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BRITISH
COLUMBIA

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English 12

NOVEMBER 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 11, **circle** the number corresponding to the topic you have chosen:
2a or 2b.

Question 1								
Poetry								
Marker 1								
0	1	2	3	4	5	6	NR	
<input type="checkbox"/>								
Marker 2								
0	1	2	3	4	5	6	NR	
<input type="checkbox"/>								
Question 2a								
Prose								
Marker 1								
0	1	2	3	4	5	6	NR	
<input type="checkbox"/>								
Marker 2								
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Question 2b								
Prose								
Marker 1								
0	1	2	3	4	5	6	NR	
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Marker 2								
0	1	2	3	4	5	6	NR	
<input type="checkbox"/>								
Question 3								
Essay								
Marker 1								
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Marker 2								
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ENGLISH 12

NOVEMBER 2002

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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 and Proofreading Skills	10	10
PART B: Interpretation of Literature: Poetry	20	25
PART C: Interpretation of Literature: Prose	33	45
PART D: Original Composition	24	40
	Total:	
	87 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 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).

The Trans Canada Trail

1. Across our great land, Canadians from all walks of life have shared a vision of connecting our people, our land, and their oceans by building the Trans Canada Trail. (D) no error
(A) (B) (C)
2. The longest recreational trail in the world. This grand vision is as big and bold as any endeavour in the history of Canada and its peoples. (D) no error
(A) (B) (C)
3. When it is finished, the trail will be one great natural path, it will be over 16 800 kilometres in length, touching all three oceans on our coasts. (D) no error
(A) (B) (C)
4. Winding it's way through every province and territory, the trail will eventually provide a link for hundreds of communities across the nation. (D) no error
(A) (B) (C)

5. This project depends on the dedication and deeds of countless
(A)
volunteers whom have contributed both their time and energy to the building
(B) (C)
of the trail. (D) no error
6. The project, however, has encountered many problems. Our sparsely populated country
(A) (B)
is vast, which have increased the challenge of building the trail. (D) no error
(C)
7. The route of the trail has been determined by several factors: building on abandoned
(A)
railway beds, acquiring privately owned land , and to reconstruct decrepit bridges. (D) no error
(B) (C)
8. Furthermore, some provincial governments have been reluctant to support
(A) (B)
this project due to sensitive environmental issues which have developed. (D) no error
(C)
9. “In addition to these concerns, states Carolyn Jones, “the overriding frustration
(A) (B)
for organizers is the problem of raising the necessary funds.” (D) no error
(C)
10. Although the Trans Canada Trail is only partially completed it is
(A)
definitely a growing reality , one of the last great natural
(B)
challenges facing our national community. (D) no error
(C)

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PART B: POETRY

Total Value: 20 marks

Suggested Time: 25 minutes

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

11. The reference to “Franklin” (line 13) is an example of
- A. a fantasy.
 - B. an allusion.
 - C. an allegory.
 - D. a stereotype.
12. The word “elliptical” (line 17) is used to imply a
- A. skating rink.
 - B. math problem.
 - C. field of solid snow.
 - D. cycle of movement.
13. The phrase “solid as snow” (line 18) is an example of
- A. simile.
 - B. metaphor.
 - C. apostrophe.
 - D. understatement.
14. The phrase “smooth and clear” (line 19) is used to describe the
- A. ice.
 - B. snow.
 - C. blood.
 - D. waters.
15. The final stanza suggests that the speaker imagines that she
- A. is freezing.
 - B. cannot speak.
 - C. is short of breath.
 - D. has returned home.

16. Line 26, “say thank you in Dogrib, pretend I cry in Cree,” suggests Dogrib and Cree are
- A. places.
 - B. animals.
 - C. syllables.
 - D. languages.
17. The first line in each stanza illustrates the use of
- A. rhyme.
 - B. rhythm.
 - C. repetition.
 - D. run-on sentences.
18. The tone of this poem is primarily
- A. angry.
 - B. cheerful.
 - C. reflective.
 - D. humorous.

PART C: PROSE

Total Value: 33 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Read the story entitled “Volcano” 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.

19. In paragraph 4, the author uses short sentences to create
- A. irony.
 - B. humour.
 - C. contrast.
 - D. suspense.
20. In paragraph 5, “The cloud fell like a curtain, cutting off the distance” contains an example of
- A. metonymy.
 - B. alliteration.
 - C. onomatopoeia.
 - D. personification.
21. In paragraphs 5 to 7, Julia could best be described as
- A. scared.
 - B. excited.
 - C. practical.
 - D. confused.
22. In paragraphs 8 to 10, Dave would not know about the volcano because
- A. he was away working.
 - B. there was no electricity.
 - C. he was away on holiday.
 - D. the radio station was off the air.
23. Paragraph 15 implies Dave and Julia’s son David lost his arm when he was
- A. behaving foolishly.
 - B. working on the oil rigs.
 - C. attempting to leave home.
 - D. trying to take his father’s place.

24. In paragraphs 23 to 24, the author develops the plot by using
- A. dialogue.
 - B. flashbacks.
 - C. verbal irony.
 - D. foreshadowing.
25. In paragraph 26, the word “stoicism” means Julia is
- A. angry.
 - B. content.
 - C. relieved.
 - D. unemotional.
26. Throughout the passage, the author uses words in italics to create
- A. panic.
 - B. setting.
 - C. character.
 - D. confusion.
27. The point of view of this story is
- A. objective.
 - B. omniscient.
 - C. first person.
 - D. limited omniscient.

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** discussing 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 experiences of others or from any aspect of your life: your reading, your own experiences, and so on.

Topic:

Challenging circumstances lead to positive actions.

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ENGLISH 12
READINGS BOOKLET
NOVEMBER 2002

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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.

What I Have Left is Imagining

by Heather MacLeod

I used to live in the arctic,
but I left so often my leaving
became unnoticed, an event
which slipped away.

- 5 I used to live in the arctic,
thought I was a boomerang,
my point of origin the north,
but I grew up, here in the Cariboo
with bit and bridle, Bay and Appaloosa,
10 instead of inukshuk¹ and ulu², Char and Whitefish.

I used to live in the arctic,
found my ancestors' footsteps in the Northwest Passage
trailing behind Franklin³, and found
what it meant, for me, to be Métis.

- 15 I used to live in the arctic,
a place where my Indian blood
found room to live, elliptical
it moved within me, solid as snow,
smooth and clear as the first layer of ice
20 over the waters of Great Slave.

- I used to live in the arctic,
and what I have left is imagining;
imagine me talking to you
frost trailing out with my breath;
25 pretend I speak sounds in the shape of syllabics,
say thank you in Dogrib, pretend I cry in Cree.

¹ inukshuk: *stone cairn*

² ulu: *a knife*

³ Franklin: *a northern explorer*

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PART C: PROSE

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

Volcano

by Nancy Lord

- 1 Julia sat on the living room rug, sewing a button on one of Dave's shirts. It was warm for April—what Dave called a bluebird day—and the sun pouring through the window made her perspire. She unbuttoned the neck of her blouse and rolled up her sleeves. An Alaskan tan was the *idea* of getting warm through a window, even if the glass blocked out the actual tanning rays.
- 2 A dark spot in the corner of the window caught her eye. It was moving, fast—a line of black cloud pushing across the clear sky. It wasn't like any weather she'd ever seen. She tucked her needle into the shirt's cuff and went to the door.
- 3 The mushroom shape was just like all the drawings she'd ever seen of nuclear bomb explosions. It rose straight up in a column and then billowed out into a horizontal cap. The sight was so foreign, unnatural, and yet—it was strangely familiar, as though a lifetime of living with the possibility had prepared her. She shut the door and snapped on the radio. Although she couldn't put a name on what she felt, she knew it wasn't fear.
- 4 On the radio, the man was saying it over and over again. Volcano, volcano, volcano. The mountain, which had been puffing wisps of steam for months, had blown its top. They didn't know anything more. They were checking with authorities. Stay tuned. The ash was heading this way. It was a good idea to stay inside.
- 5 Julia watched the dark cloud sweep east until it passed over the sun, blocking it entirely. The cloud fell like a curtain, cutting off the distance; she could barely make out the grove of cottonwoods at the bottom of the hill. And then the ash began to fall, dirtying the last patches of snow, blotting out all color.
- 6 The man repeated the news. They were trying to get more information from the authorities. The best advice they had was to stay indoors. Don't drive your car.
- 7 Julia rolled down her sleeves and resumed her button-sewing. She wasn't going anywhere. She never did go far from the homestead. How could she, when the animals needed to be fed, the cow milked, the chores done?
- 8 She glanced at the calendar beside the refrigerator. It was marked into blocks—two weeks on and two weeks off. That had been the pattern of Dave's life for years now. Two weeks at Prudhoe Bay, two weeks at home on the homestead. He had only been gone for three days.
- 9 She pictured Dave at work, wearing his hardhat, tending some oil-drilling machinery, all of his mind on what he was doing. If he looked up, he'd see the frozen Arctic stretching away to the horizon. He wouldn't know that back home, his fields and home were being buried under volcanic ash.
- 10 The man on the radio still didn't have much information. The ash was clogging the equipment at the power plant. It was getting into the turbines and damaging them. They were going to have to be shut down. The station would be off the air. There would be no electricity.

- 11 And then it was gone. The radio was silent, the refrigerator ground to a stop.
- 12 She thought, *I can't do anything about a volcano.*
- 13 Julia lay on the bed and pulled a blanket over her. She missed the familiar sounds she never heard until they stopped. Her house had never been so quiet.
- 14 She listened to her breathing. She imagined that the volcano kept blowing, belching, spreading its insides across the country. What could you do about a volcano? You couldn't escape it.
- 15 Over on the bureau, Julia could just make out the children's graduation pictures. David's was cropped around his shoulders so that he looked handsome and whole. You couldn't see the arm that was gone, mangled in a mower when he'd been trying—so hard—to be the man on the homestead, doing more than a boy should have had to do. Sharon's picture gave her more pain. Even in her smile, you could see the discontent. Sharon couldn't wait to leave the homestead. Oregon, California, Texas. Julia wasn't sure where her daughter was anymore. She only knew for certain that she wasn't anywhere near cows, muddy roads, or volcanoes.
- 16 Without electricity, Dave couldn't reach her. He could phone their friends who lived down on the road, but they couldn't call through by CB radio. Not without electricity.
- 17 Julia swung her legs down and walked across the room to the window. Everything she saw, across the fields to the forests and the inlet below, was gray, like a grainy newspaper photograph shot in poor light. Hummocks of dead grass rose and fell into valleys of old snow, the whole hillside as neutral as if it were all one material, like a child's papier mâché model. The forests were several shades darker, but gray, too—not green—and blurry, as though wrapped in heavy fog. The inlet was lost within the same clouds that obscured the sky—clouds that streaked to the sea the way rainstorms sometimes do. It was colorless—this still photo—absent even of the headlights of cars winding up the coast road, the spots of boats on the water. Everyone was shut down, saving their engines, waiting.
- 18 Already, she had trouble picturing Dave. She tried to focus on the face beneath the hardhat.
- 19 Julia rummaged through a drawer and came up with a blue bandana. She tied it around her neck. Downstairs, she put on her jacket, pulled the bandana up to cover her mouth and nose, and squeezed through the door.
- 20 The air smelled like rotten eggs.
- 21 Julia crossed the yard. She tried to pick her feet straight up instead of scuffing. Her eyes stung. She narrowed them until she was looking through the flutter of lashes. In her mouth, ash ground between her molars like leftover polish after a dental cleaning.
- 22 The cow was lying down in her stall. Julia talked to her for a minute. She told her she would shoot her before she let her suffocate or starve. She owed her that. She pulled the barn door shut and flattened herself against it, thinking, *He's never here when things happen.*
- 23 The spring before, someone had set the next hill on fire. The yellow flames, like something alive, had raced through the dead grass toward their homestead. She'd joined the neighbors, beating at the fire with shovels, until her hands were blistered and raw. When Dave's two weeks were over, her hands were healed, and new grass had grown up to cover the burn.

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- 24 In the fall, alder banks slid down and blocked their road. Wind blew the chimney off. Later, snowstorms struck; she shoveled, plowed, chained up the truck to get through. By the time Dave came back, everything was cleared and repaired. It was no good wanting to tell him, *It was too much work for me. You should have been here.*
- 25 The kitchen clock gave the same stopped time. What was time, anyway? Twenty-seven years on the homestead. All those years of coping, taking charge of what needed to be done. Was this what she'd been waiting for?
- 26 She found a damp washcloth in the bathroom and wiped the grime from her face. Her eyes still hurt, and she made herself cry to wash them out. She liked what she saw in the mirror. This was how she should look in the end—quiet tears, no hysteria, stoicism mixed with regret. She raised a hand to arrange a lock of hair more tragically. The look was right.
- 27 In the kitchen, Julia pulled out a chair and sat at the table. She supposed she could always light a candle to see by; she could continue her mending. That was what she always did—continue, go on, as though nothing ever changed.
- 28 She didn't move to light a candle. She sat and thought. *It has come to wanting a disaster that is beyond anything I can handle. A volcano is bigger than both of us.*
- 29 Through the front window, the clouds changed to a lighter shade of gray. A dark edge broke abruptly to a sliver of blue. The cottonwoods sharpened within their ghostly outlines. Julia turned away from the window.
- 30 The refrigerator rumbled as its motor started up; the house began to hum. Julia ignored the sounds. Her eyes were on the wall calendar. She studied it and smoldered.

ACKNOWLEDGEMENTS

Lord, Nancy. "Volcano." from *Survival*. Coffee House Press (27 North Fourth St. Suite 400, MN 55401): Minneapolis, 1991.

MacLeod, Heather. "What I Have Left is Imagining." *Prairie Fire: A Canadian Magazine of New Writing*. Vol. 21, No. 3, Autumn 2000. Winnipeg, Man.: Prairie Fire Press, Inc.