



English 12
Examination Booklet
2009/10 Released Exam
June 2010
Form A

DO NOT OPEN ANY EXAMINATION MATERIALS UNTIL INSTRUCTED TO DO SO.

FOR FURTHER INSTRUCTIONS REFER TO THE RESPONSE BOOKLET.

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

Exam Booklet Form/ Cahier d'examen	A	B	C	D	E	F	G	H
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PART A: STAND-ALONE TEXT

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

Suggested Time: 25 minutes

INSTRUCTIONS: Read the following poem, “Prelude to Jumping in the River,” and answer the multiple-choice questions. For each question, select the **best** answer and record your choice on the **Answer Sheet** provided.

Prelude¹ to Jumping in the River

by Katia Grubisic

He unpeels himself, lays his light shirt, glasses, straw hat
and shoes on the sea-monster
driftwood, where they rest as easily
as they do on him. The mental preparation
5 takes some time. I have also stood
on that rock, feet cupping
the low, flat lip. The decision is not yet made.

What goes on at the edge of the bank
could last years, centuries. The bottom will shift or
10 vanish entirely, will prod
from the muck we can barely toe
deeply rooted lilies, suckling
bladderwort². Its weight separating it
from the air, the water seeks
15 itself and stays there, closing
without fuss over whole worlds. It has swallowed
countless resolves to jump or retreat
and kept no record of either. Yet —
the pizzicato³ of the crickets, the stream — this is at stake,
20 and it remains enough to give us pause.

The exit, too, will be graceless. There are no footholds
among the reeds and we can barely heave
the body up. We are hopelessly terrestrial, and vaguely,
mnemonically⁴ aquatic, but never both at once. In the end,
25 I catch the aftermath: the slowing ripples, the dogs
rushing down the hill, the surprised head bobbling
above the water. Waiting, I have missed the jump,
the perfect, reckless moment when we cannot turn back.

¹ prelude: *an introduction to a poem or piece of music*

² bladderwort: *an aquatic plant*

³ pizzicato: *the sound made by plucking a stringed instrument*

⁴ mnemonically: *associated with a deep memory*

1. Which quotation contains an example of alliteration?
 - A. “I have also stood / on that rock” (lines 5 and 6)
 - B. “feet cupping / the low, flat lip” (lines 6 and 7)
 - C. “deeply rooted lilies, suckling / bladderwort” (lines 12 and 13)
 - D. “the surprised head bobbling / above the water” (lines 26 and 27)

2. “It has swallowed
countless resolves to jump or retreat
and kept no record of either” (lines 16–18)

Which literary device is used in the lines above?

- A. allusion
 - B. analogy
 - C. oxymoron
 - D. personification
3. Which quotation best expresses the speaker’s regret?
 - A. “The mental preparation / takes some time” (lines 4 and 5)
 - B. “The bottom will shift or / vanish entirely” (lines 9 and 10)
 - C. “The exit, too, will be graceless” (line 21)
 - D. “Waiting, I have missed the jump” (line 27)
 4. Which word best describes the speaker’s behaviour?
 - A. cautious
 - B. apathetic
 - C. rebellious
 - D. responsible

5. What conclusion does the speaker reach when the jumper re-surfaces (lines 24–27)?

- A. Some risks are worth taking.
- B. Some actions will bring glory.
- C. Some people are naturally reckless.
- D. Some choices can cause embarrassment.

6. What is the form of the poem?

- A. ode
- B. ballad
- C. free verse
- D. blank verse

7. Which word best describes the tone of the poem?

- A. resigned
- B. impatient
- C. reflective
- D. sentimental

PART A: STAND-ALONE TEXT

INSTRUCTIONS: In **paragraph form** and in at least **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. Discuss the jump in “Prelude to Jumping in the River” as a metaphor for making important decisions. Use paragraph form and support your response with specific references to the text.

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 B: SYNTHESIS TEXT 1

14 multiple-choice questions
Value: 17%

Suggested Time: 25 minutes

INSTRUCTIONS: Read the following selection, “When Canada Met Andy,” and answer the multiple-choice questions. For each question, select the **best** answer and record your choice on the **Answer Sheet** provided.

When Canada Met Andy *Calgary Herald*, February 20, 2008

by Nancy Tousley

- 1 Andy Warhol had his first solo show in Canada in 1965. Nobody showed up at the opening. He didn't sell a thing.
- 2 Nada. Nothing. Although he was doing pretty well in New York.
- 3 “I was feeling like a total dud,” Warhol recalled in *POPism*, his book about the '60s. “. . . all I could think of was that if I was still this big a nobody in Canada, then Picasso certainly hadn't heard of me. This was definitely a setback, because I'd sort of decided by then that he might have.”
- 4 Today this reads like deadpan comedy. Picasso, the sacred monster for many young artists of Warhol's generation as Warhol has been for many since, might well have known who he was. But important Canadians did not. To add insult to injury in what Warhol dubbed his “foreign publicity problems,” Canadian Revenue, Customs and Excise had forced the dealer showing his work, Jerrold Morris International Gallery, to drop 80 works that officials deemed subject to duty, which the gallery couldn't pay.
- 5 Paintings and screenprints of soup cans were one thing, but Customs couldn't tell a Warhol box sculpture from the real thing, a dutiable¹ commercial product. The expert whose advice



Figure 1 – Box Sculptures

- they had sought, the director of the National Gallery of Canada, Charles Comfort, a painter, had this to say.
- 6 “I don't classify these processed cartons and tin cans as sculpture. I don't think that makes me, or Canada, anybody's laughing stock.”
 - 7 Comfort's quote appeared in *The New York Times*, which dubbed him “a cultural character” in its report of the incident.
 - 8 Warhol, who hadn't yet been crowned as one of the 20th century's major artistic innovators and most influential artists, caught Canada on the cusp of the changing of the old guard. Just

¹ dutiable: *subject to tax*



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Figure 2 – Campbell's Soup I: Tomato, 1968

two years later, Jean Sutherland Boggs, who followed Comfort as NGC director, oversaw the purchase of eight of Warhol's Brillo Box sculptures of 1964—highlights of the gallery's contemporary art collection.

- 9 Warhol's Canadian troubles continued through the 1970s. Nobody bought art in Vancouver either, when he showed there in 1976. You have to wonder if his portraits of Canadian celebrities—Rod Gilbert (1977), Ron Duguay (1982), Karen Kain (1980), Conrad Black (1981) and Wayne Gretzky (1984) didn't have something to do with commerce and perking up his Canadian reputation. They are not deathless art like the Marilyns².
- 10 Canadian faces are included in Warhol: Larger Than Life, an exhibition organized by the Winnipeg Art Gallery now touring Canada and on view at the Mackenzie Art Gallery in Regina. The show which goes on to the Art

Gallery of Greater Victoria, takes care of Warhol's Canadian connections in a mini retrospective that has drawn examples from all stages of his career from the collection of the Andy Warhol Foundation for Visual Arts.

- 11 The early part of the show is interesting for its drawings from the late '40s and '50s. A self-portrait from 1957, a simple line drawing, shows the ever enigmatic³ artist hiding his face behind his hands. He so hated the way he looked that he had a nose job, the ironic subject of a painting he made in the early '60s during his transition from commercial graphic artist to artist.
- 12 His distinctive, fanciful "blotted line" drawings and ads for I. Miller shoes and other clients made Warhol so successful—he was one of the top commercial artists in New York—that he bought his now famous townhouse on Lexington Avenue in 1960.



Figure 3 – Orange Marilyn

² Marilyns: *famous works of art by Andy Warhol of Marilyn Monroe*

³ enigmatic: *mysterious*

13 The show's most telling moment, though, concerns Warhol's box sculptures. A wooden box in the exhibition is painted with the images of stacked Campbell's soup cans as if we had x-ray vision to see inside it. It stands in sharp contrast to two other box sculptures—one a Del Monte carton—which are simulacra⁴ of the real thing.

14 Looking at the juxtaposition, you can see the artist making a mental leap. Warhol left the Campbell Soup box unfinished as if he realized, half-way through, that genius lay in imitating a real cardboard carton and pushing the Duchamp readymade⁵ into the realm of Pop Art.

⁴ simulacra: *copies*

⁵ Duchamp readymade: *artwork converting ordinary objects into modern art by French artist, Marcel Duchamp*

Warhol Update:

2006 turned out to be a prosperous year for Andy Warhol. Christie's auction house in New York City sold many of Warhol's works for astounding prices. Warhol, famous for his production-line artwork of icons in American pop culture, premiered his first collection of 32 silkscreen paintings of Campbell's soup cans on July 9, 1962. The debut was hardly a success. Only 6 canvases were sold at \$100 each. However, nearly four-and-a-half decades later, the same canvases are worth millions.

In May 2006, 19 years after the artist's death, Christie's auctioned Warhol's "Small Torn Campbell's Soup Can" for \$11.8 million. Warhol's other works fared well too. That same year, the orange version of Warhol's painting of Marilyn Monroe sold for \$16.26 million and a painting of Chinese leader Mao Zedong sold for \$17.4 million. A set of four boxes, including a Brillo Soap Pads box, sold for just over \$1 million. Perhaps the most remarkable sale was in 2007 when Warhol's "Liz," a silkscreen portrait of Hollywood legend Elizabeth Taylor, sold for a whopping \$23.5 million. It had been purchased only six years earlier by actor Hugh Grant for \$3.6 million. Not bad, considering that art speculators had predicted a decline in the value of Warhol's art.

Figure 4

-
8. Which statement best describes how Warhol's art was first received in Canada?
- A. It was not priced fairly.
 - B. It was considered as trivial.
 - C. It was not recognized as art.
 - D. It was considered too controversial.

9. Why was Andy Warhol's artwork held up at the Canadian border?
- A. It was mistaken as a forgery.
 - B. It was considered to be obscene.
 - C. It was mistaken for merchandise.
 - D. It was considered to be un-Canadian.
10. Which word best describes *The New York Times*' portrayal of Charles Comfort as a "cultural character" (paragraphs 5–7)?
- A. envious
 - B. sarcastic
 - C. admiring
 - D. respectful
11. What is revealed about Warhol in paragraph 11?
- A. He is naïve.
 - B. He is insecure.
 - C. He is rebellious.
 - D. He is ambitious.
12. Which literary device is most prevalent in the article "When Canada Met Andy"?
- A. irony
 - B. imagery
 - C. antithesis
 - D. hyperbole
13. Which alternate caption is most appropriate for Figure 1?
- A. Art Imitates Life
 - B. Humour Endures
 - C. Necessities of Life
 - D. Symbols of American Prosperity
14. Which term best describes the sentence "Warhol's other works fared well too" (Figure 4)?
- A. pun
 - B. cliché
 - C. euphemism
 - D. understatement

PART B: SYNTHESIS TEXT 2

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

The Soul of Capitalism

by Robert Collins

- 1 Hap and Edna are art lovers, in a traditional kind of way. Neither of them is much of a fan of modern or abstract art. Hap says that as far as he is concerned, it's not art if he can't tell what it is. Unless the artist is under the age of five.
- 2 Their walls host several paintings and prints, mostly landscapes, and they have a wonderfully detailed bronze statue of a skinny Ayrshire cow nursing a newborn calf that was cast by one of Edna's Balfour ancestors 150 years ago. Both of them were astounded when the government paid \$2 million for a painting of a red stripe, and even though Hap could tell what it was, he called it something other than art.
- 3 Hap and Edna became art “patrons,” in a fashion, one summer when they agreed to let a strange young man camp out on their place in his Volkswagen van. He told Hap and Edna that he wanted to sketch the various pieces of derelict farm equipment that had accumulated over the years behind the old barn.
- 4 Axel stayed for a week and filled several sketch pads. Edna invited him for dinner three times and offered to let him use the washer and dryer and the shower. He came to dinner the night before he left and presented Edna with a detailed drawing of a corn head (off a model 34 John Deere chopper) with burdock growing through it.
- 5 The next morning before he left, Axel offered Hap \$40 for a ball of barbed wire that had been gathered out of the ashes of a burning pile five years earlier, when Hap and Edna had cleared the five acres between the swamp and the creek. Hap thought Axel was pulling his leg, but Axel insisted that he was serious about purchasing the heap of burned wire.
- 6 “Barbed wire isn't any good if it's been in a fire,” explained Hap. “You'd never be able to untangle it. It would just break into bits.”
- 7 “I want it just the way it is,” said Axel.
- 8 “How would you get it home?”
- 9 “In the back of the van,” replied Axel.
- 10 “Pretty tight fit,” observed Hap. “But if you got your heart set on it, why don't you just take it as a going-away present.”
- 11 “Well, I really want it, but I won't take it unless you'll take \$40 for it.”
- 12 “Geez, Axel, I can't take \$40 for a ball of burned wire. You'd be doing me a favour by hauling it away.”

- 13 “I’ll tell you what,” said Axel, “I’ll take the wire as a gift, but you have to let me pay you \$40 for putting it in the van with your front-end loader.”
- 14 “You sure? You’re welcome to it and I’ll load it for nothing.”
- 15 “I insist, man,” replied Axel.
- 16 “Suit yourself,” said Hap.
- 17 It came to pass, several months after Axel’s visit, that Hap and a couple of fellow dairymen made a visit to the big city; more of a business trip, really. The dairy that Hap and several of his neighbours shipped milk to had become insolvent¹ and a dispute had arisen over money that was owed to them. The Dairy Control Commission was holding funds that would normally be sent to the insolvent dairy so Hap and his neighbours could be paid for last month’s milk. Hap and the other dairy farmers figured that seeing how they owned the cows, fed the cows, milked the cows, and paid to haul the milk to market, they ought to be paid for it and the Dairy Control Commission should forward the funds directly to them. The bank, on the other hand, hired a lawyer to explain that when one of its customers goes broke, the bank gets everything and the Dairy Control Commission should forward the funds directly to it. The Dairy Control Commission hired a lawyer to say that they would like to send the funds to the farmers, but were afraid to because they weren’t really sure what their regulations were or how they applied in this particular instance, so they would just wait until someone sued them for it.
- 18 They were standing right in front of the City Art Gallery and Hap suggested that they take a spin through and soak up a little of that big city culture the urbanites were always saying made it worth living there. The others agreed. And so it was that Hap, Tony, and Willie paid a modest admission fee and found themselves in the cool confines of the City Art Gallery.
- 19 The Art Gallery was a three-storey affair. The walls of the first floor were covered with traditional paintings. Hap liked the landscapes and seascapes, and the portraits and battle scenes.
- 20 The second floor started out with the Group of Seven and Emily Carr². Still the kind of stuff that Hap was fond of. As the three dairymen moved along, the exhibits became increasingly abstract and all three grew increasingly less appreciative.
- 21 The three dairymen climbed the staircase to the third floor. While they had found the exhibits on the second floor far too abstract and weird, those they encountered on the third floor could only be described as bizarre.
- 22 There were several artists on hand to talk about their works. An overalled young woman wearing a huge beret stood beside an enormous pile of old shoes and boots. She explained that she had spent five months collecting unclaimed footwear from shoe repair shops throughout the city.
- 23 In keeping with the shoe theme, the next exhibit looked a lot like a row of old nest boxes nailed to the wall and stuffed full of worn-out sneakers. The artist sat in a chair below it beaming proudly. The three farmers gave it a wide berth.
- 24 And so it went. At one point, a pile of old paint cans caused a bit of a furore, until one of the assembled aficionados realized that they belonged to a crew of workmen who were actually painting one of the side galleries.

¹ insolvent: *bankrupt*

² Group of Seven and Emily Carr: *famous Canadian painters*

- 25 One of the most unorthodox works was called “Spoor-fari.” The Spoor-fari exhibit was scattered over the entire third floor. It was comprised of papier-mâché renderings of the droppings of animals that might be encountered on a stroll around Africa. The pièce-de-résistance of the Spoor-fari exhibit was the elephant.
- 26 As Hap circled the impressive replica, he walked smack into...Axel. Hap introduced him to Tony and Willie, who by all appearances hadn't met anyone quite like Axel before. Axel said that he never thought Hap would be the art gallery type, but it sure was great to see him and as long as he was here, he would have to see Axel's own work that was on display and can you believe it had sold two days ago to a bank that wanted to display it in the lobby of their new office tower for \$15 000!
- 27 “You sold one of your drawings for \$15 000?” asked Hap, incredulous.
- 28 “Not a drawing, man, my sculpture,” replied Axel. “Come on, I'll show you.”
- 29 Axel strode off with the dairymen in tow. He led them into one of the smaller side galleries and through a throng of his admirers. In the centre of the room was Axel's masterpiece: “The Soul of Capitalism.”
- 30 Hap gazed open-mouthed at “The Soul of Capitalism.” He experienced déjà-vu. He had seen “The Soul Of Capitalism” before, but he knew it better as “That Damned Ball of Burned Barbed Wire.”
- 31 Axel had shoved a couple of clay doves inside to represent Peace trapped by The Soul of Capitalism, and had splattered the whole works with red paint to symbolize the blood of the working class.
- 32 “But I didn't tell that to the dude from the bank,” said Axel.
- 33 Axel was swept up in a series of questions from a class of adoring high school art students. Hap stood contemplating “The Soul of Capitalism” for a good fifteen minutes. He examined it from all angles but, for the life of him, couldn't find any perspective that made it look like anything else but That Damned Ball of Burned Barbed Wire. It occurred to Hap that he didn't really know much about modern art. He didn't ‘get’ “The Soul of Capitalism” and, more importantly, he couldn't imagine what the bank saw that merited an expenditure of \$15 000.
- 34 Maybe it wasn't about art at all, thought Hap. After all, he reasoned, if you were like the bank and had no soul at all, perhaps \$15 000 wasn't an unreasonable cost to buy one. And what could be more appropriate than The Soul of Capitalism, working class blood and all. At any rate, he was happy for Axel.
- 35 Their two hours had nearly passed. Hap congratulated Axel and all three farmers bid him farewell.
- 36 As they hiked down the winding staircase, Willie wondered if the bank was planning on using part of their milk money to pay Axel the \$15 000.
- 37 Tony asked Hap if he thought he would ever own a piece of art worth \$15 000.
- 38 Hap shook his head. “I doubt it,” he said. “Forty dollars is more my price range.”

15. Which statement best describes the farm equipment in paragraphs 3 and 4?
- A. It is valued.
 - B. It is outdated.
 - C. It has been preserved.
 - D. It has been abandoned.
16. Which quotation is an example of idiom?
- A. “pulling his leg” (paragraph 5)
 - B. “‘The Soul of Capitalism’ ” (paragraph 30)
 - C. “déjà-vu” (paragraph 30)
 - D. “working class blood and all” (paragraph 34)
17. What do paragraphs 10 to 13 suggest about Axel’s character?
- A. He is ethical.
 - B. He is materialistic.
 - C. He has a sense of humour.
 - D. He understands the needs of farmers.
18. With specific reference to paragraph 17, who controls the farmers’ money?
- A. the bank
 - B. the dairy
 - C. the government’s lawyers
 - D. the Dairy Control Commission
19. In paragraphs 20 to 23, which word best describes the attitude of the farmers to abstract art?
- A. enraged
 - B. inspired
 - C. mystified
 - D. intimidated

20. Which word best describes Hap's meeting with Axel in paragraph 26?
- A. awkward
 - B. beneficial
 - C. profitable
 - D. coincidental
21. Why does Axel not reveal the symbolism of the red paint to the representative of the bank (paragraphs 31 and 32)?
- A. He wants to impress the bank.
 - B. He has an awareness of audience.
 - C. He believes art needs no explanation.
 - D. He thinks the representative will misinterpret the piece.

PART C: ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

2 multiple-choice questions
1 written-response question
Value: 30%

Suggested Time: 35 minutes

Multiple-choice questions 22 and 23 and written-response question 2 are based on the article “When Canada Met Andy” and the literary prose passage “The Soul of Capitalism.”

22. Which character in “The Soul of Capitalism” is the most similar to Charles Comfort in “When Canada Met Andy”?
- A. Hap
 - B. Axel
 - C. Edna
 - D. Tony
23. With reference to “When Canada Met Andy” and “The Soul of Capitalism,” which viewpoint regarding modern art is presented?
- A. It can be perplexing.
 - B. It reflects conventional attitudes.
 - C. It is not as valuable as traditional art.
 - D. It is not as memorable as traditional art.

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

Exam Booklet Form/ Cahier d'examen	A	B	C	D	E	F	G	H
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PART C: ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

INSTRUCTIONS: In a multi-paragraph (**3 or more paragraphs**) essay of at least **300 words**, answer question 2 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.

2. Discuss the ways in which Hap, the dairy farmer in “The Soul of Capitalism,” would likely respond to Warhol’s art as described in “When Canada Met Andy.” You must refer to **both** passages in your essay.

Organization and Planning

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

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PART D: COMPOSITION

1 written-response question

Suggested Time: 35 minutes

Value: 30%

INSTRUCTIONS: Using standard English, write in the **Response Booklet**, a coherent, unified, multi-paragraph (**3 or more paragraphs**) composition of at least **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.

3. 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. You do not have to accept the basic premise of the topic.

Topic:

Differing points of view make life interesting.

Organization and Planning

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

WRITING ON THIS PAGE WILL NOT BE MARKED

END OF EXAMINATION

ACKNOWLEDGEMENTS

Collins, Robert. "The Soul of Capitalism." *Out Standing in Their Field*. Stone Pillow Press, 2000.

Grubisic, Katia. "Prelude to Jumping in the River." From *The Fiddlehead*. No. 235. Spring 2008.

Tousley, Nancy. "When Canada Met Andy." *Calgary Herald*. Canwest Publishing Inc. February 20, 2008.

Place Personal Education Number (PEN) here.

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Course Code = EN 12
2009/10 Released Exam
JUNE 2010

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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) that corresponds to the letter on your Examination Booklet.
2. Use a pencil to fill in bubbles when answering questions on your Answer Sheet.
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.

Question 1

Marker 1

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Question 2

Marker 1

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Question 3

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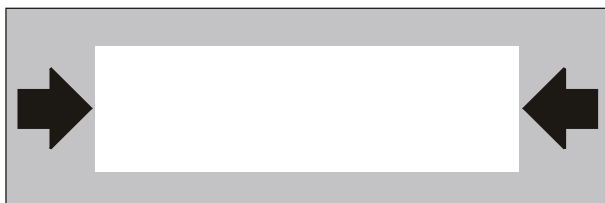
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Course Code = EN 12

English 12

2009/10 Released Exam

JUNE 2010

Response Booklet



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WRITTEN-RESPONSE QUESTION

PART A: STAND-ALONE TEXT

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

Question 1:

WRITTEN-RESPONSE QUESTION

PART C: ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

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

Question 2:

PART D: COMPOSITION

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

Question 3:

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 their papers 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 their 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.