

English 12  
**August 2006 — Form A**  
 Provincial Examination — Answer Key / Scoring Guide

Cognitive Processes	Weightings	Topics	Question Types
W = Retrieve Information	5%	1. Informational Text	22 = Multiple Choice (MC)
X = Recognize Meaning	10%	2. Poetry	3 of 4 = Written Response (WR)
Y = Interpret Texts	25%	3. Prose	
Z = Analyze Texts	30%	4. Original Composition	

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	C	W	1	1	—	MC
2.	A	W	1	1	—	MC
3.	D	W	1	1	—	MC
4.	D	X	1	1	—	MC
5.	C	X	1	1	—	MC
6.	D	X	1	1	—	MC
7.	B	W	1	1	—	MC
8.	B	X	1	2	—	MC
9.	D	Y	1	2	—	MC
10.	C	Z	1	2	—	MC
11.	A	Y	1	2	—	MC
12.	A	Y	1	2	—	MC
13.	B	Y	1	2	—	MC
14.	A	X	1	2	—	MC
15.	B	Y	1	3	—	MC
16.	B	X	1	3	—	MC
17.	D	Y	1	3	—	MC
18.	B	X	1	3	—	MC
19.	A	Y	1	3	—	MC
20.	B	Y	1	3	—	MC
21.	D	Y	1	3	—	MC
22.	C	X	1	3	—	MC

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	—	Y	12	2	—	WR
2.	—	Z	24	3	—	WR
3.	—	Z	24	3	—	WR
4.	—	—	24	4	—	WR

## PART B: POETRY

Value: 19 marks

Suggested Time: 30 minutes

**INSTRUCTIONS:** Read the following poem, “What Shall He Tell That Son?,” and answer the multiple-choice questions. For each question, select the **best** answer and record your choice on the **Answer Sheet** provided.

### What Shall He Tell That Son?

by Carl Sandburg

A father sees a son nearing manhood.  
What shall he tell that son?  
“Life is hard; be steel; be a rock.”  
And this might stand him for the storms  
5           and serve him for humdrum and monotony  
          and guide him amid sudden betrayals  
          and tighten him for slack moments.  
“Life is soft loam<sup>1</sup>; be gentle; go easy.”  
And this too might serve him.  
10       Brutes have been gentled where lashes failed.  
          The growth of a frail flower in a path up  
          has sometimes shattered and split a rock.  
A tough will counts. So does desire.  
So does a rich soft wanting.  
15       Without rich wanting nothing arrives.  
          Tell him too much money has killed men  
          and left them dead years before burial:  
          and quest of lucre<sup>2</sup> beyond a few easy needs  
          has twisted good enough men  
20           sometimes into dry thwarted worms.  
          Tell him time as a stuff can be wasted.  
          Tell him to be a fool every so often  
          and to have no shame over having been a fool  
          yet learning something out of every folly<sup>3</sup>  
25           hoping to repeat none of the cheap follies  
          thus arriving at intimate understanding  
          of a world numbering many fools.

---

<sup>1</sup> loam: *fertile soil*

<sup>2</sup> lucre: *money*

<sup>3</sup> folly: *mistake*

Tell him to be alone often and get at himself  
and above all tell himself no lies about himself,  
30 whatever the white lies and protective fronts  
he may use amongst other people.  
Tell him solitude is creative if he is strong  
and the final decisions are made in silent rooms.  
Tell him to be different from other people  
35 if it comes natural and easy being different.  
Let him have lazy days seeking his deeper motives.  
Let him seek deep for where he is a born natural.  
Then he may understand Shakespeare  
and the Wright brothers, Pasteur, Pavlov,  
40 Michael Faraday and free imaginations  
bringing changes into a world resenting change.  
He will be lonely enough  
to have time for the work  
he knows as his own.

## PART B: POETRY

### What Shall He Tell That Son?

(pages 6 and 7 in the Examination Booklet)

**INSTRUCTIONS:** In paragraph form and in approximately **125 to 150 words**, answer question 1 in the **Response Booklet**. Write in **ink**. Use the **Organization and Planning** page in the **Response Booklet** 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. In paragraph form and with specific reference to “What Shall He Tell That Son?” discuss the father’s advice to his son. **(12 marks)**

#### REFERENCE

- **Life requires him to be both strong and flexible** lines 3–12
- **He should search for success but find the right approach** lines 10–14
- **He should have hopes and dreams but should not be controlled by materialism** lines 15–20
- **His time can be “wasted,” but he should use “lazy days” wisely** lines 21 and 36–37
- **He should be foolish, but he must learn from “folly”** lines 22–27
- **He should be honest with himself whatever white lies he may have to tell others** lines 28–31
- **Although there may be obstacles, he must persevere to find new ideas** line 41

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.**

**High level papers bring an understanding of the relationship between fathers and sons and use that knowledge to discuss advice. They often see patterns in the organization of the poem.**

**Middle level papers tend to list advice in the form of quotations and then paraphrase them. However, these papers demonstrate an understanding of the poem.**

**Low level papers tend to discuss personal experiences and rely heavily on quotations with little discussion of them.**

## SCORING GUIDE FOR POETRY (PART B)

**This is a first-draft response and should be assessed as such. The use of paragraph structure 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 an appreciation of the poem and an insightful discussion of the topic. The writing style is effective and demonstrates a sophisticated use of language. Despite its clarity and precision, the response need not be error-free.

### 5

The five response is proficient and reflects a strong grasp of the topic and the poem. The references to the poem may be explicit or implicit and convincingly support the discussion. 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 poem tends to be literal but rather superficial. The response may rely heavily on paraphrasing of the poem. References are present and appropriate, but may be limited to only part of the poem. 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 poem may be partially flawed or incomplete. Support may consist of long references to the poem which are not clearly connected to a central idea or may be meagre or repetitive. The response may show some sense of purpose, but errors may impede meaning.

### 2

The two response is inadequate. While there is an attempt to address the topic, there may be a misunderstanding of the task. Understanding of the poem is seriously flawed. 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 which renders the paper, at times, unintelligible.

### 0

The zero response reflects a complete misunderstanding of the poem and/or the task, is written in verse, is off-topic, 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: PROSE

Value: 32 marks

Suggested Time: 40 minutes

**INSTRUCTIONS:** Read the following excerpt from “Lives of Girls and Women,” and answer the multiple-choice questions. For each question, select the **best** answer and record your choice on the **Answer Sheet** provided.

**This excerpt is taken from a novel by celebrated Canadian author Alice Munro, which describes the experiences of a young girl growing up in rural Ontario in the 1940s. The protagonist visits the home of a friend, Garnet, where a possible love interest awaits. Neighbouring buildings have recently burned down in a fire.**

adapted excerpt from **Lives of Girls and Women**

by Alice Munro

- 1 I had driven the road to Jericho Valley before, with my mother. In some places it was just wide enough for the truck. Wild roses brushed the cab. We drove for miles<sup>1</sup> through thick bush. There was a field full of stumps. I remembered that, remembered my mother saying, “One time it was all like that, all this country. They haven’t progressed here much beyond the pioneer stage. Maybe they’re too lazy. Or the land isn’t worth it. Or a combination of both.”
- 2 Skeletons of a burned out house and barn.
- 3 “You like our house?” Garnet said.
- 4 His real house was down in a hollow, with big trees around so close you could not get a look at it as a whole house; what you could see were the brown-shingled, faded gables and the veranda, which had been painted yellow so long ago the paint was just streaks now on the splintered wood. As we drove into the yard, and swung around, there was a great fluttery eruption of chickens, and two big dogs came yapping, leaping up at the open windows of the truck.
- 5 Two girls, about nine and ten years old, were jumping up and down on a set of bedsprings that had been sitting in the yard long enough to whiten the grass. They stopped and stared. Garnet led me past and did not introduce me to them. He did not introduce me to anybody. Members of his family would appear—I was not sure which were members of his immediate family and which were uncles, aunts, cousins—and would start talking to him, looking sideways at me. I found out their names sometimes by listening to them talk to each other, and they never called me by name at all.
- 6 There was a girl I thought I had seen at the high school. She was barefoot and brilliantly made-up and swinging moodily around one of the veranda posts. “Look at Thelma!” Garnet said. “When Thelma puts on lipstick, she uses up a whole tube. Any guy that kissed her, he’d get stuck. He wouldn’t ever be able to haul himself away.” Thelma filled her rouged and powdered cheeks with air, let it out with a crude sound.
- 7 Out [of the house] came a short, round, angry-looking woman wearing running shoes without laces. Her ankles were swollen so that her legs looked perfectly round, like drainpipes. She was the first person to speak to me directly. “You’re the daughter of the encyclopedia lady. I know your

---

<sup>1</sup> 1 mile: 1.6 kilometres

momma. Can't you find any place to sit down?" She pushed a little boy and a cat out of a rocker and stood by it till I had seated myself. She herself sat down on the top step, and began yelling instructions and reproofs<sup>2</sup> at everybody.

- 8 One of the girls said, "Would she like to see the creek?"
- 9 *She* meant me. They took me down to the creek, a trickle of brown water among the flat white stones. They showed me where it came to in the spring. One year it had flooded the house. They took me to the haymow<sup>3</sup> to look at a family of kittens, orange and black, that did not have their eyes open yet. They took me through the empty stable and showed me how the barn was propped up with makeshift beams and poles. "If we ever get a big windstorm this barn is going to fall down."
- 10 They [Lila and Phyllis] skipped through the stable making up a song: This old barn is falling down, falling down—
- 11 They showed me through the house. The rooms were large, high ceilinged, sparsely and strangely furnished. There was a brass bed in what seemed to be the living room, and piles of clothes and quilts in the corners, on the floor, as if the family had just moved in. Many windows were uncurtained. Sunlight came into the high rooms through the barely moving trees, so the walls were covered with leafy floating shadows. They showed me the marks the floodwater had left on the walls, and some pictures from magazines they had cut out and tacked up. These were of movie stars, and ladies in lovely ethereal dresses.
- 12 In the kitchen the mother was washing vegetables. "How'd you like to live here, eh'? It looks pretty plain to anybody from town, but we always get enough to eat. The air's lovely, in summer anyway, lovely and cool down by the creek. Cool in the summer, protected in the winter. It's the best situated house I know of."
- 13 All the linoleum was black and bumpy, just islands of the old pattern left, under the table, by the windows where it didn't get so much wear. I smelled that gray smell of stewing chicken.
- 14 Garnet opened the screen door, stood dark against the glare of the back yard. He had a pair of work pants on, no shirt. "I've got something to show you."
- 15 We went out on the back porch, his sisters too, and he made me look up. Carved on the underside of one of the roof beams of the porch was a list of girls' names, each one with an X after it. "Garnet's girl friends!" one of the sisters cried, and they giggled rapturously, but Garnet read out in a serious voice, "Doris McIver! Her father owned a sawmill, up past Blue River. Still does. If I had've married her, I would've been rich!"
- 16 "If that's any way to get rich!" said his mother, who had followed as far as the screen door. "What is the X for, son? That when you stopped going out with them?"
- 17 "No, ma'am, it's not."
- 18 "Well what is it *for*?"

---

<sup>2</sup> reproofs: *criticism*

<sup>3</sup> haymow: *part of a barn where hay is stored*



- 19 “Military secret!” Garnet jumped up on the porch railing—his mother warning, “That’ll never take your weight!”—and began carving something at the bottom of this list. It was my name. When he finished the name he did a border of stars around it and drew a line underneath. “I think I’ve come to the end,” he said.
- 20 He snapped his knife shut, jumped down. “Kiss her!” the sisters said, giggling wildly, and he put his arms around me. “He’s kissing her on the mouth, look at Garnet, kissing her on the mouth!” They crowded up close and Garnet batted them away with one hand, still kissing. Then he began tickling me, and we had a tremendous tickling fight in which the sisters took my side, and we tried to pin Garnet down on the porch floor, but he got away, finally, and raced towards the barn. I went inside and proudly asked his mother what I could do to help get supper. “You’ll spoil your dress,” she said, but gave in and let me slice radishes.
- 21 For supper we had stewed chicken, not too tough, and good gravy to soften it, light dumplings, potatoes (“Too bad it’s not time for the new!”), flat, round floury biscuits, homecanned beans and tomatoes, several kinds of pickles, and bowls of green onions and radishes and leaf lettuce in vinegar, a heavy molasses-flavoured cake, blackberry preserves. There were twelve people around the table; Phyllis counted. Along one side everybody sat on planks laid over two sawhorses, to make a bench. I sat on a varnished chair brought from the front room. A big man was brought from the veranda and sat at the head of the table; he was the father. From the barn, with Garnet, came an older but sprier man who talked about how he hadn’t slept all the previous night, with toothache. “You better not try any chicken,” Garnet told him, mock solicitously<sup>4</sup>. “We better just give you some warmed-up milk and roll you off to bed!” The old man ate heartily, describing how he had tried warm oil of cloves. “And something stronger than that, I’ll bet you my wedding ring!” Garnet’s mother said. I sat between Lila and Phyllis, who were working up a play fight, refusing to pass each other things, hiding the butter under a saucer. Garnet and the old man told a story about a Dutch farmer on the next concession<sup>5</sup> who had shot a raccoon, believing it to be a dangerous forest animal. We drank tea. Phyllis quietly took the top off the saltcellar and poured salt into the sugar bowl and passed it to the old man. Her mother grabbed it just in time. “I’ll skin you alive someday!” she promised.
- 22 There is no denying I was happy in that house.

---

<sup>4</sup> solicitously: *with concern*

<sup>5</sup> concession: *farm*

## PART C: PROSE

### Lives of Girls and Women

(pages 10 to 12 in the Examination Booklet)

**INSTRUCTIONS:** Answer **one** of the following questions in the **Response Booklet**. Write in **ink**. Using standard English, write a multi-paragraph (**3 or more paragraphs**) essay of approximately **300 words** based on **one** of the following topics. Use the **Organization and Planning** page in the **Response Booklet** 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. In multi-paragraph essay form and with reference to the excerpt from “Lives of Girls and Women,” discuss the character of Garnet, his mother, and his sisters (Lila and Phyllis). **(24 marks)**

#### CHARACTER

#### REFERENCE

- Garnet
  - witty (paragraphs 2–4 and 21)
  - flirtatious (paragraphs 15, 19 and 20)
  - impulsive (paragraph 19)
- Garnet’s mother
  - talkative (paragraphs 7, 12)
  - assertive (paragraphs 7, 21)
  - “strong values” (paragraphs 12, 16)
- Garnet’s sisters
  - energetic (paragraphs 5, 10, 20 and 21)
  - eager to help/please (paragraphs 8–11)
  - immature (paragraphs 15, 20)
  - mischievous (paragraphs 15, 20 and 21)

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 12 of this key.**

**High level papers tend to make insightful observations about characters and connect these observations to the narrator being “happy in this house.”**

**Middle level papers tend to list character traits of each family member, or they may discuss only one or two characters exclusively.**

**Low level papers demonstrate a superficial understanding of the character or a misunderstanding especially of the character of Garnet. There are few specific examples given as support.**

## SCORING GUIDE FOR PROSE (PART C)

**This is a first-draft response and should be assessed as such. The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.**

### 6

The six essay is superior and may draw upon any number of factors, such as depth of discussion, effectiveness of argument, or level of insight. This essay exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, the response need not be error-free.

### 5

The five essay is proficient and reflects a strong grasp of the topic and the text. The references to the text may be explicit or implicit and convincingly support a thesis. The writing is well organized and demonstrates a strong command of the conventions of language. Errors may be present, but are not distracting.

### 4

The four essay is competent. The assertions in the four essay tend to be simplistic; there are no significant errors in understanding. References are present and appropriate, but may be limited to only part of the text. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

### 3

The three essay is barely adequate. Understanding of the topic and/or the text may be partially flawed. Support may consist of long references to the text which are not clearly connected to a central idea or may be meagre or repetitive. The essay may show some sense of purpose, but errors may impede meaning.

### 2

The two essay is inadequate. Understanding of the topic or the text is seriously flawed. There may be a misunderstanding of the task. Errors are recurring, distracting, and impede meaning.

### 1

The one essay 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 which renders the paper, at times, unintelligible.

### 0

The zero essay reflects a complete misunderstanding of the prose and/or the task, is written in verse, is off-topic, 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.

3. In multi-paragraph essay form and with reference to the excerpt from “Lives of Girls and Women,” discuss contrast. (24 marks)

**CONTRAST BETWEEN**

- |   |   |
|---|---|
| • <b>the townspeople’s view of the house (paragraph 1)</b>  | <b>Garnet’s mother’s view of the house (paragraph 12)</b>   |
| • <b>chaotic family setting (including physical appearance of the house) (paragraphs 4, 5, 11 and 13)</b> | <b>strong family bond which exists there (various references)</b>                                       |
| • <b>the narrator’s mother’s view of those who live in Jericho Valley (paragraph 1)</b>                   | <b>narrator’s perception of the area (paragraph 21–22)</b>  |
| • <b>the appearance of “reproofs” and teasing (paragraphs 7 and 20)</b>                                   | <b>the reality of love and respect (paragraph 21)</b>   |
| • <b>the narrator’s initial uneasiness and sense of isolation (paragraphs 5 and 7)</b>                    | <b>the happiness the narrator eventually feels with the family (paragraph 9 and various references)</b> |
| • <b>environmental change (urban vs. rural)</b>   |   |
| • <b>relationship between Garnet and narrator changes from the beginning to end of story</b>              |   |

**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 15 of this key.**

**High level papers illustrated a sophisticated presentation of contrast: an appropriate thesis with clear supporting details; these students also understood the significance of contrast to the meaning of the excerpt.**

**Middle level papers showed an understanding of contrast, usually the more obvious, such as the mother's original appearance of being harsh and our later perception of her as caring, but rarely commented upon the significance of these contrasts.**

**Low level papers showed a faulty understanding of the term "contrast," inadequately supported their conclusions, or magician-like pulled contrasts out of their hats (e.g. the contrast between girls and women in general) which were not stated in the text.**

## SCORING GUIDE FOR PROSE (PART C)

**This is a first-draft response and should be assessed as such. The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.**

### 6

The six essay is superior and may draw upon any number of factors, such as depth of discussion, effectiveness of argument, or level of insight. This essay exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, the response need not be error-free.

### 5

The five essay is proficient and reflects a strong grasp of the topic and the text. The references to the text may be explicit or implicit and convincingly support a thesis. The writing is well organized and demonstrates a strong command of the conventions of language. Errors may be present, but are not distracting.

### 4

The four essay is competent. The assertions in the four essay tend to be simplistic; there are no significant errors in understanding. References are present and appropriate, but may be limited to only part of the text. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

### 3

The three essay is barely adequate. Understanding of the topic and/or the text may be partially flawed. Support may consist of long references to the text which are not clearly connected to a central idea or may be meagre or repetitive. The essay may show some sense of purpose, but errors may impede meaning.

### 2

The two essay is inadequate. Understanding of the topic or the text is seriously flawed. There may be a misunderstanding of the task. Errors are recurring, distracting, and impede meaning.

### 1

The one essay 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 which renders the paper, at times, unintelligible.

### 0

The zero essay reflects a complete misunderstanding of the prose and/or the task, is written in verse, is off-topic, 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 D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 35 minutes

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

Use the **Organization and Planning** page in the **Response Booklet** to plan your work.

4. Write a multi-paragraph composition on the **topic** below. In addressing the **topic**, consider all possibilities. You may draw support from the experiences of others or from any aspect of your life: your reading and your experiences. Remember, you do not have to accept the basic premise of the statement.

**Topic:**

**Confidence comes from the support of others.**



## SCORING GUIDE FOR ORIGINAL 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 use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.**

### 6

The six paper 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 paper 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 paper is clearly adequate. 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 paper 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 impede meaning.

### 2

The 2 paper is inadequate. The ideas are underdeveloped and simply or awkwardly expressed. The composition may be excessively colloquial or reflect inadequate knowledge or the conventions of language. While meaning is apparent, errors are frequent and rudimentary.

### 1

The one paper is unacceptable and may be so compromised by its deficiency of composition, content, diction, syntax, structure, voice and conventions of language as to render its meaning/purpose, at times, unintelligible.

### 0

The zero paper 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.

**END OF KEY**