



NOVEMBER 1999

PROVINCIAL EXAMINATION

MINISTRY OF EDUCATION

ENGLISH 12

GENERAL INSTRUCTIONS

1. Insert the stickers with your Student I.D. Number (PEN) in the allotted spaces above and on the **back** cover of this booklet. **Under no circumstance is your name or identification, other than your Student I.D. 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. 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.
5. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.
6. 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.

7. 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.

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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	19	25
PART C: Interpretation of Literature: Prose	32	40
PART D: Original Composition	24	45
	Total: 85 marks	120 minutes

- Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
- The **Readings Booklet** contains the prose and poetry passages you will need to answer certain questions on this examination.
- This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish. Use your time wisely.*
- 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.
- 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.

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).

OUR MASKED FRIENDS

1. One of natures creatures which is extremely well adapted to its environment is
(A) (B) (C) the raccoon. (D) no error
2. The intelligence and confidence of this animal is both a delight and
(A) (B) a dismay to the public. (C) (D) no error
3. Pat Kelly, a wildlife officer for Parks Canada, likes to relate a story of his
(A) attempts to prevent raccoons from getting into the garbage in the parks. (B) (C) (D) no error
4. “We added complex latches to all the garbage cans, Kelly laughingly says,
(A) “but the raccoons learned in a single night how to open them. Ironically, visitors
(B) (C) to the park did not.” (D) no error

5. Even on private property, these animals have been seen raiding the garbage cans,
 (A) (B)
 lifting out the plastic bags, and carefully untie the knots at the top. (D) no error
 (C)
6. Recently, a homeowner who's attic was invaded by a family of raccoons
 (A)
spread the area with mothballs that were intended to discourage them. (D) no error
 (B) (C)
7. Instead, the neighbours were treated to a barrage of mothballs in their yard, the
 (A) (B)
 raccoons simply threw them out of the attic. (D) no error
 (C)
8. To prevent the raccoons from stripping their fruit trees bear, many property
 (A)
owners have looked for ingenious solutions. (D) no error
 (B) (C)
9. Raccoons are so bold and fearless; however, that they will climb into a plum tree,
 (A)
 pick a sampling of the fruit, and casually eat it while the owner looks on. (D) no error
 (B) (C)
10. The only way to save precious plums and peaches from this intrepid
 (A)
creature. Pick them all before they ripen. (D) no error
 (B) (C)

OVER

PART B: POETRY

Total Value: 19 marks

Suggested Time: 25 minutes

INSTRUCTIONS: Read the poem “Elephants” on page 2 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

11. The speaker carves the elephant because he wants to
- A. give it to the boy.
 - B. entertain the men.
 - C. sell it in the village.
 - D. take it home to his mother.
12. In line 10, the word “cat-skinner” is an example of language that can be classified as
- A. jargon.
 - B. formal.
 - C. archaic.
 - D. scientific.
13. Which of the following lines contains an example of onomatopoeia?
- A. “scaling off curls” (line 22)
 - B. “clank clank clank” (line 15)
 - C. “for hours in mosquito darkness” (line 18)
 - D. “my knife caresses smooth soap” (line 21)
14. The reason the boy sets the elephant carving down is because he
- A. is uncertain.
 - B. is afraid of it.
 - C. does not like it.
 - D. finds it slippery.
15. The elephant in this poem is used as
- A. a theme.
 - B. a symbol.
 - C. a paradox.
 - D. an allusion.

16. This poem can be classified as

- A. an ode.
- B. a ballad.
- C. pastoral.
- D. narrative.

17. The tone of the poem is

- A. loving.
- B. hostile.
- C. cheerful.
- D. reflective.

Elephants
(page 2 in the **Readings Booklet**)

INSTRUCTIONS: In well-developed paragraph form, 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. In paragraph form and with reference to the poem, compare and contrast the boy's story of his ancestors' graveyard with the legend of the elephants' graveyard. **(12 marks)**

Organization and Planning

1st		SUBTOTAL
2nd		

PART C: PROSE

Total Value: 32 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Read the story entitled “The Heart of a Peacock” on pages 3 to 5 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

18. The peacock originally left the public park because it was
- A. seeking a mate.
 - B. looking for food.
 - C. preparing for death.
 - D. looking for a change.
19. In paragraph 6, the phrase “only desired to feed his vanity” means that the narrator thinks that the peacock wants to
- A. find a friend.
 - B. eat the wheat.
 - C. return to the park.
 - D. admire his own beauty.
20. Which of the following stylistic techniques is found in paragraph 7?
- A. simple sentence
 - B. parallel structure
 - C. sentence fragment
 - D. rhetorical question
21. The peacock did not make its daily visits to the studio while the narrator was abroad because
- A. the parson refused to feed it.
 - B. it had forgotten about the narrator.
 - C. a mate had been found for it at the park.
 - D. the parson did not appreciate the peacock.
22. In paragraph 16, the phrase “Come in, old fog, and souse out the sermons” is an example of
- A. irony.
 - B. contrast.
 - C. metonymy.
 - D. apostrophe.

23. The narrator changes her viewpoint about the peacock's inner beauty because
- A. she learned the peacock's call.
 - B. the peacock reveals its character to her.
 - C. she had missed the peacock while abroad.
 - D. the peacock sweeps away leaves and dirt with its tail.
24. In paragraph 23, the question is asked in the voice of the
- A. parson.
 - B. narrator.
 - C. park keeper.
 - D. general public.
25. According to paragraphs 26 and 27, the peacock's external beauty fades when it
- A. grows old.
 - B. is locked in a pen.
 - C. misses the narrator while she is away.
 - D. damages its breast against the cage wires.

Organization and Planning

The Heart of a Peacock
(pages 3 to 5 in the **Readings Booklet**)

INSTRUCTIONS: Choose **one** of the following two questions and write a coherent, unified multi-paragraph response. 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. **Value: 24 marks**

2. In multi-paragraph form and with reference to the story, discuss the dynamic character of the peacock.

OR

3. In multi-paragraph form and with reference to the story, discuss the appropriateness of the title.

I have chosen question _____.

FINISHED WORK

Organization and Planning

PART D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Using standard English, write a coherent, unified, multi-paragraph composition 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. Your composition may draw upon any aspect of your life: your reading, your own experiences, the experiences of others, and so on.

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

Question #4.

Topic:

The important things in life endure over time.

FINISHED WORK

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Question 1:
1.
(12)

Question 2:
2.
(24)

Question 3:
3.
(24)

Question 4:
4.
(24)



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

INSERT STUDENT I.D. NUMBER (PEN)
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batch and sequence number

ENGLISH 12
November 1999

Course Code = EN

Use this space if I.D. sticker is **not** available.

WRITE STUDENT I.D. NUMBER (PEN)
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ENGLISH 12
READINGS BOOKLET
NOVEMBER 1999

PART B: POETRY

INSTRUCTIONS: Read the following poem and answer the questions on pages 4 to 6 of the examination booklet.

Elephants

by Patrick Lane

1 The cracked cedar bunkhouse
hangs behind me like a grey pueblo
in the sundown where I sit
to carve an elephant
5 from a hunk of brown soap
for the Indian boy who lives
in the village a mile back
in the bush.

The alcoholic truck-driver
10 and the cat-skinner sit beside me
with their eyes closed
all of us waiting out the last hour
until we go back on the grade

and I try to forget the forever
15 clank clank clank
across the grade
pounding stones and earth to powder
for hours in mosquito darkness
of the endless cold mountain night.

20 The elephant takes form—
my knife caresses smooth soap
scaling off curls of brown
which the boy saves to take home
to his mother in the village

25 Finished, I hand the carving to him
and he looks at the image of the great
beast for a long time
then sets it on dry cedar
and looks up at me:
30 What's an elephant?
he asks
so I tell him of the elephants
and their jungles. The story
of the elephant graveyard
35 which no one has ever found
and how the silent
animals of the rain forest
go away to die somewhere
in the limberlost¹ of distances
40 and he smiles

tells me of his father's
graveyard where his people have been
buried for years. So far back
no one remembers when it started
45 and I ask him where the graveyard is
and he tells me it is gone
now where no one will ever find it
buried under the grade of the new
highway.

¹ limberlost: *forest*

PART C: PROSE

INSTRUCTIONS: Read the following selection and answer the questions on pages 8 to 11 of the examination booklet.

The Heart of a Peacock

by Emily Carr

- 1 Blue heaven, green earth; betwixt the two the big old cherry tree in full blossom, with the sunshine drawing the sweet, heavy scent of honey from the blooms till the air was almost sickly and even the bees were gluttoned. Suddenly into the honeyed sweetness burst the passionate cry of a peacock with its long-drawn tang of bitterness.
- 2 He belonged to the public park but, wearying of its confines, he had flown the fence, wandering through the little pie grove and thence into our old garden.
- 3 From head to tail he was magnificent and knew it, arrogantly flaunting his beauty as he came. Beneath the cherry tree he paused and cried again.
- 4 I, looking from the window of the old studio in the barn, close above the tree, wondered how the cherry tree felt about this rival loveliness, but the peacock seemed to draw yet more glory out of the tree, using it as a setting for himself, as he spread his tail and strutted back and forth. Presently he flew to the low roof of the barn. The grey shingles still further enhanced the beauty of his colouring as he mounted the slope with mincing steps. Then he spied the mirror formed by the folding back of the dormer window. He ran to it with evident delight and began to peer and prance and preen before it, bending his small, lovely head this way and that, dancing and spreading his tail in a shower of glory. Then he saw me. The indifferent way in which he looked me over made me feel like the poor shabby little girl at the party. Just a careless glance, then he returned to his mirror where he remained all day as though he could not bear to part with himself.
- 5 Towards evening his appetite overcame his pride and he returned to the park.
- 6 Next day, before the dew was gone, he was back at his mirror. I heard him call in the pines and then he was up on the roof. I offered some wheat but he had breakfasted and only desired to feed his vanity.
- 7 From the sunshine, he absorbed the glint and glisten; from the quiet grey roof, the contrast which multiplied and offset his brilliance; from me, he tried to draw admiration and flattery. His beauty pleased me but I resented his arrogance.
- 8 “Vain creature!” I said. “Pretty you’d look if they turned you inside out and showed your selfish, shabby heart.” I turned to my work, disgusted at his conceit.
- 9 He continued to come every day and I grew to like him there behind me as I worked. Sometimes I pandered to his conceit and applauded his showing off. Then he was pleased and would come and sit on the window-shelf in the far corner, gradually moving closer and closer until his head, surmounted by that glorious coronet of sparkling feathers, rested on my shoulder, and my hand *had* to steal out and caress it. I knew it, but I knew also that now he was returning what he drew, tenfold. Suddenly I sensed the loneliness of this creature, hatched from an egg, brooded over by a common domestic hen. No kith, no kin: his looking-glass the only mate he had ever known.

- 10 I learned his call. He answered from the pine wood and came hurrying. Often his call woke me in the morning.
- 11 Spring passed: the blossoms were cherries now, the bees had moved to the clover patch. The long summer days passed and the crisp autumn ones, and every day the peacock and I screeched our greeting and spent long companionable hours. Then one day I kissed his crest, put him out, and closed the window. That night I went abroad.
- 12 In my absence a parson occupied the studio and wrote sermons there. He closed the wall-cracks with newspaper to keep out the singing wind, and caught the mice in traps.
- 13 “What of my peacock?” I wrote home.
- 14 “He came once, the morning after you left. Since then he has not come at all,” was the reply. “We see him strutting in the park, delighted with admiration. He has doubtless forgotten you,” they added.
- 15 I was absent for over five years. When a young thing stays out of her own world as long as that, and comes back grown, it is hard to fit in. Some things have grown ahead of you, and you have grown ahead of others.
- 16 I ran up the rickety barn stairs to the studio. Phew! How musty and “sermony” it smelt! Even as I crossed to the window I was peeling off strips of the parson’s newspaper. I threw the dormer wide. The garden was full of November fog. “Come in, old fog, and souse out the sermons,” I cried. Everything was drab: the cherry tree, old, past bearing, had been cut down. I thought of the peacock. “Gone where good peacocks go,” I sighed, and wondered where that was.
- 17 Next morning I was busy on the floor with a pail of suds.
- 18 Hark! In my rush the suds were knocked over and trickled through the floor onto the back of the patient cow below. I leaned from the window and screeched that unwritable screech. It was answered instantly. The peacock was hurrying through the garden, unmindful of his tail, which swept the leaves and dirt. Hurrying, hurrying, not to the mirror—he could have had that all these years—but to me.
- 19 “Oh, peacock! Now I know that if they did turn you inside out your loyal heart would be lovelier than your feathers!”
- 20 How was he aware, that morning, that I had come? I do not know. That is one of the mysteries, and his secret. The park was out of earshot, and I had not been there.
- 21 What a pity this happiness could not have continued for years and years, for I hear that peacocks live to a great age. But the park belonged to the people, and the people missed the peacock.
- 22 A rumble of little grumbles arose.
- 23 What right had an individual to monopolize public property?
- 24 They complained to the keepers, who complained to the City fathers, whose fatherly instructions were “Pen the peacock”.
- 25 Locked up among the sentimental doves and the stupid owls, the peacock beat his breast against the wires in vain. His feathers and his pride were broken.

- 26 The glow and sparkle of his plumage dulled, went out. His head sagged forward, wings drooped. He remembered no more the way of brag and display, nor how to spread his tail; it dragged heavily in the dirt.
- 27 I tried to cheer him in the padlocked pen. I begged in vain for his release. He belonged to the taxpayers: the city demanded its taxes; the taxpayers demanded their pound of flesh. It gave them satisfaction to see their property securely penned before their eyes. They tried to “shoo” the peacock into strutting for them, and when they did not succeed they said, “Stupid brute! He sulks,” and turned away.
- 28 When next they came the pen was empty.
- 29 “Where is the peacock?” they asked the keeper.
- 30 “Dead.”
- 31 “So? I suppose you saved his feathers? Will you give us some?”
- 32 “They wasn’t worth the saving,” the man replied. “All the glint went off ’em when his heart broke.”

ACKNOWLEDGEMENTS

Carr, Emily. "The Heart of a Peacock." *The Complete Writings of Emily Carr*.
Vancouver/Toronto: Douglas & McIntyre, 1997.

Lane, Patrick. "Elephants." *Canadian Poetry*. Vol. 2. Stoddart Publishing Company, Ltd.
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