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BRITISH
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English 12

JUNE 2001

Course Code = EN

Student Instructions

1. Place the stickers with your Personal Education Number (PEN) in the allotted spaces above. **Under no circumstance is your name or identification, other than your Personal Education Number, to appear on this booklet.**
2. Ensure that in addition to this examination booklet, you have a **Readings Booklet** and an **Examination Response Form**. Follow the directions on the front of the Response Form.
3. **Disqualification** from the examination will result if you bring books, paper, notes or unauthorized electronic devices into the examination room.
4. When instructed to open this booklet, **check the numbering of the pages** to ensure that they are numbered in sequence from page one to the last page, which is identified by **END OF EXAMINATION**.
5. At the end of the examination, place your Response Form inside the front cover of this booklet and return the booklet and your Response Form to the supervisor.
6. Before you respond to the question on page 13, **circle** the number corresponding to the topic you have chosen:
2a or 2b.

Question 1:

1. .

(12)

Question 2a:

2a. .

(24)

Question 2b:

2b. .

(24)

Question 3:

3. .

(24)

Score only **one** of the two questions given.

ENGLISH 12

JUNE 2001

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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, Proofreading and Comprehension Skills	13	10
PART B: Interpretation of Literature: Poetry	20	25
PART C: Interpretation of Literature: Prose	33	45
PART D: Original Composition	24	40
	Total:	
	90 marks	120 minutes
2. The Readings Booklet contains the prose and poetry passages you will need to answer certain questions on this examination.		

PART A: EDITING, PROOFREADING AND COMPREHENSION SKILLS

Total Value: 13 marks

Suggested Time: 10 minutes

INSTRUCTIONS: The following passage has been divided into numbered sentences which may contain problems in grammar, usage, word choice, spelling, or punctuation. One or more sentences may be correct. No sentence contains more than one error.

If you find an error, select the underlined part that must be changed in order to make the sentence correct and record your choice on the Response Form provided. Using an HB pencil, completely fill in the circle that corresponds to your answer. If there is no error, completely fill in circle D (no error).

GLASSMAKING

1. This year, a central part of Jerusalem's annual celebration will be a massive
(A)
exhibition of glass sculpture's honouring the region's history of glassmaking. (D) no error
(B) (C)
2. The exhibit will feature over four thousand glass pieces shaped
(A)
into fifteen sculptures. One of which is an impressive waterfall of glass. (D) no error
(B) (C)
3. Although we may never know the actual source of glassmaking, their origins in the
(A) (B)
Syrian / Israeli region may be traced to ancient times. (D) no error
(C)
4. An early story by Roman historian August Callus was telling of glass that formed
(A) (B)
under cooking pots when soldiers heated their meals over fires set in sandy soils. (D) no error
(C)
5. Glass, then, may have appeared first as the unwanted byproduct of this activity and other
(A)
processes such as smelting copper or firing ceramics; because these procedures
(B) (C)
involved extremely high temperatures. (D) no error

6. “The first true artifacts, according to Kim Motohashi, art historian, “were beads
 (A) (B)
 from Mesopotamia, an area which remained for centuries the heart of the
 (C)
 glassmaking craft.” (D) no error
7. Until 50 BC, the painstaking nature of glassmaking involved
 (A)
forming a mold, applying molten glass to it, and then cut the glass from the mold. (D) no error
 (B) (C)
8. Consequently, very few glass containers were produced; those who were made,
 (A) (B)
 were considered a valuable luxury item, obtainable only by the rich. (D) no error
 (C)
9. This fact would account for the great secrecy attached to this
 (A)
profession, ancient artisans were not allowed to have visitors at their place of work,
 (B)
 and many were not permitted to travel. (D) no error
 (C)
10. Nowadays, glass is not only a popular, mass-produced storage
 (A)
medium, but also a highly ornamented and creative form of artistic expression. (D) no error
 (B) (C)

OVER

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

11. Sentence 4 indicates that early forms of glass were produced
- A. by accident.
 - B. from copper.
 - C. by historians.
 - D. by cooking it.
12. According to sentences 5 and 6, the first true artifacts were
- A. glass beads.
 - B. fired ceramics.
 - C. smelted copper.
 - D. chemical byproducts.
13. According to sentences 8 and 9, most ancient artisans
- A. were not allowed to travel.
 - B. were allowed many visitors.
 - C. produced inexpensive items.
 - D. produced many glass containers.

PART B: POETRY

Total Value: 20 marks

Suggested Time: 25 minutes

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

14. Line 1, “Yes; we’ve agreed, when we grow newly old”, contains an example of
- A. hyperbole.
 - B. oxymoron.
 - C. metonymy.
 - D. understatement.
15. In line 5, “and bleating of love,” the sound device used is
- A. alliteration.
 - B. dissonance.
 - C. onomatopoeia.
 - D. internal rhyme.
16. Lines 18 to 20, “Indeed, we can travel / wherever we like / as long as we’re home by noon”, suggest that the friends will
- A. travel extensively.
 - B. have too many animals.
 - C. be dedicated to the farm.
 - D. need help looking after the farm.
17. In line 30, the speaker jokingly comments, “(We’ll write them ourselves!)”, to indicate that
- A. their lives will be lonely.
 - B. they are content to live alone.
 - C. the mailman cannot locate them.
 - D. they will become professional writers.
18. Line 33, “unravel the prose of James Joyce”, suggests that the prose of James Joyce is
- A. boring.
 - B. foreign.
 - C. exciting.
 - D. complex.

19. In the poem, parentheses are used to enclose

- A. contradictions.
- B. inconsistencies.
- C. personal asides.
- D. random thoughts.

20. The form of this poem is

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

21. The point of view of this poem is

- A. objective.
- B. omniscient.
- C. first person.
- D. limited omniscient.

Dearest Margaret
(page 1 in the **Readings Booklet**)

INSTRUCTIONS: In paragraph form and in approximately **125 to 150 words**, answer question 1 in the space provided. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression.

1. The poem expresses the **speaker's idea** of a perfect lifestyle. In paragraph form and with reference to the poem, discuss the qualities of this lifestyle. **(12 marks)**

Organization and Planning

1st		TOTAL
2nd		

OVER

PART C: PROSE

Total Value: 33 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Read the selection entitled “The Technology of Simplicity” 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.

22. In paragraph 2, other hunters improve the narrator’s chances of seeing deer because they
- A. talk out loud.
 - B. simply sit still.
 - C. never scan the bush.
 - D. keep the deer moving.
23. In paragraph 2, the word “enigmatic” means
- A. silent.
 - B. puzzling.
 - C. enormous.
 - D. imaginary.
24. In paragraph 3, the narrator overcomes his boredom and impatience by
- A. having a nap.
 - B. being elusive.
 - C. being focussed.
 - D. remaining silent.
25. In paragraph 4, the dominant figure of speech used to describe the forest is
- A. simile.
 - B. apostrophe.
 - C. synecdoche.
 - D. personification.
26. In paragraph 4, the sentence, “I began to resent the occasional noisy intrusions of other hunters” could be considered
- A. rude.
 - B. ironic.
 - C. childish.
 - D. sarcastic.

27. In paragraph 5, the lesson about life the narrator learns is that
- A. technology helps humans.
 - B. hunters know much about wildlife.
 - C. people benefit from consumer culture.
 - D. people benefit from shared experiences.
28. In paragraph 6, the words “materialistic”, “consumptive”, and “throughput” are put in quotations to show
- A. slang.
 - B. dialogue.
 - C. emphasis.
 - D. repetition.
29. In paragraph 6, the narrator indicates that our current society is
- A. caring.
 - B. attentive.
 - C. materialistic.
 - D. unappreciative.
30. This passage is a
- A. biography.
 - B. modern fable.
 - C. personal essay.
 - D. technical treatise.

Organization and Planning

The Technology of Simplicity
(pages 2 and 3 in the **Readings Booklet**)

INSTRUCTIONS: Choose **one** of the following two topics and write a multi-paragraph essay of approximately **300 words**. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression.

2a. In multi-paragraph essay form and with reference to the selection, discuss the element of contrast in the story.

OR

2b. In multi-paragraph essay form and with reference to the selection, discuss the lessons about life that the narrator has learned.

Before you begin, go to the **front cover** of this booklet and **circle** the number corresponding to your chosen topic – **Instruction 6**.

(24 marks)

I have selected topic _____.

FINISHED WORK

OVER

Organization and Planning

PART D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 40 minutes

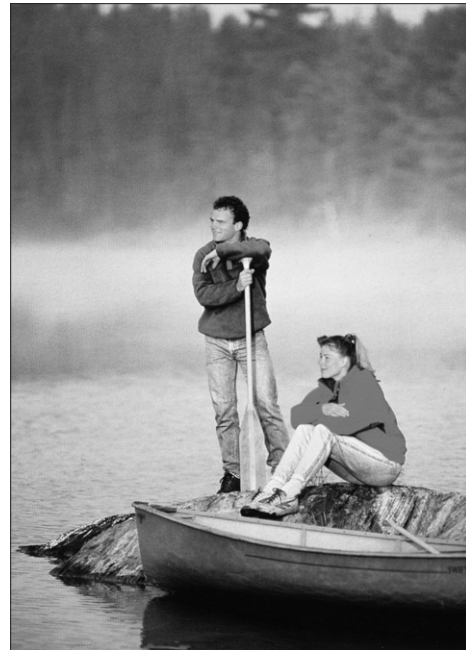
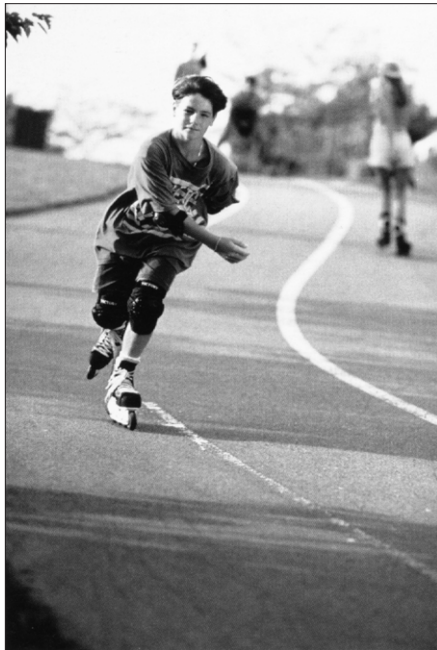
INSTRUCTIONS: Using standard English, write a coherent, unified, multi-paragraph composition of approximately **300 words** on the **topic** below. In your composition, you may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration.

Use the page headed **Organization and Planning** for your rough work. Write your composition in **ink** on the pages headed **Finished Work**.

3. Write a multi-paragraph composition on the **topic** below. In addressing the **topic**, you may draw support from the pictures below, the experiences of others, or from any aspect of your life: your reading, your own experiences, and so on.

Topic:

A good life does not have to be complex.



FINISHED WORK

END OF EXAMINATION

1st		SUBTOTAL
2nd		

ENGLISH 12
READINGS BOOKLET
JUNE 2001

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PART B: POETRY

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

Dearest Margaret

by Eleanor Byers

1 Yes; we've agreed, when we grow newly old
to live side by side on your farm in Vermont
where we can raise goats
the small brown kind, following close
5 and bleating of love.
We've said we want cats, all colours of cats
to play in the shade on hot summer days,
to purr by the stove when evenings are cold.
And, Margaret, remember our plan to grow plants
10 with long Latin names
and prizewinning Bibb lettuce
for good-tasting salads.
You'll make tabbouleh (you do it so well).
I'll roast a capon (with shallots and beans).
15 How well we will dine
drinking mint tea or watered white wine
followed by cheese and sweet almonds.
Indeed, we can travel
wherever we like
20 as long as we're home by noon
to pet the cats, feed the goats,
water the prizewinning lettuce.
When winter snow falls
we will pull on tall boots and warm, woolly coats
25 and slosh down our paths to the tin mailbox
by the side of the road.
To the postman we'll offer our best apple tart
hot from the oven, with cream
in exchange for choice letters.
30 (We'll write them ourselves!)
Oh, Margaret, let's read *Ulysses*
(again) and this time, patient with age,
unravel the prose of James Joyce.

OVER

PART C: PROSE

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

The Technology of Simplicity

by Mark A. Burch

- 1 When I was eleven or twelve, I used to go deer hunting with my father. He would wake me before dawn on cold, crisp October days, and we would dress silently in the dim glow of a night light, not wanting to awaken the rest of the house. He would already have packed his hunting gear in the car. It was always still dark when we made our way into the woods along paths it seemed only my father knew, until we found the blind we had built days before, overlooking pathways frequented by white-tailed deer.
- 2 This technique was called “still hunting”: one simply sat silently, motionless and endlessly patient, waiting for deer to come down the paths. There was always an abundance of less patient hunters in the woods, noisily crashing about, keeping the deer more or less constantly on the move during hunting season. Once in the blind, we would sit utterly still, our only movements being our breathing and the slow turning of our heads this way and that as we scanned the bush for those enigmatic forms that seemed to appear almost magically out of nowhere. We would sit this way for hours.
- 3 One might think such activity would be boring. But my father taught me to overcome my boredom and impatience—the discomfort of sitting, the disappointment of not seeing a deer—through the practice of continually renewed vigilance. Deer themselves were so elusive, so silent and well camouflaged, that at any time one might “appear” that previously had been invisible, although there all along. The possibility of finding a hidden deer created such motivation for me that moments of inattention or boredom were quickly dispelled by the renewed effort to discern the indiscernible. Every once in a while, this effort would succeed, which was reward enough to make me try even harder the next time to stay still, silent, and attentive. Twenty-five years later, I would realize that what my father was teaching me, though he didn’t know it himself, was not hunting but *meditation*—or, more accurately, hunting as a pathway into meditation.
- 4 As my capacity for sitting still became more fully developed, I found I could spend whole mornings in the bush, from false dawn to noon, my senses riveted on the changing patterns of light, colour, form, and sound in the forest. I learned to hear things wake up. I learned to see the forest playing, feeding, breathing. I sensed how the whole forest was a community that could observe me. If I was silent enough, it seemed to forget me, or perhaps accept me as part of itself, and then go about its business: birds called, chipmunks played in the leaves, squirrels gathered hazelnuts, chickadees performed their bizarre acrobatic stunts while searching for insect larvae. In all of this, I began to feel less like a hunter invading the bush to get something from it, and more like a part of the forest itself. I started to feel at home. I began to resent the occasional noisy intrusions of other hunters. At times, I felt a contentment so deep that it seemed I was absorbed in a timeless dream, dreaming the forest’s dream of itself. As this capacity developed in me, I ceased to care whether or not I saw deer, and largely lost my desire to kill one. It was enough just to *be* in the bush, to be *with* the bush. It also became entirely irrelevant how I was dressed (other than being protected from the elements) and whether or not I had a weapon. Eventually, I started to look on my bow and arrows, my hunting

camouflage and boots, not as hunting gear for killing game, but as *camouflage* gear to hide me from other hunters. They would all think I was out there to get my buck! They would all think I was one of them. But in fact I only *appeared* to be one of them. Little did they know that, once I was in the forest, my main goal was just to sit!

- 5 This transformation from a fidgety twelve-year-old to a contemplative adolescent is an example of the applied technology of simplicity. No *thing* was required for this rich development of my capacities to see, hear, and feel the forest. Hunting was the occasion, a rationale both my father and I believed in, for something much more important to be taught and learned. I would not have needed to be hunting to learn this; in fact, I didn't need any *thing* that the consumer culture could provide. What was necessary was the example of my father's wisdom, his love of the outdoors, and his patience and generous sharing of this experience with me.
- 6 I am careful not to call North American society "materialistic," but rather "consumptive." We have engineered a way of life that equates satisfaction with "throughput," an awkward but descriptive term that refers to the rate and quantity of things used up, rather than the depth or intensity of experience. A truly materialistic society would love material things and promote their conservation and enjoyment. But a consumptive society is neither materialistic nor spiritual. It enjoys less and less as it tries to consume more and more. The very rate at which consumption proceeds virtually negates the possibility of attentiveness and mindfulness. We don't pay attention to the sources of the things we use, or to the effects of making and harvesting them, or to the experience of using and enjoying them, or to the consequences of having used them. Despite promises to the contrary, the consumptive society produces stupor and waste, rather than pleasure and well-made material artifacts.
- 7 When my children were experiencing their first few Christmas holidays, I saw a very clear example of how we teach ourselves to forsake mindfulness for consumptiveness. Emerging from their beds on Christmas morning, they found the traditional tree with piles of presents underneath. Being the only grandchildren in the family at the time, they made quite an enormous haul. Each was handed a present and taught how to open it, a skill that right away required them to forgo their obvious delight with the wrapping paper, the soft ribbons, the dangling decorations affixed to the packages. Discovering their first toys of the day, both children settled down to play, thoroughly exploring the possibilities of these new objects. This would have taken all morning, as it should, if not for the adult relatives, whose joy in the season had come to mean experiencing abundance as quantity, rather than as richness. The object of this Christmas-morning exercise was to *open* presents, not to experience them. It was necessary to get on with the next thing, to stay in motion, to consume. So (not without smiles or gentleness) one present after another was removed to be replaced by an unopened package. I remember the expression of bewilderment on my son's face as he was trying to understand the meaning of this behaviour. Being a child, he learned very quickly. By late morning, opening presents had turned into a pandemonium of ripping paper. By lunch time, all the presents were open, the new toys were scattered in various corners of the family room, and my children were off playing with the empty boxes. They had learned well: life in the consumer society is the moment of newness, the adrenaline rush of discovery, the hypercharged, narcotic-like flash of novelty that goes with "throughput." Thou shalt not pay attention. Thou shalt not linger. Thou shalt not enjoy. Thou shalt keep moving.
- 8 I do not mean to disparage the generous intentions of my family—only to point out a self-defeating illusion to which we are all prone. The real poverty of our generation is that we don't know how to savour as well as we know how to consume.

ACKNOWLEDGEMENTS

Burch, Mark A. “The Technology of Simplicity”. Excerpted from *Simplicity: Notes, Stories and Exercises for Developing Unimaginable Wealth*. © 1995 by Mark A. Burch.

Byers, Eleanor. “Dearest Margaret”. *If I Had My Life to Live Over, I Would Pick More Daisies*. Ed. Sandra Martz. Watsonville, California: Papier-Mache Press, 1992.