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BRITISH
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MINISTRY USE ONLY

English 12

JUNE 2004

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 |
|---------------------------|

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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 | | | | | | | | |
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| Marker 2 | | | | | | | | |
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| Question 3 | | | | | | | | |
| Essay | | | | | | | | |
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| Marker 2 | | | | | | | | |
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ENGLISH 12

JUNE 2004

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 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 Wily Octopus

1. The quest of virtually every rookie diver is to see (A) an octopus, divers (B) are most likely to encounter these creatures (C) near rocky dens 15 to 20 metres below the surface. (D) no error
2. Despite this interest, until forty (A) years ago, there were few people with expertise in the study of (B) octopuses. Many questions were unanswered, such as: how (C) intelligent are these creatures? (D) no error
3. Their brains are certainly one of their most remarkable features; these (A) animals, which grow as large as 30 kilograms, can learn to navigate (B) complicated mazes and to open containers to steal (C) food. (D) no error
4. Furthermore, captive octopuses (A) are notorious escape artists and occasionally are (B) found slopping desparately down the corridors (C) of public aquariums. (D) no error

5. In the 1960s, staff at the Vancouver aquarium were baffled when they
(A)
arrived in the mornings to find fish skeletons in a tank that was next to another one housing
(B) (C)
an octopus. (D) no error
6. Using night surveillance, staff members were surprised to see the octopus who resided in
(A) (B)
the neighbouring tank slithering up a drainpipe. (C) (D) no error
7. It squeezed through a small hole in the lid of its tank, climbed into the tank next door,
(A) (B)
ate the fish, and then would return to its own habitation. (C) (D) no error
8. Octopuses are also masters of disguise. To avoid predators, they will lay on the sea floor,
(A) (B)
gripping it with the suckers on each of their eight arms. (C) (D) no error
9. “They camouflage themselves with the colour and texture of their surroundings.” said
(A) (B)
researcher Marie Celeste, “and only their white suckers and gill slits don’t change colours.”
(C) (D) no error
10. This is not their only protection, however, as they can squirt a would-be captor with a
(A)
blinding cloud of dark brown ink and then it can jet away to safety. (B) (C) (D) no error

OVER

PART B: POETRY

Total Value: 20 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the poem “Summer in the Yakima Valley” 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.

11. Which sound device is contained in “the dust haze the pickup raised”? (line 3)
- A. assonance
 - B. alliteration
 - C. dissonance
 - D. onomatopoeia
12. Lines 5–11 suggest that the farm is
- A. suffering.
 - B. abundant.
 - C. profitable.
 - D. uncontrolled.
13. Which literary device is contained in “swaggered like cowboys”? (line 22)
- A. simile
 - B. metaphor
 - C. hyperbole
 - D. understatement
14. The narrator and the cousin are described as “giddy” (line 25) which implies that they are
- A. lazy.
 - B. eager.
 - C. scared.
 - D. excited.

15. In line 26, “the whirlpool pull” contains an example of
- A. oxymoron.
 - B. metonymy.
 - C. consonance.
 - D. internal rhyme.
16. Lines 43–48 imply that the speaker feels
- A. angry.
 - B. indignant.
 - C. distressed.
 - D. disappointed.
17. In the context of the entire poem, which word best describes the speaker’s overall attitude toward the Yakima Valley?
- A. resentful
 - B. apathetic
 - C. appreciative
 - D. contradictory
18. This poem could best be classified as a
- A. lyric.
 - B. ballad.
 - C. sonnet.
 - D. monologue.

PART C: PROSE

Total Value: 33 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Read the story entitled “Canyon” on pages 4 and 5 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

19. Which literary device is found in “a contented Buck”? (paragraph 2)
- A. irony
 - B. allusion
 - C. foreshadowing
 - D. personification
20. The imagery in paragraph 3 creates an overall feeling of
- A. chaos.
 - B. serenity.
 - C. violence.
 - D. determination.
21. According to paragraph 4, what does the canyon primarily provide for the narrator?
- A. a refuge
 - B. a hiding place
 - C. drinking water
 - D. washing facilities
22. What does paragraph 6 suggest about the narrator’s attitude towards the rancher?
- A. It remains the same.
 - B. It changes with time.
 - C. The narrator is skeptical.
 - D. The narrator is indifferent.

23. In paragraph 7, what does the word “itinerary” mean?
- A. map
 - B. poster
 - C. dream
 - D. schedule
24. In paragraph 8, the potato chip symbolizes the
- A. changes to the water.
 - B. defacing of the walls.
 - C. loss of personal identity.
 - D. violation of a spiritual place.
25. What does paragraph 9 suggest about the narrator’s reaction to the damage?
- A. He is cynical.
 - B. He is nostalgic.
 - C. He is surprised.
 - D. He is devastated.
26. The narrator cleans the walls with
- A. his fingernails.
 - B. sagebrush sticks.
 - C. his hunting knife.
 - D. sand from the pool.
27. Paragraph 15 suggests that the narrator feels
- A. bitter.
 - B. ecstatic.
 - C. optimistic.
 - D. disgusted.

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 (**3 or more paragraphs**) 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**, consider all possibilities. You may draw support from the experiences of others or from any aspect of your life: your reading and your experiences. Remember, you do not have to accept the basic premise of the statement.

Topic:

Certain events change our impressions of life.

OVER

ENGLISH 12
READINGS BOOKLET
JUNE 2004

PART B: POETRY

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

Summer in the Yakima Valley

by Ruth Roach Pierson

1 By day I loved
the farmhouse on the hill
the dust haze the pickup raised
plying the dirt roads
5 the orchard trees in even
rows down the slopes
and out in all directions
the sigh of apricots
Santa Rosa plums, Bing
10 and Queen Anne cherries
ripening in the dry heat
the long-short snick snick
of the sprinklers' jerky rotation
hum and hiss of a low-flying
15 spray plane

In over-the-knees rubber boots
my cousin and I stomped
the uneven ground careful
of cow pies and Canadian thistles
20 plucked alfalfa shoots
to stick between our teeth
swaggered like cowboys
to the edge of the irrigation ditch
and stripped to swim in its muddied water
25 giddy on the danger of going too near
the whirlpool pull
of the main pipe's undertow

But after dark
in the attic room
30 in that house on the top of the hill
he always fell asleep first,
my cousin, leaving me
to listen alone
to the sounds of the night
35 the valley now as alien
as the other side of the moon—

a coyote's hungry cry
the twist and scrape of tumbleweed
like a wind-tossed tangle of bones
40 over clay-dry earth
a jackrabbit caught
in the beam from a jeep's headlight

Exiled in the moon-engorged room
I lay prey to the sick
45 ache, the hunger for home
as nightmare shadows slid
across the floor, loomed
on the wall over my head

and everywhere the eerie
50 whine of the wind aprowl
in the Yakima Valley by night—
weedy, persistent, atonal

PART C: PROSE

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

adapted from **Canyon**

by Don Gayton

- 1 I had a ritual for my visits to that deep and narrow canyon. At the end of the walk up from the ranch, I would stop short of the mouth to wait and collect a few sticks for the fire. After a few moments I would enter, crossing from plangent¹ afternoon sun to a kind of separate and constant dusk. The canyon's layered rock walls would glow with a faint bluish tinge.
- 2 Buck Creek starts somewhere above treeline and flows through the canyon all the way down to sagebrush. Originally the creek ran parallel to the main river, but sometime in the distant Pleistocene² it turned abruptly, confronting a massive sandstone ridge that separated the two. The result of that unrecorded confrontation was a narrow, vertical canyon cut through bedded sandstone, and a contented Buck, now joined with its central drainage. Whatever violence had accompanied the creation of this tiny canyon was resolved in total peace. Even during spring flood the Buck flowed like silk down its smooth and rounded bed.
- 3 As a dusty young hired man on an Okanagan ranch, this canyon and its water provided retreat and solace at the end of the long workday. After my token wait at the entrance, I would move to the first pool. My work clothes, sticky with hay dust and sweat, would go into a neat pile on the first ledge, next to the sagebrush sticks I had collected. Only then did I slide quietly into the water, to float on my back and look upward. The west wall of this pool was a series of ledges leading up to a sheer sandstone face; the east wall formed a broad, curved overhang, reminiscent of a church nave. Halfway up the west wall a scrappy ponderosa pine had established itself on a ledge. It presided over the canyon, a modest icon.
- 4 After a few minutes in the first pool I would climb the narrow sandstone spillway to the second pool, float for a time, then go to the third and finally the fourth. Sometimes I felt suspended, as if I were floating through the rooms of a fantastic sculpture gallery, each one a different statement of colour, texture and form.
- 5 After my swim, I would return to the ledge of the first pool to build a tiny fire from the gnarled and twisted sagebrush sticks and drink from a canteen. Pungent sage smoke would curl straight upward on its way out of the windless canyon.
- 6 The rancher I worked for was an old man in those days and is long since dead. At the time I saw him only as a kind of grim coordinator of cattle, grass and barbwire, but later on I realized he must have known of the very personal, mystical nature of the canyon. That would explain his casual, well-timed remark about "those pools on the Buck, up above Bigsage Pasture," for the benefit of one he must have known would seek them out and then promptly deny anyone else's presence there. Certainly it was not long before the water of that canyon flowed only for me.

¹plangent: *a deep colour*

²Pleistocene: *a geological time period beginning approximately one million years ago*

- 7 For years I thought about revisiting the place. In my experience of natural landscapes, the canyon stood out in my memory as one of the more openly spiritual places, rising above the level of simple nostalgia. Buck Creek was prominent on my itinerary for re-exploration.
- 8 It was the potato chip, balanced on the first ledge like some obscenely alien butterfly, that first caught my eye. The chip, a nearby paper plate and several large, garish graffiti now lay strewn across a personal tapestry of my own memory, one that had lain inviolate³ for twenty-five years. The graffiti were spraypainted in orange Dayglo on the sandstone overhang of the first pool. “FERG95” and “TORCHY,” they screamed. There were a few other initials as well; “B.D.” was one. The authors would be high school graduates frantic to enhance personal identities by hijacking the spirit of the place.
- 9 My long-awaited reunion with the canyon destroyed, I stopped only long enough to survey the litter and the damage. A cold wind passed through my guts and I felt as if I had come home to a break-in. I left cleanly, not wanting to waste time in useless rage.
- 10 I was well into the long, furious walk back down through the pasture when anger finally gave way to duty and to the service of memory.
- 11 First I built a fire on the rock ledge, reversing the old ritual, and immolated the potato chip, the plate and some bits of candy wrapper. Then I stripped, waded into the first pool, took a handful of gritty sand from the bottom, and began to scrub the graffiti off the sandstone wall. It was slow work. A handful of sand would last only a few strokes before slipping through my fingers.
- 12 Parts of the sandstone were deeply stained by the paint. I scraped those areas with the sharp edge of a stone and then feathered the slight depressions back by scrubbing with more sand. It seemed appropriate to remove the graffiti from this place with primitive technology.
- 13 The very fragility of the sandstone was an asset to my work. I was able to scrape deeply enough into the body of the wall that I could get beyond the paint’s deepest penetration. I could train my memory to accept change, since change is a dynamic of nature, but I would never let it accept degradation.⁴
- 14 When the wall was finally finished, I returned to the ledge and dressed. This time, my clothes had none of that fine old stink of hay, sweat and horses. They could still, I mused, if I had stayed on. I could even have guarded this place on grad nights.
- 15 As I left, I took a last look up the canyon. The ponderosa pine up on the west wall had prospered, and the place was clean again. Fresh sandstone was evident on the overhang, but no paint could be seen, and I had scrubbed broadly enough that even the shapes of the letters could no longer be made out. I hoped that a few years of weathering would bring the entire wall back to its original grainy blue-white, and memory would then be served.

³inviolata: *intact, unspoiled*

⁴degradation: *dishonour*

ACKNOWLEDGEMENTS

Gayton, Don. "Canyon." *Landscapes of the Interior* published by New Society Publishers (1996), p. 23–26.

Roach Pierson, Ruth. "Summer in the Yakima Valley." *Grain*. Spring 1997.
Vol. 24. No. 4.