

English 12 First Peoples
2009/10 Sample Examination — Form A
 Provincial Examination — Answer Key

Cognitive Processes	Weightings	Topics	Question Types
W = Retrieve Information	4%	1. Sight Texts	15 = Multiple Choice (MC)
X = Recognize Meaning	6%	2. Synthesis of Texts	3 = Written Response (WR)
Y = Interpret Texts	10%	3. Response to Texts	
Z = Analyze Texts	50%	4. Composition	
C = Writing	30%		

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	A	W	1	1	–	MC
2.	A	Y	1	1	–	MC
3.	C	W	1	1	–	MC
4.	B	W	1	1	–	MC
5.	D	Z	1	1	–	MC
6.	C	Y	1	1	–	MC
7.	C	X	1	1	–	MC
8.	D	Y	1	1	–	MC
9.	B	Y	1	1	–	MC
10.	B	X	1	1	–	MC
11.	D	Y	1	1	–	MC
12.	C	Y	1	1	–	MC
13.	C	Y	1	1	–	MC
14.	D	Y	1	1	–	MC
15.	A	X	1	1	–	MC

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	–	Z	18	2	–	WR
2.	–	Z	24	3	–	WR
3.	–	C	24	4	–	WR

English 12 First Peoples
2009/2010 Sample Examination
Provincial Examination — Scoring Guide

PART A: SIGHT TEXTS

POETRY

Falling Song

by Daniel David Moses

There was the sweet but reedy
honking of geese coming down
this morning with rain over
rush hour streets, coming
5 through like bells that celebrate.

I got right up, pushing up
close to the sooty window
pane. I peered out and up through
the weather, imagining
10 that that line of winged dots would

be shifting as if waves moved
easily through them, as if
waves floated them south. I wanted
to catch them riding, spots on
15 the wake of the wind, marking

the certain direction of
their migration. But I got
no satisfaction. Mist kept
them mysterious, quickly
20 dampening their call. Leaning

over the sill, I gaped at
a window shade dull sky, at
a hollow city, and felt
like I'd missed a parade I
25 would have wanted to follow.

PART A: SIGHT TEXTS
LITERARY PROSE

The narrator who cannot speak or read English has a friend, Joseph, read a letter that states the fate of her nephew Xavier in World War I. In the letter, the identities of Xavier and Elijah have been confused.

Returning

by Joseph Boyden

- 1 As soon as I saw the brown letter, the English words written upon it, I knew what it contained. I sat down beside the fire and stirred at it with a stick while Joseph read, first out loud and in his stumbling English, then for me in our language.
- 2 “ ‘Serial No. 6711. Deeply regret to inform you, Private First Class Xavier Bird, infantry, officially reported died of wounds in the field, November 3, 1918. Director of Records.’ ”
- 3 I waited for more, but that was all. When Joseph left, I was alone.
- 4 Many moons later, when the winter ice was leaving and travel was difficult, Joseph came back with another letter. He explained that it was in reference to Elijah, and that Old Man Ferguson had given it to him to give to me since I was the closest thing to a relation that Elijah had.
- 5 The letter said that Elijah had been wounded, that he had only one leg now, that he had tried to rescue another soldier, was given a medal for bravery. It said that although weak, he had healed enough to travel and was expected to arrive in the same town from which he and Xavier had left so long ago.
- 6 I had Joseph explain to me how the *wemistikoshiw* calendar worked, what month I was to be there, and I made careful preparations to journey by canoe to that town where Elijah would arrive. I left early in the summer and paddled up the river. It was difficult. I am older now, but I travelled light. Joseph had asked to come along, but I told him no.
- 7 I went alone.
- 8 I watch the beast pull up and give one last great sigh, as if it is very tired from the long journey, smoke pouring from its sides. People wave from the windows and people on the ground wave back, just as I have watched them do for days. Then men and women and children who have arrived start stepping down into the arms of others. I see a few soldiers and search among them for Elijah’s face with his sly grin. The crowd begins to thin, and once again I do not see an Indian¹ soldier with one leg.
- 9 I am turning to leave when I see through one of the windows the silhouette of a man inside. He walks slowly along the aisle, on crutches, in uniform, a small bag slung over his shoulder. I step away from the shadow of the wall.

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

- 10 He wears a hat, just like the *wemistikoshiw* do, but this one is of their army and I cannot see his face for his looking down as he slowly makes his way down the steps on his crutches. He is an old man, I think. So skinny. This cannot be the Elijah I know. One leg of his pants is pinned up and hangs down a little way, empty.
- 11 When he is off the steps I begin to back away, thinking it is not him. He looks up and I see his face, thin and pale, high cheekbones, red ears sticking out from beneath his hat. I stumble a little, the blood rushing away from my head. The ghost of my nephew Xavier looks at me.
- 12 He sees me at the same moment, and I watch as his eyes take a long time to register what they see, but when they do he begins to rock back and forth on his crutches. He falls to the ground. I rush up to him, kneel beside him, grab his warm hands. He is no ghost. I hold him to me. His heart beats weakly. I am struck suddenly that he is very ill.
- 13 “Nephew,” I whisper. “You are home. You are home.”
- 14 I hug him, and when he opens his eyes, I look into them. They are glassy. Even in the shadows of the station his pupils are pinpricks.
- 15 “I was told you were dead, Auntie,” he whispers.
- 16 “And I was told you were, too,” I say.
- 17 We sit on the ground for a while, both of us too weak for the moment to get up. We are crying, looking at one another. A small group of *wemistikoshiw* gathers and stares at us. I help Nephew up so that we can get away, get to the river where he can drink water and I can better protect him.
- 18 We do not stay in the town long. It makes me too nervous. Automobiles, they are everywhere. We must cross the dusty road that they travel upon before we can get to the river where I keep my canoe. Nephew walks slowly on his crutches, his eyes cast down. People stare at us, at him. There was a time before he left that he would have stared back, he and Elijah both, not intimidated by them.
- 19 What of Elijah? If they made a mistake about Nephew’s death, maybe they made one about Elijah. I want to ask, but will wait until he is ready to speak.
- 20 We try to cross the road but an automobile honks like a goose and swerves around. I watch carefully and must wait a long time until I can judge that we can cross safely.
- 21 I lead Nephew down to the riverbank. I have left the canoe a good walk down the rocky shore. I tell him that it is best for him to wait while I go ahead and get it. He doesn’t respond, just sits heavily on the bank. Quickly as I can, I make my way. I am silly to worry about leaving him alone for a few minutes. In the last years he has experienced more danger than anyone should experience in a hundred lives. But I worry anyway.
- 22 I feel better once he is in the canoe and we are paddling away from the town. It smells the same as Moose Factory, the scent of burning wood not quite masking another decaying smell below it. He paddles for a while, but he is listless.
- 23 I tell Xavier to lie back on his pack and rest, that we are heading north and I have the current with me for once and it is easy going. He does not seem to hear me. I touch my paddle tip to his shoulder. He turns. I say it again and he watches my mouth intently. He lies back without speaking, and I paddle us back into the bush, looking every once in a while at his thin face in the sunlight, this face that has grown old too quickly. He sleeps, but his sleep is not restful. He twitches and his hands shake. He calls out and this wakes him up. He sits and dips his hand in the river, runs it across his face. His shirt is

soaked through with sweat. He is very sick. Some fever is burning him up from the inside. I push down the river in silence.

- 24 I take my time, find it pleasant not to have to work constantly, not to fight the current. Only a couple of days ago I battled with every stroke until my arms were dead things and my lower back felt broken. Now paddling home I have the luxury of the current that runs north with me to the Great Salt Bay, to the place the ones who took my nephew call Hudson Bay. It cost me a week of hard work to make my way up the river, but with the wind and weather in my favour, the river is a three-day paddle home. I have many questions for Xavier, and I am like a child inside, waiting to ask them. But I am patient. I am good at waiting.
- 25 We do not get far before the sun lets me know that it is time to prepare a camp. I want to go easy with him anyway. No rush. It is summer.
- 26 We beach the canoe and I busy myself collecting wood. Nephew tries to help but his crutches sink into the soft sand and he grows frustrated. I want to cry, watching him from the corner of my eye as he bends and tries to pick up wood and then finally sits and pulls rocks to him slowly, making a fire circle.
- 27 I cut long saplings with my axe and drag them to him, tie them together at one end and construct the frame for a small teepee. I pull a length of canvas from the canoe and tie it to the frame. The sky right now looks like it will give a starry night, but the wind tells me something different. We are not so far away from the bay that a storm can't rush up on us. Once I have dragged our few belongings into the teepee, I pull food from a pack and lay it out. Nephew has gotten a nice fire started.
- 28 On one rock I place salted fish, on another some moosemeat and on a third, blueberries picked fresh from the bush. I take a stick and sharpen its end. Nephew stares at the river. I lace a length of meat onto the stick and heat it by the flame. He turns his head in recognition when it begins to warm and its scent comes up.
- 29 "I have not smelled that in a long time," he says, smiling shyly. These are the first words he has said since the town.

PART B: SYNTHESIS OF TEXTS

Question 1 is based on the poem “Falling Song” and the literary prose passage “Returning.”

INSTRUCTIONS: In paragraph form and at least **150 words**, answer question 1 in the **Response Booklet**. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

1. Assess which text, “Falling Song” or “Returning,” shows the natural world as having greater importance. Support your response with specific references to **both** texts.

Suggestions Regarding Response:

Students may choose to support either passage as demonstrating the greater importance of the natural world. They may also choose to support both passages as showing the natural world as having equal importance.

“Falling Song”	“Returning”
<ul style="list-style-type: none"> • the natural world offers freedom <ul style="list-style-type: none"> – it has the “sweet...honking of geese...like bells that celebrate” (stanza 1) – the geese “floated...riding...the wake of the wind” (stanza 3) • the geese have a “certain direction” but the speaker feels the lack of a clear sense of direction (stanza 4) • the speaker feels a sense of regret at having “missed a parade” (stanza 5) • the speaker sees the city as dirty, busy and impersonal and this contrast emphasizes the positive aspects of the natural world (various references) 	<ul style="list-style-type: none"> • the natural world offers comfort, familiarity, and a sense of freedom <ul style="list-style-type: none"> – the narrator feels at home on the river and in the bush and is very patient there (various references) – the narrator does not have to fight against the current as she returns home (paragraph 24) – the river is relaxing; there is “No rush” (paragraph 25) – the narrator’s meal creates a pleasant scent (paragraph 28) – Xavier can relax, and he begins to talk by the river (paragraph 29) – the speaker feels that the urban world is loud, dangerous, intimidating and impersonal and this contrast emphasizes the positive aspects of the natural world (various references)

This list is not exhaustive.

The exemplars will provide sample responses.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 6 of this key.**

ENGLISH 12 FIRST PEOPLES
SCORING GUIDE FOR SYNTHESIS OF TEXTS (PART B)

This is a first-draft response and should be assessed as such.

The response is assessed holistically.

6

The six response is **superior**, demonstrating an insightful understanding of the texts. The response shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the response need not be error-free.

5

The five response is **proficient**, demonstrating a clear understanding of the texts at an interpretive level. The response clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present, but are not distracting.

4

The four response is **competent**. Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The response may rely heavily on paraphrasing. References are present and appropriate, but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3

The three response is **barely adequate**. Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may show some sense of purpose, but errors may be distracting.

2

The two response is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. Reference to only one text does not constitute synthesis. Errors are recurring, distracting, and impede meaning.

1

The one response is **unacceptable**. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing.

0

The zero response reflects a complete misunderstanding of the texts and/or the task, or is a restatement of the question.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

PART C: RESPONSE TO TEXTS

INSTRUCTIONS: Using standard English, write in the **Response Booklet** a coherent, unified, multi-paragraph (**3 or more paragraphs**) composition of at least **300 words** on the **prompt** below. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

2. The literature and other media of First Peoples is often a response to the domination of one group over another.

Support this statement with specific reference to at least two works studied in this course. At least one of these works must come from the List of Examinable Texts (on next page). **Do not use Sight Passages from Part A of the examination in your answer for Part C.**

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 9 of this key.**

LIST OF EXAMINABLE TEXTS

Choose at least one of the following works from the List of Examinable Texts to support your response for Part C.

Novels and Autobiographies

- *Half Breed*
- *Keeper'n Me*
- *Monkey Beach*

Films

- *Hank Williams First Nation*
- *Rabbit-Proof Fence*
- *Whale Rider*

Plays

- *Smoke Signals*
- *Only Drunks and Children Tell the Truth*
- *The Witch of Niagara*

Essays

- *The Truth About Stories*

Note to teachers:

- All learning resources for classroom use must be locally approved.
- Please refer to the learning resources annotations for the List of Examinable Texts available in the Teachers' Resource Guide for English 12 First Peoples provided by the First Nations Education Steering Committee.

ENGLISH 12 FIRST PEOPLES
SCORING GUIDE FOR RESPONSE TO TEXTS (PART C)

This is a first-draft response and should be assessed as such.
The response is assessed holistically.

6

The six response is **superior**, providing a detailed and perceptive discussion of the topic which clearly justifies the choice of works. The analysis is sophisticated and includes pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the response need not be error-free.

5

The five response is **proficient**, providing an accurate and thorough discussion of the topic. It demonstrates a thoughtful and justified choice of works. The analysis includes convincing references. The ideas are clearly and logically presented. The response need not be error-free.

4

The four response is **competent**. It presents appropriate works to support the response, but understanding of the texts tends to be literal and superficial. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner which may include listing. Errors may be present but are seldom distracting.

3

The three response is **barely adequate**. References are present but may be inappropriate to address the topic or fulfill the requirements of the task. The understanding of the texts and/or the development of ideas may be incomplete. Errors may be distracting.

2

The two response is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. References may be irrelevant or inadequate. Reference to only one text is an inadequate response. Errors are recurring, distracting, and impede meaning.

1

The one response is **unacceptable**. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing.

0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

PART D: COMPOSITION

INSTRUCTIONS: Using standard English, write in the **Response Booklet**, a coherent, unified, multi-paragraph (**3 or more paragraphs**) composition of at least **300 words** on the **topic** below. In your composition, you may apply any appropriate method of development including exposition, persuasion, description, and narration.

Use the **Organization and Planning** space to plan your 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. You do not have to accept the basic premise of the statement.

Topic:

We can draw strength from our relationships.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 11 of this key.**

ENGLISH 12 FIRST PEOPLES

SCORING GUIDE FOR COMPOSITION (PART D)

A composition may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration. No one form of writing should be considered superior to another. **This is a first-draft response and should be assessed as such.**

The response is assessed holistically with reference to the clarity of expression and organization.

6

The six response is **superior** and may draw upon any number of factors, such as maturity of style, depth of discussion, effectiveness of argument, use of literary and/or rhetorical devices, sophistication of wit, or quality of imagination. This composition exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, this paper need not be error-free.

5

The five response is **proficient**. The composition displays some manipulation of language to achieve a desired effect and exhibits a clear sense of voice and of audience. Content is thoughtful and interesting. Vocabulary and sentence structure are varied and serve the writer's purpose successfully. Errors may be present, but are not distracting.

4

The four response is **competent**. The composition conveys the writer's ideas, but without flair or strong control. Diction and syntax are usually appropriate, but lack variety. Structure, regardless of type, is predictable and relatively mechanical. The paper shows a clear sense of the writer's purpose, but is not engaging. Conventions of language are usually followed, but some errors are evident.

3

The three response is **barely adequate**. The paper may feature underdeveloped or simplistic ideas. Transition[s] may be weak or absent. Support is frequently in the form of listed details. Little variety in diction and sentence structure is discernible. The composition may reflect some sense of purpose, but errors may be distracting.

2

The two response is **inadequate**. The ideas are underdeveloped and simply or awkwardly expressed. The composition may be excessively colloquial or reflect inadequate knowledge of the conventions of language. While meaning is apparent, errors are frequent and rudimentary.

1

The one response is **unacceptable** and may be compromised by its deficiency of composition, content, diction, syntax, structure, or conventions of language.

0

The zero response manifests an achievement less than outlined in a scale-point one, is written in verse, is off-topic, or is a restatement of the topic.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.