



English 10 First Peoples

Examination Booklet
2010/11 Released Exam
August 2011
Form A

DO NOT OPEN ANY EXAMINATION MATERIALS UNTIL INSTRUCTED TO DO SO.
FOR FURTHER INSTRUCTIONS REFER TO THE RESPONSE BOOKLET.

ENGLISH 10 FIRST PEOPLES PROVINCIAL EXAMINATION

INSTRUCTIONS:

- You will read some passages in three sections connected by a theme. Each passage provides a perspective on the theme. You will answer some questions to show your understanding of each passage, as well as some questions that ask you to make connections between two of the three passages.
- Read the short context statement before each passage for useful information.
- The numbers in the left margin next to passages tell you where to find information. Every fifth paragraph is numbered 5, 10, 15 and so on. For poetry, every fifth line is numbered 5, 10, 15 and so on.

Multiple-Choice Questions

- Decide the best answer for each question.
- All answers must be entered on the **Answer Sheet** on the front of the **Response Booklet**.
- If you decide to change an answer, completely erase your first answer.

Written-Response and Writing Questions

- Write your answers clearly in the space provided in the **Response Booklet**.

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PART A

Reading—Comprehending Texts

27 multiple-choice questions

Value: 42%

Suggested Time: 35 minutes

You have **Examination Booklet Form A**. In the box above #1 on your **Answer Sheet**, fill in the bubble as follows.

Exam Booklet Form/ Cahier d'examen	A	B	C	D	E	F	G	H
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Theme

***Culture is often expressed
through the arts.***

Before you begin to read, take a moment to think about what this theme means to you.

This website provides information about one of Canada's leading First Nations hip hop artists.

The screenshot shows a web browser window with the URL <http://www.nativehiphop.net/featured-artists/eekwol/>. The page features a large header with the text "NATIVE¹ HIPHOP" and an illustration of a turntable. Below the header, the artist's name "EEKWOL" is displayed in a dark rounded rectangle. To the right of the name is a "Biography" section, which includes a portrait of the artist and a text block describing her background and work. Below the biography is an "Interview by Nativehiphop.net" section with a question and answer. On the right side of the page, there are several sidebar boxes: "Categories" with links to Guest Editorial (6), News (73), Promotions (7), Vizhyoolize (30), and Writers Columns (30); "Pages" with links to Featured Artists, Forum, Guest Editorials, Mp3 Downloads, Top Tier N8tive Links, and Contact; "Users" with links to Register and Log in; and "Awards & Publicity" listing her achievements, including a First Nations Award for Arts and Entertainment in 2008, a role in the BT Girls Baker Twins Calendar in 2009, and a role in the A Proud Generation 2009 Calendar. The footer of the page contains the copyright information: "Copyright © 2001–2011 Just 2 Blokes | Design & Development: Just 2 Blokes".

¹Native: *First Peoples*; “Native” is not the preferred term



NATIVE HIPHOP



2. **Where'd this name Eekwol come from, and does it have any meaning?**

It actually spells Lowkee backwards, which was my original [stage] name. Eekwol is a name that no one has and it represents equality in hip hop. I'm talking gender, cultural background, etc. I don't want to be categorized because I'm a female, or Aboriginal. I wanna be recognized for my dedication, talent and love for this hip hop art. Eekwolyity.

3. **Biggest show you performed at?**

I'd have to say The Canadian Aboriginal Music Festival Showcase in Toronto last November. Shared the stage with some artists I really look up to like Os12 and Kinnie Starr, Rez Official, Slang Blossom; just a lot of young people doing their thing. Was the biggest powwow I've EVER been to. Whoa!

4. **What is it that keeps you involved with hip hop?**

All I can say is the pure enjoyment of it. I love the mindset and dedication involved with making music. I find it very spiritual and therapeutic. I get high off hearing and seeing true hip hoppers creating and innovating in all the elements.

5. **Who would you like to perform with?**

Definitely Manik and Os12 (Fresh Coast) again. They call themselves the Sunday Skool Dropouts and they're on some next hip hop/political/spiritual type stuff and raising the bar for Native folks involved in hip hop. Not afraid to speak their minds. I honestly don't know many other artists that share similar goals to mine with whom I'd like to perform with. I guess I'd go on stage with anyone if it would make the circle stronger.

6. **What messages do you try to get across with your lyrics?**

Just basically to live life the best way you know how and to not be afraid to think and be critical. We must question everything if we ever want to get anywhere. Also, I'm proud to be a female and I try to show that through my lyrics without crutching on the "female" words. This is why I don't care for the word, "femcee" cause it sounds like a sub-category of Emcee, when in actuality they are the same thing. I want young girls to see life as an equal stage with equal opportunity, not the same as guys, but of the same value.

7. **How are your lyrics written best? Under pressure, without pressure, at your leisure, with help from other artists, on your own?**

Mostly at my leisure and on my own. The lyrics I write are solely my own, but sometimes my bro and producer, Mils may help me with a hook or something because he's very creative and particular with his beats (true artist) and gets a vision for them. Basically, I love writing lyrics, so it's never under pressure. If I ain't feeling a track, I won't write to it.



NATIVE HIPHOP

8. Fans: love 'em, or learn to love 'em?

Love 'em cause they make me who I am on stage and they support us by props and buying our albums. I get a buzz off seeing someone in the crowd rapping along with our lyrics. Yea, I love 'em 'cause I, too, am a fan of other artists so I live in both worlds.

9. Chance meeting with someone famous? If so, who was it?

I met Uma Thurman and Ethan Hawke on Denman St. in Van one day in the pizza joint. I had a skateboard with me and Ethan said, "Hey skater girl!" and they both smiled and walked out. That was pretty cool. To me though, I've met most of my heroes: fellow artists and family.

10. Where do you see yourself in 5 years?

Rockin' shows across Europe or Teaching Native Studies to a class full of students of all classes and races.

11. Ever acted, or thought about it?

Not really. I just know I'd start laughing at the smallest thing. I have a problem with my laughter cause it's not easily controlled in situations where it should be. I call it the "supper table syndrome". You know, when Dad says, "No more laughing, now eat your food or I'm gonna get mad!" and you feel like you're gonna die if you don't laugh? That's my problem so I don't think I should go into acting.

12. Any advice for those wanting to get involved in this hip hop stuff?

Don't dive in head first. Do your homework or you'll just make a fool of yourselves. Hip hop is more than just rapping. It's a culture and an art form. Always respect those who paved the way and those who are your peers and just make sure you get involved FOR THE RIGHT REASONS!

13. Favourite quote?

"A warrior chooses a path with heart and follows it; and then he rejoices and laughs. He knows because he sees that his life will be over altogether too soon. He sees that nothing is more important than anything else." Don Juan from Carlos Castenada's *The Teachings of Don Juan: A Yaqui Way of Knowledge*.

14. Most memorable moment you had in your life, to date?

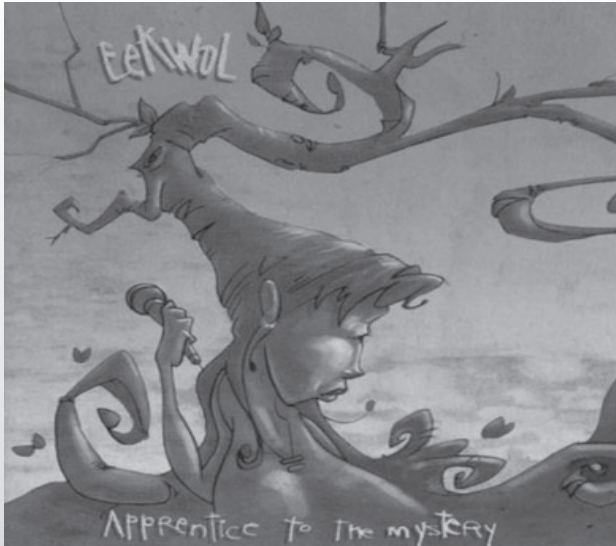
I haven't forgotten anything. Everything is a blessing and every moment is sacred.

Figure 1

ARTISTdirect.com

Music Review

Apprentice to My Mystery



All Music Guide Review



Hailing from Saskatoon, Saskatchewan in the northern nation of Canada, one could easily assume that Eekwol is the female version of rural Canadian backpack superstar Buck 65. But, aside from carrying the same color currency in their wallets, the correlations are tenuous¹ at best. While Buck 65 is known for his metaphorically poetic blues-based raps, Eekwol offers a much more straightforward approach to indie hip-hop. Driven at least in part by her brother/producer Mills, who is already an established beatmaker to clock, Eekwol presents a tough front in her tone and content, although her vocal style occasionally slips from tough chic to a more poppy sultry whine. But these quick moments of what might be considered weakness are the exception, with “Too Sick” offering a bare look at an abused woman contradicted by Eekwol’s toughest vocal approach. The record does make brief nods to the Aboriginal peoples of this pairs’ home, with powwow singing opening the record and a quick appearance from award winning Aboriginal singer Marc Longjohn on the too brief “Apology.” But this should not be shunted off as “Canadian hip hop.” Eekwol comes ready for global indie hip hop acceptance, and appears to have the skills and the relations to achieve it. ~Joshua Glazer, All Music Guide

¹tenuous: *weak*

1. How does Eekwol demonstrate her activism?
 - A. by volunteering her time in the community
 - B. by teaching First Nations studies at post secondary
 - C. by promoting First Nations culture through hip hop
 - D. by introducing controversial artists through her record label

2. What first inspired Eekwol's interest in Hip Hop music?
 - A. the concerts she went to as a teenager
 - B. the music courses she took at university
 - C. the traditional songs she heard growing up
 - D. the music she listened to when she was young

3. Which phrase best describes why Eekwol chose her professional name?
 - A. It is her Cree name.
 - B. It reflects her values.
 - C. It is the name her parents gave her.
 - D. It originates from her musical tastes.

4. What guiding principle has Eekwol followed throughout her life?
 - A. Perform all tasks with integrity.
 - B. Avoid over-analyzing situations.
 - C. Place family ahead of career goals.
 - D. Financial success leads to happiness.

5. Which statement best describes how Eekwol writes her lyrics?
 - A. She prefers to write with other female hip hop artists.
 - B. She respects other musicians but prefers to write alone.
 - C. She revises the lyrics that are first created by her brother.
 - D. She relies on inspiration from the stories of her ancestors.

6. What is the driving force behind Eekwol's career aspirations?
- A. winning national awards for her creativity
 - B. raising social awareness through her music
 - C. earning enough to finance humanitarian causes
 - D. attaining recognition for teaching music at university
7. What type of person would Eekwol most likely advise **against** becoming a hip hop artist?
- A. someone who is already making music in another genre
 - B. someone who is primarily concerned with making money
 - C. someone who is knowledgeable about the roots of hip hop
 - D. someone who is heavily involved in promoting their culture
8. What is the effect of including Eekwol's story about "supper table syndrome" (question 11)?
- A. to provide insight into the depth of Eekwol's insecurities
 - B. to provide information about Eekwol's future career goals
 - C. to provide a framework for understanding Eekwol's heritage
 - D. to provide a glimpse of the humorous side of Eekwol's personality
9. What is the tone of the record review in Figure 1?
- A. adoring
 - B. positive
 - C. sarcastic
 - D. dismissive

This poem describes two Elders participating in an important event.

Elder's Waltz

by Louise Halfe

Nōhkom and *Nimosōm*¹
are going dancing

Tobacco offerings
ribbon cloths

5 Elder's Murmuring
prayer songs.

Nōhkom wears pony beads
flowing flowered dress
a wide beaded belt with
10 hanging silver trinkets.

Campfires
muskeg tea boiling
smoke
meat drying.

15 *Nōhkom* and *Nimosōm*
are going dancing.

Nōhkom has been working for hours
on her deer-skin moccasins
soaked in tea
20 kneaded and stretched
dried like flannel.

Nōhkom lifts leathered legs
tugs and pulls
wraps and wraps
25 the hightop flaps and
rawhide thongs.

Chokecherry leather
pemmican pouch
kinnikinnick green
30 briar Pipe.

¹ *Nōhkom* and *Nimosōm* : Grandma and Grandpa in Cree

Her long blonde-white braids
greased with bear fat
gloss as if she's spent
hours with her porcupine brush.

35 *Nimosōm*
cropped blond-white hair
He slips on buckskin quilled jacket
over his velvet tanned leggings.
Beads and beads sparkle from
40 moccasin feet.

People laughing
skynight
sparkling
with fire embers.

45 He searches for the white-skinned drum.
His footsteps shuffle dance
to music in his head.
Tonight, tonight
the departed spirits
50 will feast on the bone's marrow.

Nōhkom and *Nimosōm*
are going dancing.

People squat
hands touch
55 circle forming.

The white-skinned drum
sends its musical tongue
colouring the air.

Blueberry, sweetgrass
60 offering and burning.

Nōhkom and *Nimosōm*
are dancing.

10. What does Stanza 2 indicate about the dance taking place in this poem?
- A. It is a family gathering.
 - B. It is spiritually significant.
 - C. It is a celebration of the seasons.
 - D. It is commemorating an anniversary.
11. Which literary technique is used in lines 8 and 9?
- A. alliteration
 - B. onomatopoeia
 - C. personification
 - D. understatement
12. What activities are *Nōhkom* and *Nimosōm* focused on in the first half of the poem?
- A. cooking a meal for the speaker
 - B. looking after their grandchildren
 - C. preparing their clothes for the dance
 - D. talking about the upcoming ceremony
13. What does the ceremony described in lines 45–50 honour?
- A. the significance of song
 - B. the importance of ancestors
 - C. the importance of the harvest
 - D. the significance of drumming
14. Which object at the dance connects the present to the spiritual world?
- A. the white-skinned drum
 - B. the velvet tanned leggings
 - C. the hanging silver trinkets
 - D. the buckskin quilled jacket

15. How is the relationship between *Nōhkom* and *Nimosōm* portrayed throughout the poem?
- A. casual
 - B. tolerant
 - C. harmonious
 - D. complicated
16. What do the objects described in the poem reveal about what the dancers value?
- A. They value musical abilities.
 - B. They value the natural world.
 - C. They value material possessions.
 - D. They value the recognition of others.
17. Where does the dance most likely take place?
- A. in a field outside
 - B. in the community hall
 - C. in *Nōhkom*'s backyard
 - D. in the school gymnasium
18. What theme is revealed by the events described in this poem?
- A. Art is a profound way of expressing personal emotions.
 - B. Ceremonies are essential for preserving traditional ways.
 - C. Physical activity is key to maintaining good health in old age.
 - D. Self-esteem is enhanced through pride in one's outward appearance.

This excerpt from a novel describes a young man's homecoming.

The Night Chanter

by N. Scott Momaday

- 1 You feel good out there, like everything was all right and still and cool inside of you, and that black horse loping along like the wind. Your grandfather was another year older and he cried; he cried because your mother and father were dead and he had raised you and you had gone away and you were coming home. You were coming home like a man, on a black and beautiful horse. He sang about it. It was all right, everything, and there was nothing to say.

You were tired then, and you went to sleep thinking of the morning. And at first light you went out and knew where you were. And it was the same, the way you remembered it, the way you knew it had to be; and nothing had changed. The first light, you thought, that little while before sunup; it would always be the same out there. That was the way it was, that's all. It was that way on the day you were born, and it would be that way on the day you died. It was cold, and you could feel the cold on your face and hands. The clouds were the same, smoky and small and far away, and the land was dark and still it went all around the sky. Nothing could fill it but the sun that was coming up, and then it would be bright, brighter than water, and the brightness would be made of a hundred colors and the land would almost hurt your eyes. But at first light it was soft and gray and very still. There was no sound, nothing. The sky was waiting all around, and the east was white, like a shell. At first light the land was alone and very still. And you were there where you wanted to be, and alone. You didn't want to see anyone, or hear anyone speak. There was nothing to say.

The sun came up behind you and you rode the black horse out on the way to the Cornfields. It was a good horse, all right, better than most. It was deep and wide in the chest, and long-winded. It could go on loping and loping like that all the way if you wanted to hurry. But it was early enough, and you didn't have far to go, half day's ride and a little more. You could see the earth going away under you, and could feel and hear the hoofs. It was early enough, and the heat was holding off; and the black horse carried you just hard enough into the slow morning air. It was good going out like that, and it made you want to pray.



*I am the Turquoise Woman's son.
On top of Belted Mountain
Beautiful horse—slim like a weasel.
My horse has a hoof like a striped agate¹;
His fetlock² is like a fine eagle plume;
His legs are like quick lightning.
My horse's body is like an eagle-plumed arrow;
My horse has a tail like a trailing black cloud.
I put flexible goods on my horse's back;
The Little Holy Wind blows through his hair.
His mane is made of short rainbows.
My horse's ears are made of round corn.*

¹agate: a type of stone

²fetlock: tuft of hair on the back of a horse's leg

*My horse's eyes are made of big stars.
My horse's head is made of mixed waters—
From the holy waters—he never knows thirst.
My horse's teeth are made of white shell.
The long rainbow is in his mouth for a bridle,
and with it I guide him.
When my horse neighs, different-colored horses
follow.
When my horse neighs, different-colored sheep
follow.
I am wealthy, because of him.
Before me peaceful,
Behind me peaceful,
Under me peaceful,
Over me peaceful,
All around me peaceful—
Peaceful voice when he neighs.
I am Everlasting and Peaceful.
I stand for my horse.*

You went up by Klagetoh, to the trading post there, and spent the early afternoon inside, talking and laughing, boasting of the black horse, until the sun was low and it was cool again. You rode on to Sam Charley's place, and he went the rest of the way with you. And the two of you laughed and made jokes about the girls at school—the Nambé girls and Apaches—and Sam Charley's horse was old and used to work. It was a poor thing beside the black, and the black horse danced around and threw its head and wanted to run. There was no ketoh³, but the black horse was yours for a while and you were riding it out to Cornfields and that was all that mattered.

- 5 And there, afterward, a little way west of Cornfields, the sun was going down and the sunset was deep and purple on the sky and the night fell with cold. And there were wagons and fires, and you could hear the talk and smell the smoke and the coffee and the fried bread. And there was a spotted moon coming up in the east, like a concho⁴ hammered out thin and deep in the center. And the drums. You heard the drums, and you wished you were still on the way and alone, miles away, where you could hear the drums and see only the moonlight on the land and then at last the fires a long way off. You can hear the drums a long way on the land at night and you don't know where they are until you see the fires, because the drums are all around on the land, going on and on for miles, and then you come over a hill and suddenly there they are, the fires and the drums, and still they sound far away.

They began the dance and you stood away and watched. There was a girl on the other side, and she was laughing and beautiful, and it was good to look at her. The firelight moved on her skin and she was laughing. The firelight shone on the blue velveteen of her blouse and the pale new moon najahé⁵ of the corn blossom. And after a while you watched her all the time when she

³ketoh: *a handmade bracelet or wrist guard*

⁴concho: *a decorative disk used on a harness*

⁵najahé: *a crescent-shaped silver pendant*

wasn't looking because you saw slowly how beautiful she was. She was slender and small; she moved a little to the drums, standing in place, and her long skirt swayed at her feet and there were dimes on her moccasins.

"Hey, hosteen⁶." Sam Charley's hand was on your shoulder. "She has her eye on you. She's thinking it over."

"That's a fine necklace," you said. "Who is she?"

"Ei yei! It's a fine necklace! Maybe you want to give her something for it, huh? They call her Pony. She lives over yonder by Naslini, I think."

- 10 And after a while there were many couples dancing around the fires. They passed slowly in front of you, under their blankets, holding hands, stepping out lightly to the drums, the shapes of their bodies close together and dark against the fires. And you lost sight of her. You looked all around, but she was gone. Sam Charley said something, but you couldn't hear what it was; you could hear only the drums, going on like the beat of your heart. And then she was holding on to your arm, laughing, and she said, "Come on, or give me something that is worth a lot of money." Her laughter was a certain thing; it made you careless and sure of yourself, and you wanted always to hear it. She gave you her blanket and led you out in the open by the fires. And you let the blanket fall over your back and you held it open to her and she stepped inside of it. She was small and close beside you, laughing, and you held her for a long time in the dance. You went slowly together, slowly in time around the fires, and she was laughing beside you and the moon was high and the drums were going on far out into the night and the black horse was tethered close by in the camps and the moon and fires shone upon the dark blue velvet of its rump and flanks and your hand lay upon dark blue velvet and looking down you saw the little footsteps of the girl licking out upon the firelit sand, the small white angles of the soles and the deep red sheaths and the shining silver dimes. And you never saw her again.

⁶hosteen: *a title of respect for males*

19. Why does the grandfather cry in paragraph 1?
- A. He fails to recognize his grandson.
 - B. He regrets giving his grandson the black horse.
 - C. He is glad his grandson is home to care for him.
 - D. He is proud of his grandson, who is coming home.
20. Which literary device is used in the phrase "...and the brightness would be made of a hundred colors..." (paragraph 2)?
- A. simile
 - B. allusion
 - C. paradox
 - D. hyperbole
21. Why is the grandson content to be back home?
- A. He can take over the family business.
 - B. He feels a strong connection to the land.
 - C. He can renew his relationship with his girlfriend.
 - D. He feels a sense of responsibility to his community.
22. What does the horse represent?
- A. culture and status
 - B. love and generosity
 - C. poverty and isolation
 - D. hesitation and uncertainty
23. Which word best describes the tone of the prayer?
- A. grateful
 - B. forgiving
 - C. remorseful
 - D. demanding

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24. What makes the grandson wish his horseback ride to the dance would take more time?
- A. the cool of the air
 - B. the colour of the fire
 - C. the memory of the girl
 - D. the sound of the drums
25. Which of the following best characterizes the relationship between the grandson and Sam Charley?
- A. family bonds
 - B. ancestral rivalry
 - C. comfortable familiarity
 - D. complicated partnership
26. What effect does the girl's laughter have on the grandson?
- A. It makes him want to sing.
 - B. It makes him feel superior.
 - C. It makes him want to leave.
 - D. It makes him feel self-confident.
27. What is the effect of the point of view from which the story is told?
- A. It is narrated as if an adult is speaking to a child.
 - B. It helps the reader to personally identify with the events.
 - C. It describes the same event from several different points of view.
 - D. It recounts events of which the writer has no first-hand knowledge.

PART B

Making Connections Through Reading

2 multiple-choice questions

1 written-response question

Value: 21%

Suggested Time: 35 minutes

Questions 28, 29 and 30 are based on **both** “Elder’s Waltz” **and** “The Night Chanter.”

28. How do *Nimosōm* in “Elder’s Waltz” and the grandson in “The Night Chanter” conduct themselves at the dances?
- A. They follow strict traditional protocol.
 - B. They react with indifference to their surroundings.
 - C. They become absorbed by the spirit of the evening.
 - D. They behave shyly because of their inability to dance.
29. Which phrase best describes how the characters in both “Elder’s Waltz” and “The Night Chanter” respond to their environments?
- A. They develop a sense of anxiety.
 - B. They experience a sense of belonging.
 - C. They want to protect natural resources.
 - D. They reject intrusion of modern development.

You have **Examination Booklet Form A**. In the box above #1 on your **Answer Sheet**, ensure that you have filled in the bubble as follows.

Exam Booklet Form/ Cahier d’examen	A	B	C	D	E	F	G	H
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30. Compare and contrast the importance of nature in “Elder’s Waltz” and “The Night Chanter.” In your response, you **must** discuss **both** passages.

Guidelines For Your Response

- Show your understanding of **both** passages.
- If you do not discuss **both** passages, you will not receive full marks.
- Write approximately **one to two pages**.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

Organization and Planning

Use this space to plan your ideas before writing in the **Response Booklet**.

WRITING ON THIS PAGE WILL NOT BE MARKED.

PART C

Writing

1 written-response question

Value: 37%

Suggested Time: 50 minutes

- Write a multi-paragraph composition on the writing prompt below.
- Your writing may be persuasive, narrative and/or descriptive.
- You may agree or disagree with the writing prompt.
- You may use ideas based on your own experience, the experience of others, your reading, your imagination, or from any aspect of your life.
- Plan your ideas in the space provided on the following page.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

Getting Ready to Write

Various types of art including the visual arts, writing, theatre and dance are used to communicate important aspects of culture. We can learn a great deal about people's values and lifestyles by exploring the art they produce.

Writing Prompt

31. Culture is often expressed through the arts.

Writing Prompt: *Culture is often expressed through the arts.*

Organization and Planning

Use this space to plan your ideas before writing in the **Response Booklet**.
Organize your ideas using a web, a list or an outline.

WRITING ON THIS PAGE WILL NOT BE MARKED.

Acknowledgements

“Eekwol,” © 2001–2009 Jr. Simpson.

<http://www.nativehiphop.net/featured-artists/eekwol/>

“Music Review: Apprentice to My Mystery,” © 1997–2009 Artist Direct, Inc.

<http://www.artistdirect.com/nad/store/artist/album/0,,3133401,00.html>

“Elder’s Waltz,” by Louise Halfe. From *Bear Bones*. ©1994 Louise Bernice Halfe. Coteau Books.

“The Night Chanter,” by N. Scott Momaday. From *House Made of Dawn*. Harper & Row, © 1968.
pp. 169–173

Place Personal Education Number (PEN) here.

Course Code EFP 10

**2010/11 Released Exam
AUGUST 2011**

Exam Booklet Form/ Cahier d'examen	A	B	C	D	E	F	G	H
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Question 30							
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Question 31							
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5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
21	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
6	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
26	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
11	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	A	B	C	D	E	F
16	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Place Personal Education Number (PEN) here.

Course Code = EFP 10

**English 10 First Peoples
2010/11 Released Exam
AUGUST 2011
Response Booklet**

Exam Booklet Form/ Cahier d' examen A B C D E F G H

Student Instructions

1. Place your Personal Education Number (PEN) label at the top of this Booklet **AND** fill in the bubble (Form A, B, C, D, E, F, G or H) in both areas that corresponds to the letter on your Examination Booklet.
2. Use a pencil to fill in bubbles when answering questions on the front of this Booklet.
3. Use a blue- or black-ink pen when answering written-response questions in this Booklet.
4. Read the Examination Rules on the back of this Booklet.
5. Do not tear off the Answer Sheet.



PART B
Making Connections Through Reading

Suggested Time: 35 minutes

Criteria	
Make sure your response:	<input checked="" type="checkbox"/>
• clearly answers the question	<input type="checkbox"/>
• contains a discussion of both passages	<input type="checkbox"/>
• is complete and accurate	<input type="checkbox"/>
• is well supported with relevant details	<input type="checkbox"/>

You may wish to copy the question here to refresh your memory.

••• USE A PEN WITH BLUE OR BLACK INK. •••

Question 30: _____

PART B
Making Connections Through Reading

PART B
Making Connections Through Reading

Look Back on Your Response

Take a few minutes to check your response and make any corrections. Use the criteria to guide you.

PART C
Writing

Suggested Time: 50 minutes

Criteria	
Make sure your writing:	<input checked="" type="checkbox"/>
• addresses the topic and accomplishes the purpose	<input type="checkbox"/>
• is engaging for the audience	<input type="checkbox"/>
• is clear and well organized	<input type="checkbox"/>
• includes fully developed ideas	<input type="checkbox"/>
• uses correct spelling, punctuation, grammar and paragraph structure	<input type="checkbox"/>

You may wish to copy the question here to refresh your memory.

••• USE A PEN WITH BLUE OR BLACK INK. •••

Question 31: _____

PART C
Writing

PART C
Writing

Look Back on Your Response

Take a few minutes to check your response and make any corrections. Use the criteria to guide you.

END OF EXAMINATION

Examination Rules

1. The time allotted for this examination is two hours.
You may, however, take up to 60 minutes of additional time to finish.
2. Answers entered in the Examination Booklet will not be marked.
3. Cheating on an examination will result in a mark of zero. The Ministry of Education considers cheating to have occurred if students break any of the following rules:
 - Students must not be in possession of or have used any secure examination materials prior to the examination session.
 - Students must not communicate with other students during the examination.
 - Students must not give or receive assistance of any kind in answering an examination question during an examination, including allowing their papers to be viewed by others or copying answers from another student's paper.
 - Students must not possess any book, paper or item that might assist in writing an examination, including a dictionary or piece of electronic equipment, that is not specifically authorized for the examination by ministry policy.
 - Students must not copy, plagiarize or present as their own, work done by any other person.
 - Students must immediately follow the invigilator's order to stop writing at the end of the examination time and must not alter an Examination Booklet, Response Booklet or Answer Sheet after the invigilator has asked students to hand in examination papers.
 - Students must not remove any piece of the examination materials from the examination room, including work pages.
4. The use of inappropriate language or content may result in a mark of zero being awarded.
5. Upon completion of the examination, return all examination materials to the supervising invigilator.