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BRITISH
COLUMBIA

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English 12

NOVEMBER 2001

Course Code: EN

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 13, **circle** the number corresponding to the topic you have chosen:
2a or 2b.

Question 1								
Poetry								
Marker 1								
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Question 2a								
Prose								
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Question 2b								
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Question 3								
Essay								
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ENGLISH 12

NOVEMBER 2001

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 **ink** 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. You may not need to use all the allotted space for your answers.

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

	Value	Suggested Time
1. This examination consists of four parts:		
PART A: Editing, Proofreading and Comprehension Skills	13	10
PART B: Interpretation of Literature: Poetry	20	25
PART C: Interpretation of Literature: Prose	33	45
PART D: Original Composition	24	40
	Total:	
	90 marks	120 minutes
2. The Readings Booklet contains the prose and poetry passages you will need to answer certain questions on this examination.		

PART A: EDITING, PROOFREADING AND COMPREHENSION SKILLS

Total Value: 13 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).

WILDLIFE RESEARCH

1. While humans are walking on the moon, taking giant leaps for
(A)
humankind; wildlife biologists are also benefiting from the space program. (D) no error
(B) (C)
2. For decades, scientists have relied on direct observation to track and to study the secrets
(A) (B)
of the animal world such as: animal migration, hibernation, and orientation. (D) no error
(C)
3. However, in resent years, radios and radar have joined the list of observation aids.
(A) (B)
Biologists have fitted transmitter collars on grizzly bears and have tracked the
(C)
animals for months. (D) no error
4. With one of the giant radar instruments, the ornithologists, which are “bird scientists”,
(A)
can follow a single migrating bird for a reasonably long distance. (D) no error
(B) (C)
5. Because these instruments are stationary, they have a limited tracking range of
(A)
approximately 100 kilometres, therefore, they are
(B)
ineffective for studying the navigational capabilities of the polar bear. (D) no error
(C)

6. The solution to this problem is the use of NASA's space satellite named Nimbus
 that monitored animals over great distances. (A) (B) (C) (D) no error
7. During thirteen daily orbits, Nimbus can observe every spot on the earth's
 surface for 700 miles, and any transmitter-equipped
animal can be monitored each day anywhere on the planet. (A) (B) (C) (D) no error
8. Biologist Dr. Jean Verchere explains "The complex systems that wildlife
 use to navigate over great distances can be studied only from above the earth with
the aid of satellite systems." (A) (B) (C) (D) no error
9. NASA is also developing more powerful transmitters which can
pinpoint an animals location and transmit its body's vital signs. These very
versatile instruments can be used on migrating birds or on whales. (A) (B) (C) (D) no error
10. In the future, innovative technology will continue to help humans probe the mysteries
 of our universe and understanding our own natural world. (A) (B) (C) (D) no error

OVER

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INSTRUCTIONS: Based on the information contained in the passage on pages 2 and 3, “Wildlife Research”, select the **best** answer for questions 11 to 13 and record your choice on the Response Form provided.

11. According to sentence 4, ornithologists study
- A. radar.
 - B. birds.
 - C. giants.
 - D. distances.
12. According to sentences 4 and 5, the stationary radar instruments are ineffective in tracking polar bears because the bears
- A. range too far.
 - B. move too quickly.
 - C. travel underwater.
 - D. are camouflaged by their colour.
13. According to sentence 7, the Nimbus satellite has the ability to
- A. travel 700 miles a day.
 - B. monitor animals daily.
 - C. take thirteen readings a day.
 - D. constantly observe the whole planet.

PART B: POETRY

Total Value: 20 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the poem “The Horses” on pages 2 and 3 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

14. Line 2, “The seven days war that put the world to sleep,” suggests that the event that has occurred is
- A. a civil war.
 - B. a naval battle.
 - C. a cavalry battle.
 - D. a nuclear war.
15. In line 4, “covenant” means
- A. denial.
 - B. agreement.
 - C. retribution.
 - D. acceptance.
16. In line 12, the shortness of the phrases indicates
- A. a lack of electricity.
 - B. a sense of hopelessness.
 - C. the end of the human race.
 - D. the end of all communication.
17. Lines 15 to 17 contain an example of
- A. slang.
 - B. cliché.
 - C. repetition.
 - D. understatement.
18. In the context of the poem, lines 38 and 39, “We had sold our horses in our fathers’ time / To buy new tractors...”, illustrate
- A. irony.
 - B. allusion.
 - C. sarcasm.
 - D. analogy.

19. In line 52, “free servitude” is a specific type of contradiction called
- A. contrast.
 - B. dilemma.
 - C. antithesis.
 - D. oxymoron.
20. The tone of the last four lines of the poem is one of
- A. joy.
 - B. anger.
 - C. wonder.
 - D. cynicism.
21. This poem can best be classified as
- A. an ode.
 - B. narrative.
 - C. pastoral.
 - D. descriptive.

Organization and Planning

1st		TOTAL
2nd		

PART C: PROSE

Total Value: 33 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Read the story entitled “I Go Along” on pages 4 to 7 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

22. The students in Gene’s class will be having a “sub” because their teacher is
- A. sick.
 - B. retiring.
 - C. pregnant.
 - D. resigning.
23. Gene shields his face as he goes past the 7–Eleven because he is
- A. angry.
 - B. hesitant.
 - C. expectant.
 - D. embarrassed.
24. In paragraph 25, the phrase, “circuits are starting to fail”, implies that Gene is feeling
- A. bored.
 - B. frustrated.
 - C. indecisive.
 - D. overwhelmed.
25. Gene is surprised by the poet because the poet is
- A. so tall.
 - B. married.
 - C. wearing a beard.
 - D. dressed like Gene.
26. In paragraph 42, the poet talks about his life in school as being taken “hostage”. This expression is an example of
- A. paradox.
 - B. allusion.
 - C. metaphor.
 - D. personification.

27. Sharon believes that Gene is
- A. shy.
 - B. rude.
 - C. smart.
 - D. sophisticated.
28. The point of view of the story is
- A. objective.
 - B. first person.
 - C. omniscient.
 - D. limited omniscient.
29. Gene's character can best be described as
- A. flat.
 - B. static.
 - C. round.
 - D. unrealistic.
30. The characterization in the story is developed **primarily** through
- A. formal language.
 - B. direct presentation.
 - C. figurative language.
 - D. indirect presentation.

Organization and Planning

Organization and Planning

PART D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 40 minutes

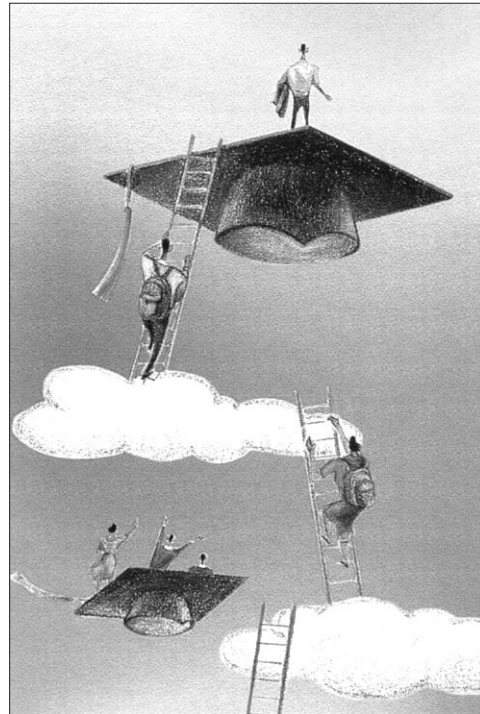
INSTRUCTIONS: Using standard English, write a coherent, unified, multi-paragraph composition of approximately **300 words** on the **topic** below. In your composition, you may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, 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. In addressing the **topic**, you may draw support from the pictures below, the experiences of others, or from any aspect of your life: your reading, your own experiences, and so on.

Topic:

Taking advantage of opportunities can be beneficial.



ENGLISH 12
READINGS BOOKLET
NOVEMBER 2001

PART B: POETRY

INSTRUCTIONS: Read the following passage and answer the questions on pages 6 to 9 of the written-response booklet.

The Horses

Note: This poem is set in the future.

by Edwin Muir

1 Barely a twelvemonth after
The seven days war that put the world to sleep,
Late in the evening the strange horses came.
By then we had made our covenant with silence,
5 But in the first few days it was so still
We listened to our breathing and were afraid.
On the second day
The radios failed; we turned the knobs; no answer.
On the third day a warship passed us, heading north,
10 Dead bodies piled on the deck. On the sixth day
A plane plunged over us into the sea. Thereafter
Nothing. The radios dumb;
And still they stand in corners of our kitchens,
And stand, perhaps, turned on, in a million rooms
15 All over the world. But now if they should speak,
If on a sudden they should speak again,
If on the stroke of noon a voice should speak,
We would not listen, we would not let it bring
The old bad world that swallowed its children quick
20 At one great gulp. We would not have it again.
Sometimes we think of the nations lying asleep,
Curled blindly in impenetrable sorrow,
And then the thought confounds us with its strangeness.

The tractors lie about our fields; at evening
25 They look like dank sea-monsters crouched and waiting.
We leave them where they are and let them rust:
'They'll moulder away and be like other loam'.
We make our oxen drag our rusty ploughs,
Long laid aside. We have gone back
30 Far past our fathers' land.

And then, that evening
Late in the summer the strange horses came.
We heard a distant tapping on the road,
A deepening drumming; it stopped, went on again
35 And at the corner changed to hollow thunder.
We saw the heads
Like a wild wave charging and were afraid.
We had sold our horses in our fathers' time
To buy new tractors. Now they were strange to us
40 As fabulous steeds set on an ancient shield
Or illustrations in a book of knights.
We did not dare go near them. Yet they waited,
Stubborn and shy, as if they had been sent
By an old command to find our whereabouts
45 And that long-lost archaic companionship.
In the first moment we had never a thought
That they were creatures to be owned and used.
Among them were some half-a-dozen colts
Dropped in some wilderness of the broken world,
50 Yet new as if they had come from their own Eden.
Since then they have pulled our ploughs and borne our loads,
But that free servitude still can pierce our hearts.
Our life is changed; their coming our beginning.

PART C: PROSE

INSTRUCTIONS: Read the following selection and answer the questions on pages 10 to 15 of the written-response booklet.

adapted from **I Go Along**

by Richard Peck

- 1 Anyway, Mrs. Tibbetts comes into the room for second period, so we all see she's still in school even if she's pregnant. After the baby we'll have a sub—not that we care in this class.
- 2 And right away Darla Craig's hand is up asking another question.
- 3 “Hey, Mrs. Tibbetts, how come they get to go and we don't?”
- 4 She's talking about the Advanced English class. Mrs. Tibbetts looks like Darla's caught her off base.
- 5 “I hadn't thought,” Mrs. Tibbetts says. Now we're listening, even here in the back row. “For the benefit of those of you who haven't heard,” she says, “I'm taking some members of the—other English class over to Bascomb College tonight, to hear a poet read.”
- 6 Somebody halfway back in the room says, “Is he living?”
- 7 But Mrs. Tibbetts smiles. “Oh, yes,” she says. “Would anyone in this class like to go too?” She looks up at us, and you see she's being fair, and nice.
- 8 Since it's only the second period of the day, we're all feeling pretty good. Everybody in the class puts up their hands. I mean everybody. I put up mine. I go along.
- 9 Mrs. Tibbetts looks amazed. She's only seen Darla's hand go up in our class. Her eyes get wide.
- 10 But then she sees we're fooling. So she just says, “Anyone who would like to go, be in the parking lot at five-thirty.”
- 11 And at five-thirty I have no idea why I'm in the parking lot. Needless to say, I'm the only one here from second period. Marty and Pink Hohenfield will be at 7-Eleven, sitting on their hoods. Darla couldn't make it either. Nobody wants to ride a school bus thirty miles to see a poet. Including me.
- 12 I'm still in my car, and it's almost dark, so nobody sees me.
- 13 Then Mrs. Tibbetts wheels the school bus in, hits the brakes, and the doors fly open. The advanced class starts to climb aboard more orderly than us. I'm settling behind my dashboard. The last kid climbs in the bus.
- 14 And I seem to be sprinting across the asphalt. I'm on the bus, and the door's hissing shut behind me. I wonder where I'm supposed to sit.
- 15 I land an empty double and settle by the window, pulling my ball cap down in front. When we go past 7-Eleven, I'm way down in the seat with my hand shielding my face on the window side. Right about then, somebody sits down next to me. I flinch.
- 16 “Okay?” she says, and I look up, and it's Sharon Willis.
- 17 I've got my knee jammed up on the back of the seat ahead of me. I'm bent double, and my hand's over half my face. I'm cool, and it's Sharon Willis.

- 18 “Whatever,” I say.
- 19 “How are you doing, Gene?”
- 20 I’m trying to be invisible, and she’s calling me by name.
- 21 “How do you know me?” I ask her.
- 22 “With eighty-three people in our class, how could I not?”
- 23 “Do you have to take notes?” I say, because I feel like I’m getting into something here.
- 24 “Not really,” Sharon says, “but we have to write about it in class tomorrow. Our impressions.”
- 25 I’m glad I’m not in her class, because I’m not going to have any impressions. Here I am riding the school bus for the gifted on a Tuesday night with the major goddess girl in school, who knows my name. I’m going to be clean out of impressions because my circuits are starting to fail.
- 26 Mrs. Tibbetts puts the pedal to the metal, and we settle back. One of her friends leans down by Sharon’s ear and says, “We’ve got a seat for you back here. Are you coming?”
- 27 But Sharon just says, “I’ll stay here with Gene.” Like it happens every day.
- 28 I look out the window a lot. There’s still some patchy snow out in the fields, glowing grey. When we get close to the campus of Bascomb College, I think about staying on the bus.
- 29 “Do you want to sit together,” Sharon says, “at the program?”
- 30 I clear my throat. “You go ahead and sit with your people.”
- 31 “I sit with them all day long,” she says.
- 32 So here I am sitting in these bleachers, and I’m just naturally here with Sharon Willis.
- 33 I figure it’s going to be like class, so I’m tuning out when the poet comes in.
- 34 First of all, he’s only in his twenties. Not even a beard, and he’s not dressed like a poet. In fact, he’s dressed like me: Levi’s and Levi’s jacket. Boots, even. A tall guy. It’s weird, like there could be poets around and you wouldn’t even realize they were there.
- 35 But he’s got something. Every girl leans forward. He’s got a few loose-leaf pages in front of him. But he just begins.
- 36 “I’ve written a poem for my wife,” he says, “about her.”
- 37 Then he tells us this poem. I’m waiting for the rhyme, but it’s more like talking.
- 38 *“Alone,” he says, “I watch you sleep
Before the morning steals you from me,
Before you stir and disappear
Into the day and leave me here
To turn and kiss the warm space
You leave beside me.”*
- 39 He looks up and people clap. I thought what he said was a little too personal, but I could follow it. Next to me Sharon’s made a note, just an exclamation point.

OVER

40 He tells us a lot of poems. I mean, he's got poems on everything. He even has one about his truck:

"Old buck-toothed, slow-to-start mama,"

something like that. People laugh, which I guess is okay. He keeps going.

41 He ends up with one called "High School."

42 *"On my worst night," he says, "I dream myself back.
I'm the hostage in the row by the radiator, boxed in,
Zit-blasted, and they're popping quizzes at me.
I'm locked in there, looking for words
To talk myself out of being this young
While every girl in the galaxy
Is looking over my head, spotting for a senior.
On my really worst nights it's last period
On a Friday and somebody's fixed the bell
So it won't ring:
And I've been cut from the team,
And I've forgotten my locker combination,
And I'm waiting for something
To happen."*

43 And the crowd goes wild. The poet just gives us a wave. People swarm down to get him to sign their programs. Except Sharon and I stay where we are.

44 "That last one wasn't a poem," I tell her. "The others were, but not that one."

45 She turns to me and smiles. I've never been this close to her before, so I've never seen the colour of her eyes.

46 "Then write a better one," she says.

47 We sit together again on the ride home.

48 "No, I'm serious," I say. "You can't write poems about zits and your locker combination."

49 "Maybe nobody told the poet that," Sharon says.

50 "So what are you going to write about him tomorrow?" I'm really curious about this.

51 "I don't know," she says. "I've never heard a poet reading before, not in person. Mrs. Tibbetts shows us tapes of poets reading."

52 "She doesn't show them to our class."

53 "What would you do if she did?" Sharon asks.

54 "Laugh a lot."

55 On the return trip, I picture all these people going home to do algebra homework, or whatever. When Sharon speaks again, I almost don't hear her.

56 "You ought to be in this class," she says.

57 I pull my ball cap down to my nose and lace my fingers behind my head and kick back in the seat. Which should be answer enough.

- 58 “You’re as bright as anybody on this bus. Brighter than some.”
- 59 We’re rolling on through the night, and I can’t believe I’m hearing this. Since it’s dark, I take a chance and glance at her. Just the outline of her nose and her chin.
- 60 “How do you know I am?”
- 61 “How do you know you’re not?” she says. “How will you ever know?”
- 62 But then we’re quiet. And anyway, the evening’s over. Mrs. Tibbetts is braking for the turnoff, and we’re about to get back to normal.

ACKNOWLEDGEMENTS

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Muir, Edwin. “The Horses”. *The Blue Guitar: A Selection of Modern Verse*. eds. Rutledge, Donald and Bassett, John M. McClelland and Stewart: Toronto, 1968.