

English 12
August 2007 — Form A
 Provincial Examination — Answer Key

Cognitive Processes	Weightings	Topics	Question Types
W = Retrieve Information	4%	1. Informational Text	22 = Multiple Choice (MC)
X = Recognize Meaning	12%	2. Poetry	3 of 4 = Written Response (WR)
Y = Interpret Texts	24%	3. Prose	
Z = Analyze Texts	30%	4. Original Composition	
C = Writing	30%		

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

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

English 12
August 2007 — Form A
Provincial Examination — Scoring Guide

PART B: POETRY

Suggested Time: 30 minutes

7 multiple-choice questions
1 written-response question
Value: 23%

INSTRUCTIONS: Read the following poem, “The Lifting of the Mist,” and answer the multiple-choice questions. For each question, select the **best** answer and record your choice on the **Answer Sheet** provided.

The Lifting of the Mist

by Pauline Johnson

All the long day the vapours played
At blindfold in the city streets,
Their elfin fingers caught and stayed
The sunbeams, as they wound their sheets
5 Into a filmy barricade
'Twi'x earth and where the sunlight beats.

A vagrant band of mischiefs these,
With wings of grey and cobweb gown;
They live along the edge of seas,
10 And creeping out on foot of down,
They chase and frolic, frisk and tease
At blind man's buff with all the town.

And when at eventide the sun
Breaks with a glory through their grey,
15 The vapour-fairies, one by one,
Outspread their wings and float away
In clouds of colouring, that run
Wine-like along the rim of day.

Athwart the beauty and the breast
20 Of purpling airs they twirl and twist,
Then float away to some far rest,
Leaving the skies all colour-kiss't—
A glorious and a golden West
That greets the Lifting of the Mist.

PART B: POETRY

The Lifting of the Mist

(page 6 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** 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. In paragraph form and with specific reference to “The Lifting of the Mist,” discuss the personification of the mist.

QUALITIES

- playful / childlike
- elusive
- mischievous
- powerful
- magical / fantastical
- graceful in movement
- despite its ethereal beauty,
the mist is able to block the sun

REFERENCE

- lines 1, 2, 11, 12, 20–22 and various references
- lines 2, 11 and 12
- lines 3–5 and 7–12
- lines 3–6 and 19–20
- lines 3, 15, 16, 20 and 21
- lines 15–16 and 19–22
- 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 5 of this key.**

High level papers discuss the playful and childlike nature of the mist as well as its powerful and mystical quality. High level papers address the relationship between the sun and the mist.

Middle level papers demonstrate a clear grasp of the topic but often focus on only the mischievous and childish behaviour of the mist and do not draw on support from throughout the poem.

Low level papers suggest an understanding of the topic but are characterized by inadequate support or a serious lack of control in writing.

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, understanding of the poem or the task may be 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.

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

Suggested Time: 40 minutes

8 multiple-choice questions
1 written-response question
Value: 40%

INSTRUCTIONS: Read the following excerpt from “The Gold Mountain Coat,” and answer the multiple-choice questions. For each question, select the **best** answer and record your choice on the **Answer Sheet** provided.

The narrator remembers her childhood in small-town Ontario during the 1950s. “Gold Mountain” is the name by which many Chinese referred to North America.

The Gold Mountain Coat

by Judy Fong-Bates

- 1 The small town that was my home was typical of many small towns in Ontario. It had one main street, one elementary school, one district high school, and five churches – Presbyterian, Anglican, United, Roman Catholic, and a Dutch Reform Church on the edge of town.
- 2 The main street of our small town had a dime store that sold everything from *Evening in Paris* perfume to stationery and hammers. It also had a clothing store, a jewellery shop, a hardware store, a drugstore, a barber shop, and a restaurant that served Canadian food. And, typical of all small towns, it also had a Chinese restaurant and a Chinese hand laundry.
- 3 My father operated the hand laundry and the other Chinese family managed the Chinese restaurant. I was the only Chinese child in the town. When my family first arrived, the restaurant was run by two brothers and their father, Sam Sing. The floors were covered with old-fashioned black and red lino tiles laid out in a diamond checkerboard pattern. There was a shiny speckled Formica counter with stools of circular seats upholstered in vinyl, and rimmed with a wide band of shiny chrome. There hung from the ceiling, a huge, four-blade fan, that in the summer hovered and whirred – a huge humming dragonfly.
- 4 The proprietor, Sam Sing, stood behind the counter of his restaurant. He was a tall, straight-backed, grim-looking man with deep wrinkles cross-hatching his face. Sam rarely smiled, but when he did he showed a set of gold teeth that matched his gold-rimmed glasses. He rarely spoke, but when he did his voice had the raspy quality of sandpapers rubbing together.
- 5 There was nothing ingratiating about Sam. He glared at his customers from behind his glasses. In his presence, I was always struck speechless. I was afraid to return his gaze. I felt diminished and insignificant.
- 6 When I first met Sam Sing, he was already in his seventies; he had a head of thick, almost totally black hair parted at the side. He seemed robust and alert, and for a man his age he moved with amazing agility. My parents told me that Sam owed his exceptionally good health to drinking medicinal turtle soup. According to local legend, whenever Sam felt unwell, he asked a couple of local teenage boys to catch him a turtle from the nearby creek. Then followed hours of simmering to produce a clear, brown, pungent, tonic soup.
- 7 Sam was proud of the fact that he had fathered two sons who would carry on his business and his family name. In contrast to Sam’s stern, imposing demeanour, his sons were round-faced, smooth-

skinned, and smiling. They reminded me of bookends; they looked almost identical, except that one was very fair-skinned, while the other was very dark.

- 8 The brothers, Ken and John, were kind to me. I remember visiting the restaurant and frequently coming out with a double-scooped ice cream cone. Often the brothers came to visit my parents in the afternoon, during the quiet time between the lunch and supper hours in the restaurant. But Sam Sing never entered our house. His enterprise was prosperous, whereas ours was poor. Did he feel that we were beneath him? Or was it that we reminded him of earlier and more meagre times that were best forgotten?
- 9 What I remember most about Ken and John, though, was that in the winter they visited our house one at a time. Between them, they shared a single coat. It was a shapeless, black, wool garment. The pile was completely worn, the sleeves were permanently accordioned, the buttons were all mismatched, and the corners of the collar curled upwards. Occasionally, when the weather was not too severe, one brother would arrive at the laundry dressed in the coat. A half hour or so later the other brother would dash over wearing just a thin sweater over his white shirt. This made my mother laugh and she teased them about their excessive thrift.
- 10 For many years, Sam Sing and his sons lived contentedly in this bachelor existence. The sons each had a clearly defined role in the running of the restaurant and Sam presided over everything. Ken had come to Canada unmarried, but John had left his wife, son, and daughter back in China. After working through government channels for several years, John was finally given permission to bring his family over.
- 11 My mother often helped John compose his letters back to China. Whenever he received mail from home, he rushed over to share it with my parents. One day he showed me a picture, taken in a studio, of his wife, son, and daughter. The wife and daughter had freshly permed hairstyles parted at the side, revealing high broad foreheads. The son was dressed in too-large overalls, the bib almost touching his chin. The mother was sitting down with her hand resting on her son's shoulder, while the daughter, who was a few years older, stood slightly but noticeably apart. I looked at this picture and felt the solemnity of their stares. It seemed strange to me that John was really the father. His youth and exuberance were in such contrast to the personality of my own father, who was over sixty when I was born. My mother was pleased that I would at last have Chinese playmates. Although both my parents were proud that I had learned English so quickly, I knew they were concerned that I was becoming "too Canadian." John told me that I would be in charge of teaching his children English and taking them to school. As he spoke, the brown in his eyes took on a liquid quality and his eyebrows were arched so that dark vertical furrows appeared between them. Once more, I looked at the children in the photograph. Then I looked at John. Did he expect me to be friends with them? I was the only Chinese child in the town and since coming to Canada I had only played with *lo fon*¹ children. Did these children from China know about *Howdy Doody* and *Captain Kangaroo*²? What would I have to teach them besides English? I began to feel a weight on my chest.
- 12 When an arrival date for John's family was established, Sam permitted his sons to close the restaurant for a half-day. Both brothers were to go to the airport to greet the family from China. The brothers

¹ lo fon: *caucasian*

² Howdy Doody and Captain Kangaroo: *1950s children's TV shows*

recognized their father’s generosity in giving them a half-day off. For five years, the restaurant had never been closed. However, there was one problem. It was winter and they had only the one coat to share between them. Both John and Ken realized that a new coat was a significant purchase, one that would have to have Sam’s approval. As the arrival date of John’s family drew nearer, and the temperatures grew colder, the need for a second coat was becoming urgent.

- 13 John and Ken discussed the purchase of a second coat from every angle. How could they convince the old man to part with enough money for a new coat? Timing was essential. After closing time, Ken and John always scurried around the restaurant. They swept and washed the floors, filled the glass sugar dispensers and the miniature china creamers, and cleaned up the dirty dishes. Meanwhile, Sam sat alone in the wooden booth at back of the restaurant. He carefully calculated the day’s profits, his fingers flying over the rings of a black wooden abacus³ brought many years ago from China. If the earnings were good, Sam invited his sons to share a glass of whisky. But if the earnings were poor, Sam drank alone and glowered at the wooden walls of the booth while his sons continued silently working. Naturally, John and Ken decided to approach Sam on a night the whisky was shared.
- 14 The day after his discussion with Ken, John came to visit my parents. Though I heard him chuckling as he confided to my mother about the logistics of the timing, every word was coated with resentment. At first he decided that Saturday should be the asking day. But then my mother pointed out that if permission to purchase was granted on a Saturday night, Sam might change his mind by the time stores opened on Monday. She convinced John that Friday was a better day. Business was usually good. And the stores were open on Saturday.
- 15 On the chosen Friday, John visited us late in the afternoon. The wind sounded particularly shrill that day as it sprayed blasts of white powdery snow over the sidewalks. When John walked into the laundry, he looked as if someone had dusted him with icing sugar. He seemed quite agitated. I remember hearing him speak with great determination. “In a few days my family will be here. We’ll all be living upstairs. I will be the one responsible for them.” He glanced at my mother who nodded in agreement. “I’m going to have to stand up to that old man. I carry all his money in my pocket.” He patted the front pocket of his pants emphatically before continuing. “And I have to ask permission to spend it. What right does he have to object? I work hard. This isn’t China. Things are different here.” Again, my parents said very little. They mostly smiled and nodded reassuringly. Then John suddenly remembered, “Today is payday at the mill!” He smiled and exclaimed, “Today business will be good. Guaranteed!”
- 16 Just before he left, John walked over to the corner where I sat pretending to read a comic book. He patted me on the shoulder and grinned. “Not too much longer now.” I looked up and smiled. John looked so happy. As I nodded I felt an ever so slight cramp in my stomach.
- 17 That Friday, after the restaurant closed, Sam counted his money, smiled, and invited his sons for a glass of whisky. This was the moment John had been waiting for. His father offered him a glass. He took a large, quick gulp. “Father, you know that my wife and family will be arriving on Wednesday. You have been generous enough to let Ken come with me to the airport to greet them.” Sam nodded his head.

³ abacus: *manual calculating device*

- 18 John continued, with Ken nervously looking on. “But, Father, we have only one coat. The weather is very cold. We need to buy another coat.”
- 19 Sam carefully set down his whisky glass. His face slowly hardened at the boldness of his son’s request. John was ready to panic but then Ken blurted out, “John’s son will need a coat for school. Your grandson cannot walk to school without a coat. A second one for us, one the boy can grow into.”
- 20 Sam’s face broke into a smile. His gold teeth gleamed. “Very good,” he said and finished his whisky. The brothers breathed a sigh of relief.

PART C: PROSE

The Gold Mountain Coat

(pages 10 to 13 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** 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. In multi-paragraph essay form and with reference to “The Gold Mountain Coat,” discuss symbolism in the story.

Suggestions Regarding Response:

SYMBOL	MEANING	REFERENCE
• town	• “any” small town in the new world	paragraphs 1–3
• businesses	• differences between families • value of family and hard work	paragraphs 3 and 8
• shared coat	• thrift of father • father’s control over his sons	paragraphs 9 and 12
• new Chinese playmate	• the “weight” and expectations of the old culture • the narrator’s cultural ambiguity	paragraph 11
• new coat	• John’s growing independence • accepting the “ways of the ‘new world’ ” • the sons’ right to share in the money	paragraphs 12, 13, 15, 18–20
• abacus	• traditional methods; efficiency	paragraph 13
• whisky	• celebration of success	paragraph 13
• Sam Sing	• traditional immigrant work ethic • traditional patriarchal family	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 12 of this key.

High Level Papers:

Students in this category were able to show clear understanding of symbolism. They revealed insight into the story, and developed theses and supported them convincingly. High level papers were also characterized by originality of ideas: students chose appropriate symbols and wrote about them in unique ways. Most papers received high level scores based on the ideas presented in them rather than on the sophistication of writing style they displayed.

Middle Level Papers:

Papers in this category showed competence in discussing symbolism, although there were numerous examples of oversimplification of ideas (e.g., the gold-rimmed glasses symbolize Sam's weak eyesight); on the other hand, a number of students in this category developed "over-the-top" interpretations of symbols that were not supported by details from the story. Again, the ideas developed in papers of this category were acceptable; structure, although formulaic, was good, although the writing style exhibited little flair.

Low Level Papers:

Many papers in this category were far too brief to develop a meaningful response. The greatest weakness appears to be a complete misunderstanding of the term symbolism, rendering some responses nonsensical. In general, the writing, although fraught with errors, was well organized.

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**. While there is an attempt to address the topic, understanding of the text or the task may be seriously flawed. 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.

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 Gold Mountain Coat,” discuss the character of Sam Sing.

Suggestions Regarding Response:

CHARACTERISTIC	REFERENCE
• stubborn, inflexible	paragraph 4
• intimidating, controlling	paragraphs 4, 5, 14
• distant, aloof, impassive	paragraphs 4–6
• proud	paragraphs 4, 7, 19
• patriarch, leads the family	paragraph 7
• thrifty, practical	paragraphs 9, 12, 18–20
• contented	paragraph 10
• industrious	paragraph 12
• traditional	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 15 of this key.**

High Level Papers:

As with question 2, students who chose to write about character and received a score of “5” or “6” were able to reveal original and thoughtful aspects of Sam’s character. They successfully integrated quotations/examples into their writing to support their ideas. Sophistication of style was not a strength, but students compensated by writing well-argued, thoughtful responses in a straightforward fashion. High level writers were able to see that Sam’s character in a product of both his heritage and upbringing; unlike weaker papers, the higher level papers discussed the complexity of Sam’s character rather than overgeneralizing his traits.

Middle Level Papers:

Papers in this category were generally well-organized and formulaic. They discussed a few of the more obvious traits displayed by Sam Sing, and overlooked more complicated aspects of the story and Sam’s character.

Low Level Papers:

Low papers tended to seriously misread Sam’s character (e.g., “Sam was really generous, and I wish he were my dad”). There were numerous language errors which rendered many papers virtually incomprehensible. Students did write a great deal, and many papers were well-structured.

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**. While there is an attempt to address the topic, understanding of the text or the task may be seriously flawed. 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.

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

1 written-response question
Value: 30%

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** space 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:

Each generation has something valuable to offer.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 17 of this key.**

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 two paper 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 paper is **unacceptable** and may be compromised by its deficiency of composition, content, diction, syntax, structure, voice, or conventions of language.

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.