



**English 10**  
Examination Booklet  
2008/09  
**Release Exam**

**DO NOT OPEN ANY EXAMINATION MATERIALS UNTIL INSTRUCTED TO DO SO.**  
**FOR FURTHER INSTRUCTIONS REFER TO THE RESPONSE BOOKLET.**



# ENGLISH 10 PROVINCIAL EXAMINATION

## INSTRUCTIONS:

- You will read three passages connected by a theme. Each passage provides a perspective on the theme. You will answer some questions to show your understanding of each passage. Then, you will answer some questions that ask you to make connections between two of the three passages.
- Read the short context statement before each passage for useful information.
- The numbers in the left margin next to passages tell you where to find information. Every fifth paragraph is numbered 5, 10, 15 and so on. For poetry, every fifth line is numbered 5, 10, 15 and so on.

## Multiple-Choice Questions

- Decide the best answer for each question.
- All answers must be entered on the **Answer Sheet** on the front of the **Response Booklet**.
- If you decide to change an answer, completely erase your first answer.

## Written-Response and Writing Questions

- Write your answers clearly in the space provided in the **Response Booklet**.

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**PART A**

**Reading—Comprehending Texts**

**27 multiple-choice questions**

**Value: 42%**

**Suggested Time: 35 minutes**

You have **Examination Booklet Form A**. In the box above #1 on your **Answer Sheet**, fill in the bubble as follows.

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**Theme**

***The lessons we learn affect  
our future.***

Before you begin to read, take a moment to think about what this theme means to you.

Lenore Keeshig-Tobias is a member of the Chippewa of Nawash First Nation on the Bruce Peninsula in Ontario. The speaker in this poem reflects on the natural environment of her childhood home.

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## I Grew Up

by Lenore Keeshig-Tobias

i grew up on the reserve<sup>1</sup>  
thinking it was the most  
beautiful place in the world

5 i grew up thinking  
“i’m never going  
to leave this place”

i was a child  
a child who would  
lie under trees

10 watching the wind’s rhythms  
sway leafy boughs  
back and forth

15 and rocking me as  
i snuggled in the grass  
like a bug basking in the sun

i grew up on the reserve  
thinking it was the most  
beautiful place in the world

20 i grew up thinking  
“i’m never going  
to leave this place”

i was a child  
a child who ran  
wild rhythms

25 through the fields  
the streams  
the bush

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<sup>1</sup>*reserve*: an area of land set apart for First Nations people

eating berries  
cupping cool water  
30 to my wild stained mouth

and hiding in the  
treetops with  
my friends

we used to laugh at teachers  
35 and tourists who referred to  
our bush as “forest” or “woods”

“forest” or “woods”  
were places of  
fairytale text

40 were places where people,  
especially children, got lost  
where wild beasts roamed

our bush was where we played  
and where the rabbits squirrels  
45 foxes deer and the bear lived

i grew up thinking  
“i’m never going  
to leave this place”

i grew up on the reserve  
50 thinking it was the most  
beautiful place in the world

1. Which aspect of her childhood on the reserve does the speaker describe?
  - A. going to school
  - B. playing outside
  - C. reading fairy tales
  - D. hiding from danger
  
2. To what does the speaker compare herself?
  - A. a bug
  - B. a tree
  - C. the sun
  - D. the wind
  
3. What does the phrase “ran / wild rhythms” (lines 23 and 24) suggest about the speaker as a child?
  - A. She was difficult to control.
  - B. She was reluctant to grow up.
  - C. She enjoyed chasing wild animals.
  - D. She felt in harmony with the environment.
  
4. When she was a child, what word did the speaker use to refer to the land on the reserve?
  - A. bush
  - B. wilds
  - C. forest
  - D. woods
  
5. How did the speaker react to the tourists and teachers?
  - A. She stared at them.
  - B. She respected them.
  - C. She welcomed them.
  - D. She laughed at them.



6. What is suggested about the speaker as an adult?
- A. She misses her old friends.
  - B. She may feel differently about the reserve.
  - C. She no longer appreciates the beauty of nature.
  - D. She is saddened by the destruction of the environment.
7. Which literary device is used throughout the poem?
- A. rhyme
  - B. repetition
  - C. symbolism
  - D. onomatopoeia
8. What did the speaker most enjoy about growing up on the reserve?
- A. the sense of freedom
  - B. the isolation from others
  - C. the food the reserve supplied
  - D. the visitors who came to the reserve
9. Which point of view is used in the poem?
- A. objective
  - B. omniscient
  - C. first person
  - D. limited omniscient

In this excerpt, the narrator works in his father's antique store and has an unexpected visit from Raphaella, a former opponent in high school debates.

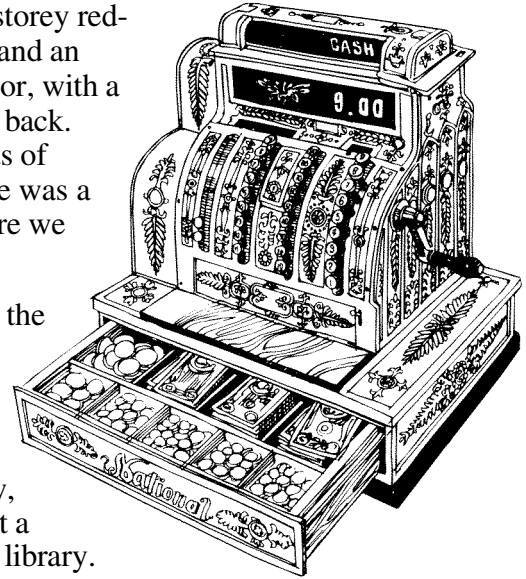
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## Stones

by William Bell

Olde Gold Antiques and Collectibles was a narrow, two-storey red-brick building with The Magus, a bookstore, on one side and an espresso bar on the other. The store occupied the main floor, with a showroom at the front, a small office and a workshop out back. Overhead was a stamped-tin ceiling, thick with many coats of paint, and the floor was made of pegged oak planks. There was a cellar, dark and creepy, where the bathroom was and where we stored pieces waiting to be refinished or repaired.

Business was transacted in a time warp: cash only, unless the customer was local; then we would take a check. Each sale was recorded on an invoice, white copy for the buyer, yellow for us, and rung up on a huge ancient cash register with heavy nickel-plated trim. When the big round keys were pressed, labels popped up into a window, showing the amount of the sale, and the contraption let out a *ring!* that they could probably hear across the street in the library. There was no computer, no credit cards, Air Miles, special offers, coupons or mailing lists, no money-back guarantee.



“Buy it, give us the money, and keep it” was Dad’s retailing motto.

I worked there on Saturdays, opening up at ten and closing at five. I usually had the place to myself. When she wasn’t off chasing a story, Mom would be at home and Dad was usually on the road hunting up treasures at auctions and garage sales. There was a brass bell hanging over the front door that summoned me from the workshop when somebody came in.

- 5 I liked the job. There had been a time when I’d had a burst of independence, insisting on a “real job” somewhere outside the family business. I found one, at a department store in the mall. After I’d been there a couple of months the manager told me to follow an old woman around the store and keep an eye on her. She was wearing a ratty old cloth raincoat with a scarf on her head. A toddler, wearing clothes that were too small for him, stood in the shopping cart, pretending to pilot it through the store as his grandmother pushed. I watched the woman pocket a kid-size toothbrush, a comb with a cartoon character head on it, a packet of gum. She got on the elevator and I slipped in just as the door was closing.

“They’re watching you,” I said to the doors. “They know what you’re doing.”

She rode the elevator back down, got off and put all the stuff back. It touched me when she did that. She could have dumped the items on the elevator floor or laid them on a shelf somewhere and walked away. They caught her putting the comb back in the display case. Security had called the cops.

When the manager ordered me to tell Security what I had seen I said, “Nothing.” Red-faced and cursing, he fired me on the spot. When I left the store, the old lady and her grandson were sitting in the back of a police car. I guessed I wasn’t hard-hearted enough for the commercial world.

Anyway, on a sunny Saturday a week or so after the blizzard, I opened the store as usual. Cars hissed past, throwing dirty slush to the edge of the sidewalk, and shoppers walked briskly in the chilly air. Across the street the giant icicles hanging from the eaves of the opera house were turned to crystal by the morning sun.

- 10 I put a Mozart CD on the stereo and switched on the electric heater in the shop. Then I ducked into the espresso bar for a double-shot latte, took it back to the shop and put on my apron.

I was working on a replacement slat for a crib bed—an easy job, just a matter of cutting it to length and planing it smooth. It was a slow morning, normal for that time of year. I sold a few pieces of the pottery we take on consignment from a local artisan, and a couple of old medicine bottles. Just before lunch the bell tinkled again.

I brushed the wood shavings from my apron, drained the last of the latte and went into the showroom. Standing in the doorway, wiping her boots on the mat, was Raphaella.

\* \* \*

She was wearing a red woolen Hudson's Bay coat and a floppy white tam<sup>1</sup>. The cold air had raised a bit of color in her pale skin, seeming to darken the birthmark. She caught sight of me.

"Oh" was all she said.

- 15 I couldn't find my voice. I felt my neck and face flush hot, and something leapt in my stomach.

"I didn't know you worked here," she said, pulling off thick knitted mittens.

"Er, we own the place."

"Oh. Well, that's great."

Her eyes roamed the room. Mine stayed locked on her. How many love songs had I heard that said, "She takes my breath away"? Now I knew what that line meant. My legs were numb. My vocal cords didn't seem to work properly any more. I was painfully conscious of my stained apron and the block plane in my hand.

- 20 "You have some nice pieces here," she commented, running her hand along a maple sideboard.

"Thanks. Dad finds them."

"I wouldn't have figured you for the antique type," she said. "No offence."

"I refinished almost everything here," I blurted. "The furniture, I mean." I shut up before I made another stupid remark.

One corner of her mouth turned up in a half-smile. She touched a water jug and porcelain basin sitting on a pine dry sink, then traced the grain in the wood with her finger. "Nice work."

\* \* \*

- 25 I took up my work again, just to keep my hands busy and give me something to do. I knew I'd fidget if I didn't.

"That's a beautiful crib," she said. "It's a cliché, I know, but they don't make them like that anymore."

"They can't. They're illegal, considered an unsafe design. But I know what you mean."

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<sup>1</sup> *tam*: a type of hat

I removed the slat from the vise and ran a bit of sandpaper over it. I had already drilled and countersunk two holes in each end, so I fitted it into place and screwed it down tight. Raphaella watched every move, making me slightly self-conscious, as if she was memorizing each step.

When I put down the screwdriver and took a mouthful of juice, she said, “Are you sure you’re the same guy who was praising logic and reason in the debate?”

30 “Why do you ask?”

“You love wood.”

She was inviting me to share something I seldom talked about, except to my parents. Before I knew it, I was babbling away as if I’d known her for years. I told her about the pleasure and sense of achievement it gave me to fashion something from a piece of walnut or oak, how I sometimes felt a sort of communion with the wood, how, when I worked, I entered a state of concentration that dissolved my sense of time.

“That’s why, when I’m here alone on Saturdays, I only do simple jobs like this one,” I said. “If I get into a really complicated or delicate project, I lose track of everything else and forget to mind the store.”

She laughed. “I’ll bet you’ve lost a few sales that way.”

35 “Dad got some complaints there for a while.”

“Have you ever made a piece of furniture from scratch?”

“You mean copies?”

“I was thinking about originals.”

How had she known that was exactly what I wanted to do? When I had time on my hands, mostly at school when the teacher droned on about land formations or family planning, I doodled and sketched cabinets, chests, tables—whatever came to mind, then balled up the paper and threw it away.

40 “I’m afraid to try, if you want to know the truth.”

Raphaella made no reply.

“I’m scared that if I try I’ll mess up and ruin everything. I sound like a coward, I know.”

She shook her head, but still said nothing.

“My dream is to find someone to teach me to design furniture, then open my own shop one day. I don’t care if I make a lot of money, just enough to get by and live the way I want.”

45 “Then do it,” she said simply, as if she was commenting on the weather.

I laughed self-consciously. “Yeah, all I have to do is convince my mother. She wants me to Be Somebody.”

“I know the feeling,” she said.

A little later, Raphaella looked at her watch and told me she had to go.

“I enjoyed our talk,” she said at the door.

50 It was only after she had left that I realized she hadn’t said a word about herself.

10. What does the description of the shop suggest about the character of the narrator's father?
- A. He is devoted to his job.
  - B. He is careful with money.
  - C. He is proud of the narrator.
  - D. He is traditional in his ways.
11. Why does the narrator take a job in a department store at the mall?
- A. He wants a regular pay cheque.
  - B. He dislikes working on his own.
  - C. He wants to earn his own way in the world.
  - D. He wants to learn about modern retail practices.
12. What do the items taken by the old woman suggest about her reasons for stealing them?
- A. She blames society for her situation.
  - B. She cares more about others than herself.
  - C. She worries about her physical appearance.
  - D. She resents paying high prices for trivial things.
13. How did the narrator's experience working at the department store change his attitude?
- A. He realizes how lucky he is to have a well-paying job.
  - B. He accepts that soft-hearted people are not suited to big business.
  - C. He recognizes that he takes pleasure in being given greater responsibility.
  - D. He learns to appreciate the impersonal nature of his job at the antique store.
14. Which literary device does the author use to describe the shoplifting incident?
- A. bias
  - B. allusion
  - C. flashback
  - D. foreshadowing

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15. Why does the narrator continue working on the crib after Raphaella arrives?
- A. He needs to distract himself.
  - B. He is in a hurry to finish the job.
  - C. He has to make the crib legally safe.
  - D. He wants to impress her with his skill.
16. How does Raphaella encourage the narrator to confide in her?
- A. through polite criticism
  - B. through intense dialogue
  - C. through gentle questioning
  - D. through spirited discussion
17. Based on her interaction with the narrator, which word **best** describes Raphaella?
- A. critical
  - B. skeptical
  - C. perceptive
  - D. courageous
18. Which literary term **best** describes the author's writing style?
- A. satirical
  - B. technical
  - C. argumentative
  - D. conversational

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Read the web page and time line to learn about the evolution of one type of music.

http://www.horizonzero.ca/

horizon<sup>0</sup> Issue 08 remix : generate / regenerate / transform all issues français

article  
**CUT-UP**  
SAMPLE POETICS

BY SHANE BREAKER  
**VoICes RiSiNG**

**NATIVE YOUTH ARE REMIXING HIP HOP  
INTO AN ART FORM ALL THEIR OWN**

FEELIN' RESERVED  
BY WARPARTY

LAUNCH VIDEO

48MEDIA  
WARPARTY  
NATIVEHIPHOP.NET

Native hip hop – what is it, who's doing it, and who's listening?

Alongside more traditional music genres commonly associated with Native American peoples (eg, drums, flutes, and mesmerizing vocals), hip hop is presently the fastest growing craze among Native youth in Canada. Native hip hop has been on the rise for some time now, and from urban centres like Toronto, Winnipeg, and Vancouver to reservations<sup>1</sup> across the country, hip hop has become a substitute culture for young people, and rap has become their voice. Native youth have been forming posse circles, adopting hip hop elements (attitude, slang, and clothes), and transforming them into something all their own. By contributing their own realities and experiences back into hip hop culture, Native youth have adapted it as a vehicle to represent their identity; in particular, as people who relate to hip hop's Black American roots and accompanying lexis<sup>2</sup> against depression, segregation, and racism. And so the hip hop form, already a venue for the remixing of records and samples and loops, has become a venue<sup>3</sup> for remixing cultures as well.

Native hip hop is a relatively new development in the long line of diverse forms that have graced hip hop's evolution. And recently, notable groups like Warparty, Red Power Squad, Tru Rez Crew, and Redd Nation have been treading their way into the mainstream domain with their rap adaptations: taking advantage of hip hop's potential as a vehicle for mass awareness about the plight of Native youth, and for expressing their individualism, collectivity, and pride.

It's a national fact that Native youth are the fastest growing demographic age group in Canada, and Karmen Omeosoo aka "Kool-Ayd" of Warparty (Alberta's essential Native hip hop group) agrees that more and more Native youth are identifying with hip hop culture: "It's becoming more predominant<sup>4</sup> on every reservation that I've been to," he explains, "and there's not an emcee there who doesn't want to get up and bust a rap, or a whole crew of break dancers... people coming up and showing us their notebooks and graffiti... it's becoming a pretty big staple. Everywhere we go, the hip hop culture is breeding there, it's kind of crazy."

It's evident that the Native hip hop scene is on its way to becoming a strong musical entity in the spectrum of hip hop music. Canadian acts like Vancouver's os12, Manitoba's Da Skepla Squad, Alberta's Redd Nation and Red Power Squad, and Ontario's Tru Rez Crew are all solid testimony that the Native hip hop vibe is in full swing and ready to be heard by the masses. Through this music, the Native voice is gaining new forms of integrity. Hip hop represents the evolution of a generation finding a voice against their critics, using words and beats to destroy old perceptions of the "Indian", and to generate widespread awareness about the Native people of the new millennium. Hype-cha!

<sup>1</sup> reservation: an area set apart for First Nations people

<sup>2</sup> lexis: words or speeches

<sup>3</sup> venue: place where something happens

<sup>4</sup> predominant: common

# From Africa to the Bronx

A Time Line of Black Music



swing bebop

scatting big band

## jazz

The syncopated rhythms and improvisation of ragtime and the blues evolved into jazz, an ensemble-based music that people could dance to. Later styles departed from conventional chord structures, melodies, and rhythms.

new orleans jazz

preaching

ragtime

military band music

## blues

The misery of living in a segregated society gave rise to the blues, combining the rhythms of field hollers and work songs with instruments such as the guitar and piano.

Spoken-word Traditions

verbal arts

## griots

In West Africa, storytellers called griots were keepers of cultural history. Their spoken-word traditions gave rise to verbal arts in the U.S.

Common Elements in Black Music

call & response • improvisation • polyrhythms • bending notes • jamming • syncopation • heterophony

## rhythm & blues

During WWII, rhythm & blues emerged from swing and 12-bar blues as dance music with an emphasis on vocals. *Billboard* magazine coined the phrase in 1949 to replace "race records" as the term for black popular music.

## gospel

## urban blues

## slave-era music

Slaves merged African musical traditions into work songs, field and street cries, folk spirituals, game songs, and instrumental dance music.

## african roots

### African-influenced Music in Other Countries

tango Argentina

ska Jamaica

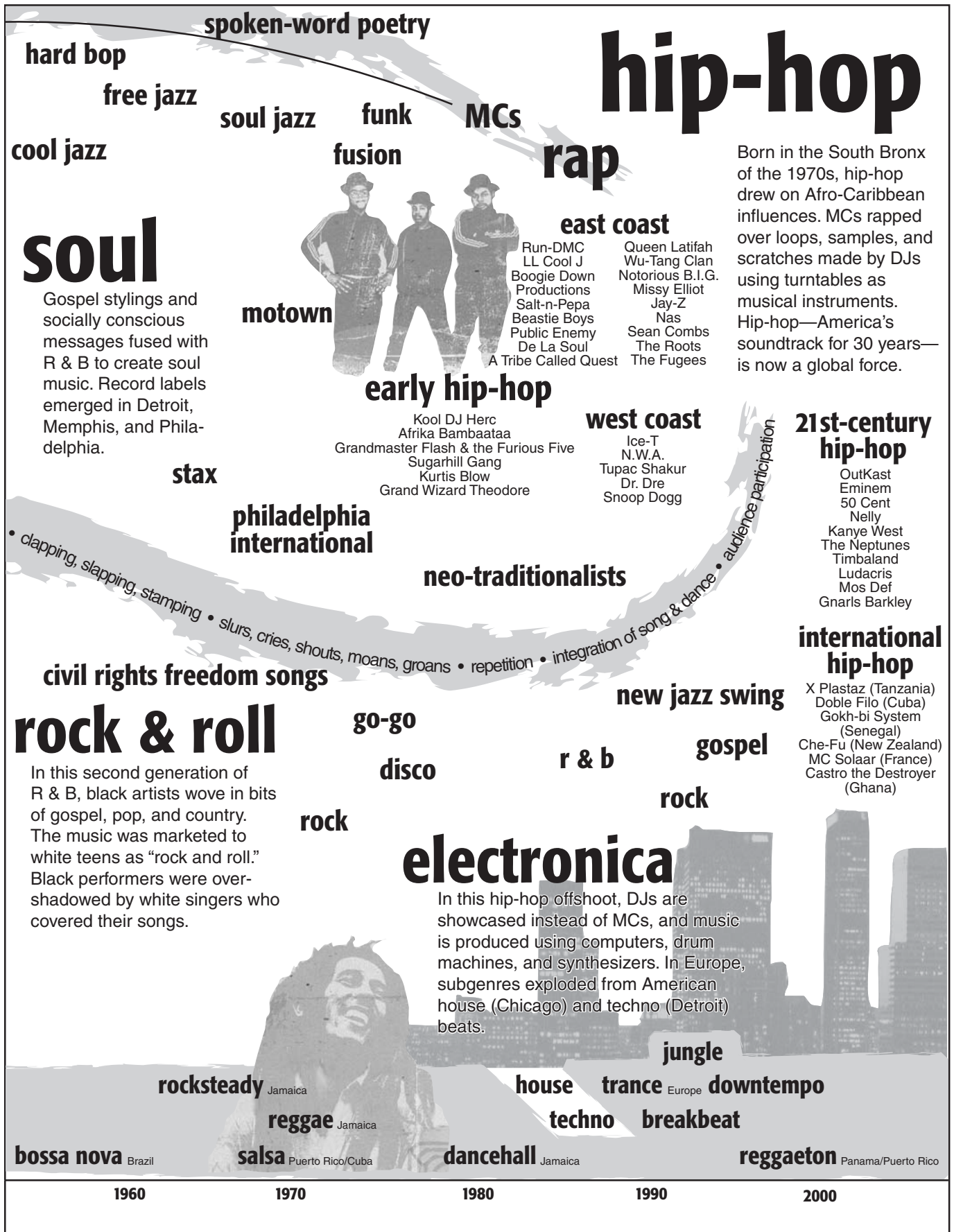
rumba Cuba

merengue Dominican Republic

samba Brazil

mambo Cuba

1600 1700 1800 1900 1920 1930 1940 1950



19. According to the article, to what aspect of African-American hip hop music do Native youth most relate?
- A. the strong beat
  - B. the technical production
  - C. the provocative language
  - D. the messages about oppression
20. What is implied by the term “remixing” as it is used in paragraph 2 of the article?
- A. Old beliefs are being replaced by modern values.
  - B. Our diverse society is becoming more united in its goals.
  - C. A new culture is being created by blending existing elements.
  - D. Extreme measures are being used to provoke strong reactions.
21. How has Warparty’s audience changed over time?
- A. It has increased in size.
  - B. It has organized politically.
  - C. It has become more traditional.
  - D. It has become more discriminating.
22. According to paragraph 4 of the article, what has contributed to the increasing popularity of Native hip hop?
- A. developments in the use of technology
  - B. renewed focus on marketing techniques
  - C. relevance to a changing Canadian population
  - D. wider acceptance of traditional forms of music
23. According to the information in the time line, “From Africa to the Bronx,” which element of hip hop music best reflects its **earliest** African roots?
- A. the beat
  - B. the lyrics
  - C. the melody
  - D. the harmony

24. According to the time line, “From Africa to the Bronx,” which characteristic is shared by **both** blues music and soul music?
- A. They rely on audience participation.
  - B. They include complex syncopated rhythms.
  - C. They blend musical elements and political issues.
  - D. They combine artistic innovation and formal structure.
25. Which key element of “electronica” distinguishes this form of music from the others presented in the time line, “From Africa to the Bronx”?
- A. It uses limited technology.
  - B. It increases the importance of the DJ.
  - C. It can only be acquired on the internet.
  - D. It is most popular in two American cities.
26. Which statement **best** expresses a main idea about the importance of the music discussed in the time line, “From Africa to the Bronx”?
- A. Music remains the most powerful means of expressing love.
  - B. African-American music has influenced culture all over the world.
  - C. Music has been responsible for political change in American society.
  - D. African-American music has become more commercial over the years.
27. Which statement **best** expresses the purpose of the time line, “From Africa to the Bronx”?
- A. It demonstrates that African-American music appeals to all cultures.
  - B. It shows that injustice is an essential element in the development of music.
  - C. It reveals that hip hop is the product of ongoing expansion and change in music.
  - D. It illustrates that hip hop music is the sum of all musical developments to the present.

**PART B**

**Making Connections Through Reading**

**2 multiple-choice questions**

**1 written-response question**

**Value: 21%**

**Suggested Time: 35 minutes**

Questions 28, 29 and 30 are based on **both** “Stones” **and** “Voices Rising.”

28. What do the narrator in “Stones” and the Native hip hop artists in “Voices Rising” have in common?
- A. They reject the authority of law.
  - B. They devote themselves to the common good.
  - C. They accept that they cannot change their situations.
  - D. They both try to create something new out of something old.
29. What goal is important to **both** the narrator in “Stones” and the musical artists in “Voices Rising”?
- A. becoming part of a team
  - B. forming close relationships
  - C. learning to cope with adversity
  - D. finding an outlet for self-expression

You have **Examination Booklet Form A**. In the box above #1 on your **Answer Sheet**, ensure that you have filled in the bubble as follows.

Exam Booklet Form/ Cahier d'examen	A	B	C	D	E	F	G	H
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30. Compare and contrast how an appreciation for the past influences the narrator in “Stones” and the musical artists in the web page and time line. In your response, you **must** discuss **both** passages.

### **Guidelines For Your Response**

- Show your understanding of **both** passages.
- If you do not discuss **both** passages, you will not receive full marks.
- Write approximately **one to two pages**.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

### **Organization and Planning**

Use this space to plan your ideas before writing in the **Response Booklet**.

**WRITING ON THIS PAGE WILL NOT BE MARKED.**

## **PART C**

### **Writing**

#### **1 written-response question**

**Value: 37%**

**Suggested Time: 50 minutes**

- Write a multi-paragraph composition on the writing prompt below.
- Your writing may be persuasive, narrative and/or descriptive.
- You may agree or disagree with the writing prompt.
- You may use ideas based on your own experience, the experience of others, your reading, your imagination, or from any aspect of your life.
- Plan your ideas in the space provided on the following page.
- Write your response in the **Response Booklet** using **blue** or **black** ink.

### **Getting Ready to Write**

Throughout our lives we learn many lessons. We use some of the insights we gain from these lessons to help us find success in life.

### **Writing Prompt**

31. The lessons we learn affect our future.



Writing Prompt: *The lessons we learn affect our future.*

**Organization and Planning**

Use this space to plan your ideas before writing in the **Response Booklet**.  
Organize your ideas using a web, a list or an outline.

**WRITING ON THIS PAGE WILL NOT BE MARKED.**

## Acknowledgements

“I Grew Up,” by Lenore Keeshig-Tobias. *Canadian Women’s Studies*. 1983.

“Stones,” by William Bell. Seal Books. Published by arrangement with Doubleday Canada. ©2001.

“Voices Rising,” by Shane Breaker. *Horizon<sup>0</sup>*. Issue 8. April/May 2003. [www.horizonzero.ca](http://www.horizonzero.ca).

“From Africa to the Bronx: A Time Line of Black Music.” Foldout page from “All Roads Lead to Hip-Hop in the Evolution of African-American Music.” *National Geographic Society* © April 2007.

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**Course Code = EN 10**  
**2008/09 RELEASE EXAM**

<b>Question 30</b>							
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Exam Booklet Form/ Cahier d'examen

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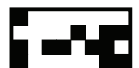
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21 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A	B	C	D	E	F
6 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A	B	C	D	E	F
26 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A	B	C	D	E	F
11 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A	B	C	D	E	F
16 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20 <input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Place Personal Education Number (PEN) here.

**Course Code = EN 10**

**English 10**

**2008/09 RELEASE EXAM**

**Response Booklet**

Exam Booklet Form/ Cahier d'examen    A   B   C   D   E   F   G   H  
                    

### **Student Instructions**

1. Place your Personal Education Number (PEN) label at the top of this Booklet **AND** fill in the bubble (Form A, B, C, D, E, F, G or H) in both areas that corresponds to the letter on your Examination Booklet.
2. Use a pencil to fill in bubbles when answering questions on the front of this Booklet.
3. Use a blue- or black-ink pen when answering written-response questions in this Booklet.
4. Read the Examination Rules on the back of this Booklet.
5. Do not tear off the Answer Sheet.



**PART B**  
**Making Connections Through Reading**

**Suggested Time: 35 minutes**

<b>Criteria</b>	
<b>Make sure your response:</b>	<input checked="" type="checkbox"/>
• clearly answers the question	<input type="checkbox"/>
• contains a discussion of both passages	<input type="checkbox"/>
• is complete and accurate	<input type="checkbox"/>
• is well supported with relevant details	<input type="checkbox"/>

**You may wish to copy the question here to refresh your memory.**

**••• USE A PEN WITH BLUE OR BLACK INK. •••**

**Question 30:** \_\_\_\_\_

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**PART C**  
**Writing**

**Suggested Time: 50 minutes**

<b>Criteria</b>	
<b>Make sure your writing:</b>	<input checked="" type="checkbox"/>
• addresses the topic and accomplishes the purpose	<input type="checkbox"/>
• is engaging for the audience	<input type="checkbox"/>
• is clear and well organized	<input type="checkbox"/>
• includes fully developed ideas	<input type="checkbox"/>
• uses correct spelling, punctuation, grammar and paragraph structure	<input type="checkbox"/>

**You may wish to copy the writing prompt here to refresh your memory.**

••• USE A PEN WITH BLUE OR BLACK INK. •••

**Question 31:** \_\_\_\_\_

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**PART C**  
**Writing**

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**PART C**  
**Writing**

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**Look Back on Your Response**

Take a few minutes to check your response and make any corrections. Use the criteria to guide you.

**END OF EXAMINATION**

## Examination Rules

1. The time allotted for this examination is two hours.  
You may, however, take up to 60 minutes of additional time to finish.
2. Answers entered in the Examination Booklet will not be marked.
3. Cheating on an examination will result in a mark of zero. The Ministry of Education considers cheating to have occurred if students break any of the following rules:
  - Students must not be in possession of or have used any secure examination materials prior to the examination session.
  - Students must not communicate with other students during the examination.
  - Students must not give or receive assistance of any kind in answering an examination question during an examination, including allowing one's paper to be viewed by others or copying answers from another student's paper.
  - Students must not possess any book, paper or item that might assist in writing an examination, including a dictionary or piece of electronic equipment, that is not specifically authorized for the examination by ministry policy.
  - Students must not copy, plagiarize or present as one's own, work done by any other person.
  - Students must immediately follow the invigilator's order to stop writing at the end of the examination time and must not alter an Examination Booklet, Response Booklet or Answer Sheet after the invigilator has asked students to hand in examination papers.
  - Students must not remove any piece of the examination materials from the examination room, including work pages.
4. The use of inappropriate language or content may result in a mark of zero being awarded.
5. Upon completion of the examination, return all examination materials to the supervising invigilator.