? What was it called? Does dew fall in the evening? Where is the constellation of the Great Bear? On what side does the sun rise?
- 35 We were going along Post Office Street. Aunt Bobka held me firmly by the hand so that I shouldn’t run away. She was right to.

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<sup>3</sup> *privy*: washroom

## ACKNOWLEDGEMENTS

Babel, Isaac. adapted from "Awakening." *Search for Self*. eds. Hannah Beate Haupt, Lilla Heston, Joy Littel, Sarah Solotaroff. Evanston, Illinois: McDougal, Littell & Co., 1972.

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