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BRITISH
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MINISTRY USE ONLY

English 12

JANUARY 2002

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.

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Question 1							
Poetry							
Marker 1							
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<input type="checkbox"/>							
Marker 2							
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Question 2a							
Prose							
Marker 1							
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Question 2b							
Prose							
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Question 3							
Essay							
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ENGLISH 12

JANUARY 2002

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).

The Lure of Canada

1. Living in this bountiful land, we often take for granted the spectacular beauty,
(A) (B)
proud history, and varied landscapes, climates, and cultures that creates the rich
(C)
tapestry called Canada. (D) no error

2. From the Pacific to the Atlantic and north to the Arctic Sea, lays a land which
(A) (B)
beckons people from around the world to visit. (D) no error
(C)

3. The windswept prairies, with their glorious sunsets and endless horizons, lure the
(A) (B)
photographer to stay one more day. To capture that perfect golden image. (D) no error
(C)

4. To experience life at its best in Canada, the sports enthusiast can select from a
(A) (B)
variety of exhilarating activities such as: skydiving, skiing, or ocean kayaking. (D) no error
(C)

5. Hundreds of cultural traditions offer many choices to visitors.
 (A)
 A tourist can attend the delightful *Anne of Green Gables* musical in PEI, or
 (B)
they can pilot an entry in the famous Nanaimo Bath Tub Race. (D) no error
 (C)
6. Jonathan Wright, spokesperson for Tourism Canada, says, “The Rogers Pass on
 (A)
 the Trans Canada Highway has allowed tourists to enjoy attractions
 (B)
across the breadth of Canada.” (D) no error
 (C)
7. Canadians in all walks of life have many reasons to be proud; because Canada
 (A)
has become one of the most sought after countries in today’s world. (D) no error
 (B) (C)
8. Before tourists travelled across Canada, the first explorers who settled this
 (A)
 great land left an impressive legacy of determination, courage and they had great endurance.
 (B) (C)
 (D) no error
9. Even harsh conditions, such as bitter winters in the Far North and mosquito-infested
summers in the Canadian Shield, did little to daunt the spirit of those
 (A)
who often gave their lives to discover uncharted waterways, they fearlessly faced countless
 (B) (C)
 dangers. (D) no error
10. When Jacques Cartier set foot on the coast of Newfoundland in 1583,
 (A)
no one can imagine the great nation which would emerge as our country, Canada. (D) no error
 (B) (C)

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

11. The expression “rich tapestry” (sentence 1) is an example of
- A. jargon.
 - B. understatement.
 - C. a colloquial term.
 - D. figurative language.
12. According to sentence 6, the feature that enabled tourists to travel the entire breadth of Canada is
- A. the Rogers Pass.
 - B. Tourism Canada.
 - C. the Canadian Shield.
 - D. the windswept prairies.
13. “...uncharted waterways” (sentence 9) are
- A. unsafe.
 - B. unclean.
 - C. unpolluted.
 - D. unmapped.

PART B: POETRY

Total Value: 20 marks

Suggested Time: 25 minutes

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

14. “I...watch with something akin to awe” (lines 1 to 3) suggests that the narrator is
- A. baffled.
 - B. excited.
 - C. impressed.
 - D. intimidated.
15. In line 4, the word “arduous” implies the task of repairing the house is
- A. simple.
 - B. difficult.
 - C. annoying.
 - D. overwhelming.
16. Line 14, “with precision and grace,” contains an example of
- A. rhyme.
 - B. consonance.
 - C. alliteration.
 - D. onomatopoeia.
17. Line 21, “my fifty eight year old house a perfect sentence,” contains an example of
- A. paradox.
 - B. allusion.
 - C. hyperbole.
 - D. metaphor.
18. Lines 26 to 29 contain
- A. thoughts.
 - B. dialogue.
 - C. whispers.
 - D. complaints.

19. Line 30, “my face aglow,” suggests that the narrator is

- A. hot.
- B. thrilled.
- C. blushing.
- D. embarrassed.

20. The tone of the poem is predominantly

- A. reflective.
- B. sorrowful.
- C. humorous.
- D. indifferent.

21. The form of the poem is

- A. ballad.
- B. sonnet.
- C. free verse.
- D. blank verse.

PART C: PROSE

Total Value: 33 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Read the story entitled “Circus in Town” 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.

22. In paragraph 2, the phrase “she pirouetted on her bare toes” implies that Jenny is
- A. thrilled.
 - B. nervous.
 - C. confident.
 - D. frightened.
23. In paragraph 7, the word “dismayed” suggests that Jenny is
- A. angry.
 - B. fearful.
 - C. confused.
 - D. suspicious.
24. In paragraph 11, Jenny thinks that her mother
- A. is afraid.
 - B. is startled.
 - C. misjudges her.
 - D. understands her.
25. In paragraph 11, the word “consternation” means
- A. hatred.
 - B. anxiety.
 - C. nuisance.
 - D. frustration.
26. In paragraph 12, Tom is shown to be
- A. angry.
 - B. mature.
 - C. judgmental.
 - D. intimidated.

27. In paragraphs 15 and 16, Jenny and Tom
- A. go to the barn.
 - B. go to the circus.
 - C. pity their parents.
 - D. defy their parents.
28. In paragraph 20, the sentence “This sudden dilation of life—it was like a bubble blown vast and fragile” contains an example of
- A. irony.
 - B. simile.
 - C. paradox.
 - D. personification.
29. In paragraph 21, the sentence “She glided across the kitchen, took down the poster from where it still hung over the calendar, and fled with it to the barn” contains an example of
- A. repetition.
 - B. run-on sentence.
 - C. parallel structure.
 - D. sentence fragments.
30. The mood at the end of the story is
- A. uplifting.
 - B. ominous.
 - C. reflective.
 - D. sorrowful.

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:

People can create their own reality.



ENGLISH 12
READINGS BOOKLET
JANUARY 2002

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PART B: POETRY

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

Wordsmith

by Susan Young

1 In my mind I call my
father the Pollyfilla¹ king,
watch with something akin to awe
as he begins the arduous process
5 of filling in the gaps, the long winded
cracks that travel down the walls of my house
like run on sentences.

From the sidelines I watch as he
trudges up and down the stairs, carrying
10 with nonchalance an industrial-sized bucket,
shiny spatula tucked into back pocket
for easy access.

Over and over again
with precision and grace
15 he fills and smooths and sands
as filling in all of the empty crevices
with the words he didn't know how to say,
the lost syllables and consonants springing up
from the bucket, stubbornly announcing themselves
20 home, until there is only smoothness,
my fifty eight year old house a perfect sentence,

the veritable sheen of its walls
privy to this father of mine,
whose love keeps him moving
25 from room to room, brightly asking,
*Do you think you'll be painting the other room
upstairs sometime? I could start work on it now.
Then it'll be ready for painting later.*
Yes, I say, yes,
30 my face aglow.

¹ *Pollyfilla*: a brand of substance to fill cracks in plaster walls

PART C: PROSE

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

adapted from **Circus in Town**

by Sinclair Ross

- 1 It was Jenny's first circus. A girl in purple tights, erect on a galloping horse, a red-coated brass band, a clown, an elephant ripped through the middle. "And did you see the elephant?" she asked her brother Tom, who had found the piece of poster in the street when he was in town marketing the butter and eggs. "Was it really there? And the clown?"
- 2 But the ecstatic, eleven-year-old quiver in her voice, and the way she pirouetted on her bare toes as he led the horse out of the buggy shafts, made him feel that perhaps in picking up the poster he had been unworthy of his own seventeen years; so with an offhand shrug he drawled, "Everybody said it wouldn't amount to much. A few ponies and an elephant or two—but what's an elephant?"
- 3 She wheeled from him, resenting his attempt to scoff away such wonders. The bit of poster had spun a new world before her, excited her, given wild, soaring impetus to her imagination; and now, without in the least understanding herself, she wanted the excitement and the soaring, even though it might stab and rack her.
- 4 It was supper-time, her father just in from the field and turning the horses loose at the water-trough, so off she sped to greet him, her bare legs flashing, her throat too tight to cry out, passionate to communicate her excitement, to find response.
- 5 But the skittish old roan Billie took fright at the fluttering poster, and her father shouted for her to watch what she was doing and keep away from the horses. For a minute she stood quite still, cold, impaled by the rebuff; then again she wheeled, and, as swiftly as before, ran to the house.
- 6 A wave of dark heat, hotter than the summer heat, struck her at the door. "Look—" she pierced it shrilly— "what Tom brought me—a circus," and with the poster outstretched she sprang to the stove where her mother was frying pork.
- 7 There was no rebuff this time. Instead, an incredible kind of pity—pity of all things on a day like this. "Never mind, Jenny." A hot hand gentle on her cheek a minute. "Your day's going to come. You won't spend all your life among chickens and cows or I'm not the woman I think I am!" And then, bewilderingly, an angry clatter of stovelids that made her shrink away dismayed, in sudden dread of her father's coming and the storm that was to break.
- 8 Not a word until he had washed and was sitting down at the table. Then as the platters were clumped in front of him he asked, "What's wrong?" and for answer her mother hurled back, "Wrong? You—and the farm—and the debts—that's what's wrong. There's a circus in town, but do we go? Do we ever go anywhere? Other children have things, and see things, and enjoy themselves, but look, look at it! That's how much of the circus *my* girl gets!"
- 9 Jenny dared to be a little indignant at the scornful way her mother pointed to the piece of poster. A beautiful poster—a band and half an elephant—and she felt exasperated and guilty that there should be a quarrel about it, her father looking so frightened and foolish, her mother so savage and red.

- 10 But even had she been bold enough to attempt an explanation it would have been lost in the din of their voices. Her mother shouted about working her fingers to the bone and nothing for it but skimping and debts. She didn't mind for herself but she wanted Jenny to have a chance. "Look at her clothes and her bare feet! Your own daughter! Why don't you take hold—do something? Nothing ahead of her but chickens and cows! Another ten years—can't you just see the big, gawky know-nothing she's going to be?"
- 11 Jenny gulped, startled. Ten years from now it was a quite different kind of young lady she intended to be. For a moment there was a sick little ball of consternation down near her midriff, a clammy fear her mother might be right—and then she was furious. She wasn't gawky and she wasn't know-nothing. She was farther on in school than any other girl her age. She could do fractions and percentages and draw the map of North America with her eyes shut. Her mother to talk, who only last Sunday when she was writing a letter had to ask how to spell 'necessary'!
- 12 But suddenly the din between her mother and father split apart, and it was Tom speaking. Tom unruffled and magisterial, rising to his seventeen years and the incumbency of maintaining adult dignity at their table. "Can't you hold on and let us eat in peace? We've heard all that before."
- 13 Jenny shivered, it was so fine and brave of Tom.
- 14 "Come on, Jenny, you're not eating anyway. We'll go out and leave them to it."
- 15 It was dangerous, she thought swiftly—parents weren't to be flouted—but she couldn't help herself. Her pride in Tom was uncontrollable, mastering her discretion. Eyes down, bare feet padding quick and silent, she followed him.
- 16 They walked gravely across the yard and sat down on the edge of the water-trough. "It's too bad all right you couldn't go to the circus," Tom consoled her, "but everybody said it wouldn't be worth the money."
- 17 She glanced up puzzled, impatient. Pity again! If only they would just keep quiet and leave her alone—join her, if they liked, to see the circus.
- 18 There was a sudden dilation of life within her, of the world around her—an elephant, a brass band in red coats, half a poster blown from a billboard—and to recapture the moment was all she wanted, to scale the glamour and wonder of it, slowly, exquisitely, to feel herself unfurl.
- 19 "There's Dad now, starting for the barn," Tom nudged her. "Better go and finish your supper. I don't want any more."
- 20 Neither did she, but to escape him she went. Uneasily, apprehensive that when she was alone with her mother there might be a reckoning for her having taken sides with Tom. And she was afraid of her mother tonight. Afraid because all at once she felt defenceless, perishable. This sudden dilation of life—it was like a bubble blown vast and fragile. In time it might subside, slowly, safely, or it might even remain full-blown, gradually strengthening itself, gradually building up the filmy tissues to make its vastness durable, but tonight she was afraid. Afraid that before the hack of her mother's voice it might burst and crumple.
- 21 So when she found the kitchen deserted, there was a cool, isolated moment of relief, and then a furtive pose, an alert, blind instinct for survival and escape. She glided across the kitchen, took down

OVER

the poster from where it still hung over the calendar, and fled with it to the barn.

- 22 There was a side door, and near it a ladder to the loft. No one saw her. She lay limp in the hay, listening to her heart-beat subside. It was a big, solemn loft, with gloom and fragrance and sparrows chattering against its vault of silence. And there, in its dim, high stillness, she had her circus. Not the kind that would stop off at a little town. Not just a tent and an elephant or two. No—for this was her own circus; the splendid, matchless circus of a little girl who had never seen one.
- 23 “You’ll catch it,” Tom said when he found her, “hiding up here instead of helping with the dishes.”
- 24 Catch it she did, but for once the threats of what would happen next time failed to touch her. The circus went on. All night long she wore her purple tights and went riding Billie round and round the pasture in them. A young, fleet-footed Billie. Caparisoned in blue and gold and scarlet, silver bells on reins and bridle—neck arched proudly to the music of the band.

ACKNOWLEDGEMENTS

Ross, Sinclair. "Circus in Town." *The Lamp at Noon and Other Stories*.
© 1968 by Sinclair Ross.

Young, Susan. "Wordsmith." *Chasing Halley's Comet*. Laughing Willow Books:
Vancouver, 1995.