

ENGLISH 12

**EXAMINATION
SPECIFICATIONS**

SEPTEMBER 2004

Assessment Department

The information in this booklet is intended to be helpful for both teachers and students.
Teachers are encouraged to make this information available to all students.

ENGLISH 12

The intent of the *Examination Specifications* is to convey to the classroom teacher and student how the English 12 curriculum will be tested on the provincial examinations. The Table of Specifications provides mark weightings for each of the topics related to specific curriculum organizers as well as the cognitive levels that are applied to questions. A detailed description of examinable material within each curriculum organizer can be found in the English 12 curriculum section of the *English Language Arts 11 and 12 Integrated Resource Package (IRP), 1996* and in Appendix A (English 12 portion) of that package.

DESCRIPTION OF THE PROVINCIAL EXAMINATION

Replaces all previous versions of English 12 Examination Specifications.

1. The English 12 Provincial Examination is worth a total of 82 marks.
- 2.

EXAMINATION PART	MARKS	TIME
Part A: Informational Text	7 multiple choice	15 minutes
Part B: Poetry	7 multiple choice 12 written response (paragraph)	30 minutes
Part C: Literary Prose	8 multiple choice 24 for written response (essay)	40 minutes
Part D: Composition	24 for composition	35 minutes
Total marks and minutes	82 marks	120 minutes

This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

3. Part A: Informational Text has a short passage with seven multiple-choice questions.
4. Part C: Prose contains an amended instruction in the Instruction Box.
5. Part D: Original Composition contains an amended instruction in the Instruction Box.
6. Minor changes have been made to the holistic scoring guides for poetry, prose, and original composition.
7. It should be noted that electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.

It is expected that there will be a difference between school marks and provincial examination marks for individual students. Some students perform better on classroom tests and others on provincial examinations. School assessment measures performance on all curricular outcomes, whereas provincial examinations may only evaluate performance on a sample of these outcomes.

The provincial examination represents 40% of the student's final letter grade and the classroom mark represents 60%.

Acknowledgement

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DESCRIPTION OF THE PROVINCIAL EXAMINATION

The Table of Specifications (page 3) outlines the topics and the cognitive level emphases covered on the provincial examination. A detailed description of examinable material is found in the *English Language Arts 11 and 12 Integrated Resource Package, 1996*.

This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

The provincial examination is divided into **four** parts:

PART A: Informational Text

- Multiple-choice questions worth a total of 7 marks.

In interpreting informational text, the student will be expected to demonstrate comprehension at the literal, inferential and critical levels. Students should be able to recognize bias, interpret purpose, and determine tone in a given piece of informational text. In addition, students should be able to identify and analyze ways of manipulating language to create a desired effect such as presenting information, developing an argument, and supporting a thesis. Furthermore, the student will be expected to differentiate both between subjective and objective language, and fact and opinion. Students will be asked to identify stylistic and persuasive techniques used by writers to achieve their purpose. The informational text may include supporting graphics and discontinuous text.

PARTS B and C: Interpretation of Literature

Students should be able to analyze and interpret selections of poetry and prose. They should demonstrate the strategies and skills of reading comprehension at the literal, inferential and critical levels. In interpreting a selection of poetry or prose, students should be able to demonstrate an understanding of the terms and devices relevant to the discussion of the work and be able to support a position, interpretation, or response by citing specific details, features and information from the poem or passage.

Part B: Poetry

- Multiple-choice questions worth a total of 7 marks.
- Paragraph format written-response question worth 12 marks.

In answering the paragraph format written-response question, students should be able to develop (a) unified and coherent paragraph(s) of approximately 125 to 150 words. Paragraphs should be constructed with complete and effective sentences, and adhere to the conventions of standard written English. Students will be provided with only **one** question for response.

Part C: Prose

- Multiple-choice questions worth a total of 8 marks.
- Essay format written-response question worth 24 marks.

In answering the essay format written-response question, students should be able to develop a multi-paragraph answer of approximately 300 words. Essays should be constructed with complete and effective sentences and adhere to the conventions of standard written English. There will be a choice of **two** questions from which students will choose **one** for response.

PART D: Original Composition

- The original composition is worth 24 marks.

Students should be able to demonstrate the skills of written expression such as planning and organizing ideas, using effective transitions within and between sentences and paragraphs, constructing effective sentences, and using conventions of standard written English.

In writing a multi-paragraph original composition of approximately 300 words, students should be able to limit a topic, decide on their purpose and audience and present a thesis statement (if appropriate). They should be able to generate and shape their ideas, and write paragraphs using effective transitions, varied sentences, and suitable diction. They should also demonstrate an understanding of the conventions of standard written English by monitoring their own spelling, grammar, punctuation and syntax. Students should be able to maintain a focus on the topic while developing ideas to support their main idea and addressing the purpose of the topic.

In addressing the topic, students may apply any effective and appropriate method of development, including:

- personal, reflective, informative, persuasive and argumentative styles;
- narration, including use of first and third person;
- descriptive writing, including descriptions of characters, places, situations, events, etc., real or imaginary.

Students will be provided with **one** topic for response.

Note to Teachers: Written expression marks for the Original Composition and the Interpretation of Literature (Poetry and Prose) are awarded holistically. Holistic impressions do not place undue emphasis on any one writing error; i.e., misspellings, fragments, run-ons, misplaced modifiers, poor transitions, etc.

Remind students to use language and content appropriate to the purpose and audience of this examination. Failure to comply may result in the paper being awarded a zero.

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TABLE OF SPECIFICATIONS FOR THE PROVINCIAL EXAMINATION

CURRICULUM		EXAMINATION TOPICS	COGNITIVE LEVEL			TOTAL MARKS
ORGANIZERS	SUB-ORGANIZERS		Knowledge	Understanding and Application	Higher Mental Processes	
Comprehend and Respond	Strategies and Skills	A: Informational Text	3	4	—	7
Comprehend and Respond	Strategies and Skills	B: Interpretation of Literature: Poetry	4	←———— 15 —————→		19
	Comprehension		C: Interpretation of Literature: Prose	4	←———— 28 —————→	
	Engagement and Personal Response	Critical Analysis				
Communicate Ideas and Information	Knowledge of Language Composing and Creating Improving Communications	D: Original Composition	—	←———— 24 —————→		24
TOTAL MARKS						82

The values in this table are approximate and may fluctuate. Where values cross two cognitive levels, they may be entirely at one level or the other, or any combination of the two.

Examination configuration: 22 marks in multiple-choice format
60 marks in written-response format

DESCRIPTION OF COGNITIVE LEVELS

The following three cognitive levels are based on a modified version of Bloom's taxonomy (Taxonomy of Educational Objectives, Bloom et al., 1956). Bloom's taxonomy describes six cognitive categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. For ease of classification, the six cognitive categories have been collapsed into three.

Knowledge

Knowledge is defined as including those behaviors and test situations that emphasize the remembering, either by recognition or recall, of ideas, material, or phenomena. Incorporated at this level is knowledge of terminology, specific facts (dates, events, persons, etc.), conventions, classifications and categories, criteria, methods of inquiry, principles and generalizations, theories and structures.

Understanding and Application

Understanding refers to responses that represent a comprehension of the literal message contained in a communication. Literal comprehension means that the student is able to translate, interpret or extrapolate. Translation refers to the ability to put a communication into another language or other terms. Interpretation involves the reordering of ideas (inferences, generalizations, or summaries). Extrapolation includes estimating or predicting based on an understanding of trends or tendencies.

Application requires the student to apply an appropriate abstraction (theory, principle, idea, method) to a new situation.

Higher Mental Processes

Included at this thought level are the processes of analysis, synthesis, and evaluation.

Analysis involves the ability to recognize unstated assumptions, to distinguish facts from hypotheses, to distinguish conclusions from statements that support them, to recognize which facts or assumptions are essential to a main thesis or to the argument in support of that thesis, and to distinguish cause-effect relationships from other sequential relationships.

Synthesis involves the production of a unique communication, the ability to propose ways of testing hypotheses, the ability to design an experiment, the ability to formulate and modify hypotheses, and the ability to make generalizations.

Evaluation is defined as the making of judgments about the value of ideas, solutions, and methods. It involves the use of criteria as well as standards for appraising the extent to which details are accurate, effective, economical, or satisfying. Evaluation involves the ability to apply given criteria to judgments of work done, to indicate logical fallacies in arguments, and to compare major theories and generalizations.

Questions at the *higher mental processes* level subsume both *knowledge* and *understanding and application* levels.

SCORING GUIDE FOR POETRY (PART B)

This is a first-draft response and should be assessed as such.

6

The 6 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 5 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 4 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 3 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 2 response is inadequate. While there is an attempt to address the topic, there may be a misunderstanding of the task. Understanding of the poem is seriously flawed. Errors are recurring, distracting, and impede meaning.

1

The 1 response is unacceptable. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing which renders the paper, at times, unintelligible.

0*

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

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

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 6 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 5 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 4 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 3 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 2 essay is inadequate. Understanding of the topic or the text is seriously flawed. There may be a misunderstanding of the task. Errors are recurring, distracting, and impede meaning.

1

The 1 essay is unacceptable. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing which renders the paper, at times, unintelligible.

0*

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

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

APPENDIX III: 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 6 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 5 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 4 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 3 paper is barely adequate. The paper may feature underdeveloped or simplistic ideas. Transition[s] may be weak or absent. Support is frequently in the form of listed details. Little variety in diction and sentence structure is discernible. The composition may reflect some sense of purpose, but errors may impede meaning.

2

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

1

The 1 paper is unacceptable and may be so compromised by its deficiency of composition, content, diction, syntax, structure, voice and conventions of language as to render its meaning/purpose, at times, unintelligible.

0*

The zero paper manifests an achievement less than outlined in a scale-point one, is written in verse, is off-topic, or is a restatement of the topic.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

APPENDIX IV: KEY WORDS

Students frequently lose marks by not addressing the question as given. It is important for teachers to instruct their students in how to read questions and answer them in a fully-developed way. The following list of most frequently used “Key Words” will help teachers and students to read, analyze and respond to written-response questions more effectively. When markers evaluate answers to questions using these words, they generally have the following definitions in mind:

AGREE OR DISAGREE	Support or contradict a statement; give the positive or negative features; express an informed opinion one way or the other; list the advantages for or against.
ASSESS	Estimate the value of something based on some criteria; present an informed judgment. Command words such as “assess” strongly suggest to the student that two schools of thought exist about a given subject. These questions often involve weighing the relative merit of conflicting points of view; e.g., negative vs. positive, strong vs. weak components, etc.
COMPARE	Give an estimate of the similarity of one event or issue to another; give an estimate of the relationship between two things. Often used in conjunction with CONTRAST.
CONTRAST	Give an estimate of the difference between two things. See COMPARE.
DESCRIBE	Give a detailed or graphic account of an object, event, or sequence of events.
DISCUSS	Present the various points of view in a debate or argument; write at length about a given subject; engage in written discourse on a particular topic.
EXPLAIN	Give an account of what the essence of something is, how it works, or why something is the way it is. This task may be accomplished by paraphrasing, providing reasons or examples, or by giving a step-by-step account.
IDENTIFY	Clearly establish the identity of something based on an understood set of considerations; recognize the unique qualities of something and state the criteria used to identify it; simply provide the name of something.
ILLUSTRATE	Give concrete examples to clarify a point or an idea.
LIST	Give a catalogue, in some specified order, of names, ideas, or things which belong to a particular class of items.
OUTLINE	Give a written description of only the main features; summarize the principal parts of a thing, an idea, or an event.
SHOW (THAT)	Give facts, reasons, illustrations or examples, to support an idea or proposition.
STATE	Give the key points with supporting reasons.
SUGGEST	Identify and propose; present viable alternatives, options and solutions.
SUPPORT	Defend or agree with a particular, predetermined point of view; give evidence, reasons, or examples.
TRACE	Outline the development; describe the specified sequence.

APPENDIX V: LIST OF TERMS

- active voice, allegory, alliteration, allusion, analogy, antagonist, anti-climax, antithesis, apostrophe, argumentative essay, anecdotal evidence, archaic language, aside, assonance, atmosphere, audience, autobiography
- ballad, ballad stanza, bias, biography, blank verse
- cacophony, caricature, case study, catastrophe, cause and effect, character, characterization, character foil, chorus, chronological order, cliché, climactic order, climax, coincidence, colloquialism, colloquial language, comedy, comic relief, compare and contrast, comparison, conflict, connotation, consonance, contrast, couplet
- denotation, dénouement, descriptive essay, dialect, dialogue, diary, diction, didactic, dilemma, direct presentation, dissonance, drama, dramatic irony, dramatic monologue, dramatic form, dynamic character
- editorial, elegy, emotional appeal, epic, epiphany, epigram, epitaph, euphemism, euphony, expert testimony, exposition, expository essay, extended metaphor, external conflict
- fable, falling action, fantasy, farce, figurative language, first person narrative point of view, flashback, flat character, foil, foreshadowing, form, formal essay, formal language, free verse
- genre, graphic text
- hero, historical reference, humour, hyperbole
- iambic pentameter, idiom, image, imagery, indeterminate ending, indirect presentation, informal essay, informal language, interior monologue, internal conflict, internal rhyme, irony
- jargon, juxtaposition
- legend, limited omniscient point of view, literal language, lyric
- melodrama, metaphor, metre, metonymy, monologue, mood, mystery, myth
- narrative, narration, narrator
- objective (language, tone, etc.), objective point of view, octave, ode, omniscient point of view, onomatopoeia, oxymoron
- paradox, parallelism, parody, passive voice, pastoral, pathos, personal essay, personification, persuasive essay, persuasive technique, plot, point of view, pro and con argument, prologue, propaganda, protagonist, proverb, purpose, pun
- quatrain, question and answer
- refrain, repetition, research, resolution, rhetorical question, rhyme, rhyme scheme, rhythm, rising action, round character
- sarcasm, satire, sestet, setting, simile, slang, soliloquy, sonnet, speaker, stanza, style, stream of consciousness, statistical evidence, static character, stereotype, stock / stereotyped character, style, stylistic technique, subjective (language, tone, etc.), surprise ending, suspense, symbol, symbolism, synecdoche
- theme, thesis, thesis statement, third person narrative, tone, tragedy
- understatement
- voice
- wit

TYPES OF READING PASSAGES

- one poem (or two shorter, related poems) drawn from any literary period
- short story
- essay (formal or informal styles)
- letters, newspaper columns, business communications, magazine articles, editorials, web pages, timelines
- drama
- novel
- non-fiction prose (such as diaries, journals, etc.)

Note: reading passages may be excerpts from longer works.

APPENDIX VI: SAMPLE PASSAGES AND QUESTIONS

PART A: INFORMATIONAL TEXT

Total Value: 7 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Read the Informational Text “Stepping Out,” on pages 1 and 2 in the Readings Booklet. Select the **best** answer for each question and record your choice on the Response Form provided.

Toronto’s Bata Shoe Museum illuminates human culture and ingenuity.

STEPPING OUT

by Josie Glausiusz

- 1 You’ll find footwear of the famous at Toronto’s Bata Shoe Museum, including one of John Lennon’s Beatle boots, a pair of Elvis Presley’s blue patent loafers, and a pair of Marilyn Monroe’s red leather heels. You’ll also find a remarkably diverse array of clogs, boots, sneakers, slippers, and sandals worn by people from many different walks of life, including hunters and shepherds, divers and skaters, aristocrats and Apollo astronauts. In the Bata galleries, footwear is celebrated as a marvel of both engineering and anthropology. “Shoes are such a personal artifact,” says Sonja Bata, wife of Czech-born shoe manufacturing magnate Thomas Bata, who founded the museum in 1979. “They tell you about the owner’s social status, habits, culture, and religion. That’s what makes them special.”
- 2 The primary purpose of footwear, of course, is to provide protection against the elements. Ice-age cave paintings in the Pyrenees show early humans wrapping their feet in skins, presumably to ward off frostbite. But over the years shoes have also been put to more specialized uses. During the 19th century, French workers donned boots equipped with clusters of 3-inch¹-long ridged iron spikes to crush chestnuts; the sharp points released tannic acid from the nuts, which was then used to tan animal hides. Farmers, meanwhile, used shoes furnished with metal and leather braces, which fastened the wearer to tree trunks and freed the hand for pruning branches. During World War II, Dutch smugglers put on clogs that had a heel marking carved into the forepart of the sole; the footprints suggested the wearer was moving in the opposite direction. Similarly, some boots worn by American soldiers in Vietnam were designed for deception; the soles left the imprint of native sandals going the other way.
- 3 Through much of history, shoes have served as potent social and political emblems. In China, well-born girls had their feet painfully bound so as to fit into tiny, delicately embroidered shoes, some no longer than 3 inches. An edict, issued in 1363 by England’s Edward III forbade commoners from wearing shoes that had elongated toes, and nobles were restricted to toes that stretched no more than 24 inches. High heels became popular among England’s upper classes in the 16th century during the reign of Queen Elizabeth I, who

¹1 inch: 2.54 cm

presumably thought that an extra few inches in height would give her small frame a more regal standing. The style gave rise to the term well-heeled. Another word that derives from shoes: sabotage. During the French Revolution, angry peasants ruined the mills owned by the ruling classes by throwing the wooden shoes, call *sabots*, into the machinery.

- 4 The Bata Museum also chronicles the techniques used to manufacture shoes. Until the Industrial Revolution, shoes were made by skilled cobblers; only with the invention

of modern machinery such as the sewing machine could shoes be mass-produced. The rise of mass production led to the permanent adoption of shoes shaped specifically for the right and left feet; before then shoes could often be worn on either foot.

- 5 For a recent exhibit at the museum, designers envisioned footwear of the future. Among the tantalizing ideas: a shoe with a computer mouse embedded in the sole that would allow the wearer to navigate not the Earth but the Internet.

Knowledge

1. Which stylistic device is used in paragraph 1?
- A. analogy
 - B. repetition
 - C. emotional appeal
 - * D. historical evidence

Understanding

2. According to paragraph 3, what does the term “well-heeled” imply?
- A. a person with good luck
 - B. a person wearing high heels
 - * C. a person of social consequence
 - D. a person with high quality shoes

Knowledge

3. Why was the sewing machine so important to the manufacture of shoes?
- A. High heels were now possible.
 - B. Cobblers could make more shoes.
 - C. It allowed for the construction of specialty shoes.
 - * D. It allowed for the construction of right and left shoes.

Understanding

4. Which of these quotations from the article contains an opinion rather than a fact?
- A. “You’ll find footwear of the famous at Toronto’s Bata Shoe Museum... including a pair of Marilyn Monroe’s red leather heels” (paragraph 1)
 - * B. “Ice-age paintings show early humans wrapping their feet in skins... presumably to ward off frostbite” (paragraph 2)
 - C. “High heels became popular among England’s upper classes in the 16th century” (paragraph 3)
 - D. “The Bata Museum also chronicles the techniques used to manufacture shoes” (paragraph 4)

Knowledge

5. According to the article, for which purpose have soldiers occasionally used their shoes?
- A. to climb trees
 - * B. to deceive an enemy
 - C. to conceal documents
 - D. to protect themselves from frostbite

Understanding

6. Which of these is an appropriate summary of the article?
- A. Footwear is an invention of modern western civilization.
 - B. Footwear has remained relatively unchanged throughout the ages.
 - * C. Shoes can reveal important information about individuals and society.
 - D. Shoes have been designed primarily for fashion rather than practicality.

Understanding

7. What is the primary purpose of this article?
- A. to inspire others to collect interesting artifacts
 - B. to question the value of placing objects in museums
 - * C. to inform readers about the topic in an entertaining way
 - D. to persuade people to purchase souvenirs from Bata’s galleries

PART B: POETRY

Total Value: 19 marks

Suggested Time: 30 minutes

INSTRUCTIONS: Read the poem “Wordsmith,” on page 3 in the Readings Booklet. Select the **best** answer for each question and record your choice on the Response Form provided.

Wordsmith

by Susan Young

- 1 In my mind I call my
father the Pollyfilla¹ king,
watch with something akin to awe
as he begins the arduous process
5 of filling in the gaps, the long winded
cracks that travel down the walls of my house
like run on sentences.
- From the sidelines I watch as he
trudges up and down the stairs, carrying
10 with nonchalance an industrial-sized bucket,
shiny spatula tucked into back pocket
for easy access.
- Over and over again
with precision and grace
15 he fills and smooths and sands
as filling in all of the empty crevices
with the words he didn't know how to say,
the lost syllables and consonants springing up
from the bucket, stubbornly announcing themselves
20 home, until there is only smoothness,
my fifty eight year old house a perfect sentence,
- the veritable sheen of its walls
privy to this father of mine,
whose love keeps him moving
25 from room to room, brightly asking,
*Do you think you'll be painting the other room
upstairs sometime? I could start work on it now.
Then it'll be ready for painting later.*
Yes, I say, yes,
30 my face aglow.

¹Pollyfilla: a brand of substance to fill cracks in plaster walls

Understanding

8. What does the word “arduous” in line 4 imply about the task of repairing the house?
- A. It was simple.
 - * B. It was difficult.
 - C. It was annoying.
 - D. It was overwhelming.

Knowledge

9. Which sound device is contained in “with precision and grace” (line 14)?
- A. rhyme
 - * B. assonance
 - C. alliteration
 - D. onomatopoeia

Knowledge

10. What do the italics used in lines 26–29 indicate?
- A. thoughts
 - * B. dialogue
 - C. whispers
 - D. complaints

Understanding

11. What does “my face aglow” (line 30) suggest about the narrator?
- A. She is hot.
 - B. She is angry.
 - * C. She is thrilled.
 - D. She is embarrassed.

Understanding

12. Which word **best** describes the tone of the poem?

- * A. reflective
- B. sorrowful
- C. humorous
- D. indifferent

Understanding

13. What is the form of this poem?

- A. ballad
- B. sonnet
- * C. free verse
- D. blank verse

Wordsmith
(page 3 in the **Readings Booklet**)

INSTRUCTIONS: In paragraph form and in approximately **125 to 150 words**, answer question 1 in the space provided. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression.

Higher Mental Process

1. In paragraph form and with reference to the poem, discuss how the maintenance of the house acts as a metaphor for the relationship between the father and the daughter. **(12 marks)**

Suggestions Regarding Response:

- **The daughter is respectful and comfortable with her father. (l. 2–3)**
- **The father fills in the gaps of the wall, building communication between them. (l. 4–8)**
- **Their relationship continues to be refined. (l. 13–14)**
- **The father uses the maintenance of the house as his means of communicating with the daughter. (l. 15–18)**
- **Father/daughter communication improves; gains in meaning and strength. (l. 18–20)**
- **The father’s perfect maintenance indicates that they can communicate well. (l. 20–21)**
- **The maintenance of the house parallels the growth of the relationship. (l. 24–25)**
- **The father is keen to continue working on both the house and the relationship. (l. 24–28)**
- **The daughter welcomes the father’s efforts and attention towards her and her house. (l. 29–30)**
- **The daughter admires her father as he works. (various references)**

PART C: PROSE

Total Value: 32 marks

Suggested Time: 40 minutes

INSTRUCTIONS: Read the story entitled “Circus in Town,” on pages 4 to 6 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

Canadian author, Sinclair Ross, was writing during the Depression era in the 1930's. In his fiction, he reveals the difficulties of farming life on the prairies.

adapted from **Circus in Town**

by Sinclair Ross

- 1 It was Jenny's first circus. A girl in purple tights, erect on a galloping horse, a red-coated brass band, a clown, an elephant ripped through the middle. “And did you see the elephant?” she asked her brother Tom, who had found the piece of poster in the street when he was in town marketing the butter and eggs. “Was it really there? And the clown?”
- 2 But the ecstatic, eleven-year-old quiver in her voice, and the way she pirouetted on her bare toes as he led the horse out of the buggy shafts, made him feel that perhaps in picking up the poster he had been unworthy of his own seventeen years; so with an offhand shrug he drawled, “Everybody said it wouldn't amount to much. A few ponies and an elephant or two—but what's an elephant?”
- 3 She wheeled from him, resenting his attempt to scoff away such wonders. The bit of poster had spun a new world before her, excited her, given wild, soaring impetus to her imagination; and now, without in the least understanding herself, she wanted the excitement and the soaring, even though it might stab and rack her.
- 4 It was supper-time, her father just in from the field and turning the horses loose at the water-trough, so off she sped to greet him, her bare legs flashing, her throat too tight to cry out, passionate to communicate her excitement, to find response.
- 5 But the skittish old roan Billie took fright at the fluttering poster, and her father shouted for her to watch what she was doing and keep away from the horses. For a minute she stood quite still, cold, impaled by the rebuff; then again she wheeled, and, as swiftly as before, ran to the house.
- 6 A wave of dark heat, hotter than the summer heat, struck her at the door. “Look—” she pierced it shrilly— “what Tom brought me—a circus,” and with the poster outstretched she sprang to the stove where her mother was frying pork.
- 7 There was no rebuff this time. Instead, an incredible kind of pity—pity of all things on a day like this. “Never mind, Jenny.” A hot hand gentle on her cheek a minute. “Your day's going to come. You won't spend all your life among chickens and cows or I'm not the woman I think I am!” And then, bewilderingly, an angry clatter of stovelids that made her shrink away dismayed, in sudden dread of her father's coming and the storm that was to break.

- 8 Not a word until he had washed and was sitting down at the table. Then as the platters were clumped in front of him he asked, “What’s wrong?” and for answer her mother hurled back, “Wrong? You—and the farm—and the debts—that’s what’s wrong. There’s a circus in town, but do we go? Do we ever go anywhere? Other children have things, and see things, and enjoy themselves, but look, look at it! That’s how much of the circus *my* girl gets!”
- 9 Jenny dared to be a little indignant at the scornful way her mother pointed to the piece of poster. A beautiful poster—a band and half an elephant—and she felt exasperated and guilty that there should be a quarrel about it, her father looking so frightened and foolish, her mother so savage and red.
- 10 But even had she been bold enough to attempt an explanation it would have been lost in the din of their voices. Her mother shouted about working her fingers to the bone and nothing for it but skimping and debts. She didn’t mind for herself but she wanted Jenny to have a chance. “Look at her clothes and her bare feet! Your own daughter! Why don’t you take hold—do something? Nothing ahead of her but chickens and cows! Another ten years—can’t you just see the big, gawky know-nothing she’s going to be?”
- 11 Jenny gulped, startled. Ten years from now it was a quite different kind of young lady she intended to be. For a moment there was a sick little ball of consternation down near her midriff, a clammy fear her mother might be right—and then she was furious. She wasn’t gawky and she wasn’t know-nothing. She was farther on in school than any other girl her age. She could do fractions and percentages and draw the map of North America with her eyes shut. Her mother to talk, who only last Sunday when she was writing a letter had to ask how to spell ‘necessary’!
- 12 But suddenly the din between her mother and father split apart, and it was Tom speaking. Tom unruffled and magisterial, rising to his seventeen years and the incumbency of maintaining adult dignity at their table. “Can’t you hold on and let us eat in peace? We’ve heard all that before.”
- 13 Jenny shivered, it was so fine and brave of Tom.
- 14 “Come on, Jenny, you’re not eating anyway. We’ll go out and leave them to it.”
- 15 It was dangerous, she thought swiftly—parents weren’t to be flouted—but she couldn’t help herself. Her pride in Tom was uncontrollable, mastering her discretion. Eyes down, bare feet padding quick and silent, she followed him.
- 16 They walked gravely across the yard and sat down on the edge of the water-trough. “It’s too bad all right you couldn’t go to the circus,” Tom consoled her, “but everybody said it wouldn’t be worth the money.”
- 17 She glanced up puzzled, impatient. Pity again! If only they would just keep quiet and leave her alone—join her, if they liked, to see the circus.
- 18 There was a sudden dilation of life within her, of the world around her—an elephant, a brass band in red coats, half a poster blown from a billboard—and to recapture the moment was all she wanted, to scale the glamour and wonder of it, slowly, exquisitely, to feel herself unfurl.

- 19 “There’s Dad now, starting for the barn,” Tom nudged her. “Better go and finish your supper. I don’t want any more.”
- 20 Neither did she, but to escape him she went. Uneasily, apprehensive that when she was alone with her mother there might be a reckoning for her having taken sides with Tom. And she was afraid of her mother tonight. Afraid because all at once she felt defenseless, perishable. This sudden dilation of life—it was like a bubble blown vast and fragile. In time it might subside, slowly, safely, or it might even remain full-blown, gradually strengthening itself, gradually building up the filmy tissues to make its vastness durable, but tonight she was afraid. Afraid that before the hack of her mother’s voice it might burst and crumple.
- 21 So when she found the kitchen deserted, there was a cool, isolated moment of relief, and then a furtive pose, an alert, blind instinct for survival and escape. She glided across the kitchen, took down the poster from where it still hung over the calendar, and fled with it to the barn.
- 22 There was a side door, and near it a ladder to the loft. No one saw her. She lay limp in the hay, listening to her heart-beat subside. It was a big, solemn loft, with gloom and fragrance and sparrows chattering against its vault of silence. And there, in its dim, high stillness, she had her circus. Not the kind that would stop off at a little town. Not just a tent and an elephant or two. No—for this was her own circus; the splendid, matchless circus of a little girl who had never seen one.
- 23 “You’ll catch it,” Tom said when he found her, “hiding up here instead of helping with the dishes.”
- 24 Catch it she did, but for once the threats of what would happen next time failed to touch her. The circus went on. All night long she wore her purple tights and went riding Billie round and round the pasture in them. A young, fleet-footed Billie. Caparisoned¹ in blue and gold and scarlet, silver bells on reins and bridle—neck arched proudly to the music of the band.

¹caparison: *a rich covering for a horse*

Understanding

14. What does the phrase “she pirouetted on her bare toes” (paragraph 2) imply about Jenny?
- * A. She is thrilled.
B. She is nervous.
C. She is confident.
D. She is frightened.

Understanding

15. What does paragraph 12 suggest about Tom?
- A. He is angry.
 - * B. He is mature.
 - C. He is judgmental.
 - D. He is intimidated.

Knowledge

16. What does the word “consternation” (paragraph 11) mean?
- A. hatred
 - * B. anxiety
 - C. nuisance
 - D. frustration

Knowledge

17. Which literary device is contained in the phrase “this sudden dilation of life” (paragraph 20)?
- A. irony.
 - B. paradox.
 - * C. metaphor.
 - D. hyperbole.

Understanding

18. What is the mood at the end of the story?
- * A. uplifting
 - B. ominous
 - C. reflective
 - D. sorrowful

PART C: PROSE

INSTRUCTIONS: Choose one of the following two topics and write a multi-paragraph (**3 or more paragraphs**) essay of approximately 300 words.

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

Higher Mental Processes

2. In multi-paragraph essay form and with specific reference to the story, discuss Jenny's character. (24 marks)

Suggestions Regarding Response:

- Jenny is “ecstatic”—she has great enthusiasm and imagination. (para. 2–3)
- She is resilient. (para. 3, 5, 24)
- Jenny is assertive—“dared to be a little indignant.” (para. 9)
- Jenny is self-aware—“Ten years from now it was a quite different kind of young lady she intended to be.” (para. 11, 17–18)
- Jenny is confident—she does not see herself as “gawky” and a “know-nothing.” (para. 11)
- She is very aware of the dynamics of her family. (para. 12–15, 20–21)
- She thinks swiftly. (para. 15)
- She is determined—she doesn't allow her “bubble” to be burst even though she's afraid. (para. 18, 20–21, 23–24)
- She is imaginative and creative—makes her own circus. (para. 22–24)

PART D: ORIGINAL COMPOSITION

Example of an original composition topic:
(Only **one** topic will be provided for response.)

Value: 24 marks

Suggested Time: 35 minutes

INSTRUCTIONS: Using standard English, write 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 effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration.

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

Higher Mental Processes

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. Remember, you do not have to accept the basic premise of the statement.

Topic:

People can create their own reality.

APPENDIX VII: ADDITIONAL SAMPLE PASSAGES AND QUESTIONS

PART A: INFORMATIONAL TEXT

Total Value: 7 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Read the Informational Text “An Ode to the User-Friendly Pencil,” on pages 1 and 2 in the Readings Booklet. Select the **best** answer for each question and record your choice on the Response Form provided.

adapted from **An Ode to the User-Friendly Pencil**

by Bonnie Laing

- 1 Recently I acquired a computer. Or perhaps I should say it acquired me. My therapist claims that acknowledging the superior partner in a destructive relationship is the first step toward recovery. I should point out that prior to this acquisition, my idea of modern technology at its best was frozen waffles. My mastery of business machines had advanced only as far as the stapler.
- 2 I was persuaded to make this investment by well-meaning friends who said the word-processing capacity of a computer would make me a better writer, make me a more productive writer, and make me a richer writer. I pointed out that Chaucer was a pretty good writer even though he used a quill, and Dickens managed to produce 15 novels and numerous collections of short stories without so much as a typewriter. But I have to admit that option C got to me, even if I couldn't figure out how spending \$3,000 on a piece of molded plastic was going to make me wealthier.
- 3 To date, my association with the computer has not been too successful. It has proven to be very sensitive to everything but my needs. At the last breakdown (its, not mine) the service man commented that it should have been called an Edsel,¹ not an Epson,² and suggested an exorcist be consulted. Needless to say, I am not yet in a position to open a numbered Swiss bank account.
- 4 But they say hardship teaches you who your friends are. And so, my computer experience has forced me to spend a lot more time with an old friend, the pencil. Its directness and simplicity have proven to be refreshing. In fact, the more I wrestled with my microchips (whatever they are), the more convinced I became that the pencil is superior to the computer. Allow me to cite a few examples.
- 5 To start with the purchase decision, you don't have to ask for a bank loan to buy a pencil. Since most pencils are not manufactured in Japan, you don't feel you're upsetting the nation's balance of trade by buying one.
- 6 In fact, pencils are constructed in part from that most Canadian of natural resources — wood. By buying pencils you create employment and prosperity for dozens of people in British Columbia. Well, a few anyway.

¹ Edsel: *a name now synonymous with failure; the Edsel automobile was introduced in 1958 and Ford lost \$250 million*

² Epson: a manufacturer of computer products

- 7 Of course, like most people I rarely *buy* a pencil, preferring to pick them up free from various places of employment, in the mistaken belief that they are a legitimate fringe benefit. It's best not to make that assumption about office computers.
- 8 Operationally, the pencil wins over the computer hands down. You can learn to use a pencil in less than 10 seconds. Personally, at the age of 2, I mastered the technology in 3.2 seconds. To be fair, erasing did take a further 2.4 seconds. I've never had to boot a pencil, to interface with it or to program it. I just write with it.
- 9 Compared to a computer, a pencil takes up far less space on a desk and it can be utilized in a car, bathroom or a telephone booth without the aid of batteries. You can even use one during an electrical storm. Pencils don't cause eye strain and no one has ever screamed, after four hours of creative endeavour, "The - - - pencil ate my story!"
- 10 Pencils are wonderfully single-minded. They aren't used to open car doors, make the morning coffee or remind you that your Visa payment is overdue. They're user-friendly. (For the uninitiated, see comments on vocabulary.)
- 11 Of course, the technologically addicted among you will argue that the options of a pencil are rather limited. But the software of a pencil is both cheap and simple, consisting of a small rubber tip located at one end of the unit. A pencil is capable of producing more fonts or typefaces than any word processor, depending on the operator's skill.
- 12 Its graphic capability is limited only by the operator's talent, an element referred to as the Dürer or Da Vinci Factor. Backup to a pencil can usually be found in your purse or pocket. Although a pencil has no memory, many of us who write badly consider that to be an advantage.
- 13 But it's in the area of maintenance that the pencil really proves its superiority. Should a pencil break down, all you have to do to render it operational again, is buy a small plastic device enclosing a sharp metal strip, a purchase that can be made for under a dollar. A paring knife, a piece of broken glass or even your teeth can be used in an emergency. For the more technically advanced, an electronic pencil sharpener can be obtained, but I should point out that these devices don't run on electrical power but by devouring one-third of the pencil.
- 14 You never have to take a pencil to a service department located on an industrial site on the outskirts of Moose Factory. Neither do you have to do without them for two weeks before discovering that the malfunction is not covered by the warranty and that the replacement part is on a boat from Korea.
- 15 What finally won me over to the pencil was its lack of social pretension. For instance, very few people suffer the nagging doubt that their intelligence is below that of a pencil. No one has ever claimed that a pencil put them out of a job. And the pencil has not created a whole new class of workers who consider themselves superior to, let's say, crayon operators. At parties, you meet very few people who will discuss pencils with a fervour normally found only at student rallies in Tehran. Fewer people boast about being 'pencil literate.'
- 16 Of course, the pencil is not without its flaws. It has a nasty habit of hiding when most needed. If located beside a telephone, it will break spontaneously if a caller wishes to leave a message. Those aspiring to be professional writers should note that editors are unreasonably prejudiced against submissions in pencil.

17 But a pencil won't argue with you if you wish to write more than 50 lines to the page. It won't insist on correcting your whimsical use of grammar, and it won't be obsolete 10 seconds after you mortgage your first-born to buy one. Just in case you remain

unconvinced, I ask you, can you imagine chewing on a computer while balancing your cheque book? And what do computer operators use to scratch that place in the middle of the back where they can't reach? The defence rests.

Knowledge

1. What does paragraph 1 imply about the narrator?
 - A. She is computer literate.
 - * B. She is intimidated by computers.
 - C. She has had a long fascination with computers.
 - D. She has had to enter therapy because of her computer.

Understanding

2. Which term best describes the statement, "they say hardship teaches you who your friends are?" (paragraph 4)
 - A. pun
 - * B. cliché
 - C. paradox
 - D. hyperbole

Knowledge

3. Which technique is used in the last two sentences of paragraph 8?
 - A. expert testimony
 - B. emotional appeal
 - C. sentence fragments
 - * D. parallel construction

Understanding

4. What does the phrase “its lack of social pretension” (paragraph15) suggest about the pencil?
- A. It lacks a serious attitude.
 - * B. It lacks a superior attitude.
 - C. It lacks a confident attitude.
 - D. It lacks an indifferent attitude.

Knowledge

5. Which term describes the writing style of the article?
- A. archaic
 - B. objective
 - C. scientific
 - D. colloquial

Understanding

6. Which term best describes the tone of the article?
- A. satiric
 - B. nostalgic
 - C. reflective
 - * D. humorous

Understanding

7. What is the primary purpose of this article?
- A. to report
 - B. to defend
 - * C. to entertain
 - D. to persuade

PART A: INFORMATIONAL TEXT

Total Value: 7 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Read the Informational Text “A Nice Place to Visit,” on pages 1 and 2 in the Readings Booklet. Select the **best** answer for each question and record your choice on the Response Form provided.

A Nice Place to Visit

by Russell Baker

- 1 Having heard that Toronto was becoming one of the continent’s noblest cities, we flew from New York to investigate. New Yorkers jealous of their city’s reputation and concerned about challenges to its stature have little to worry about.
- 2 After three days in residence, our delegation noted an absence of hysteria that was almost intolerable and took to consuming large portions of black coffee to maintain our normal state of irritability. The local people to whom we complained in hopes of provoking comfortably nasty confrontations declined to become bellicose.¹ They would like to enjoy a gratifying big-city hysteria, they said, but believed it would seem ill-mannered in front of strangers.
- 3 Extensive field studies—our stay lasted four weeks—persuaded us that this failure reflects the survival in Toronto of an ancient pattern of social conduct called “courtesy.”
- 4 “Courtesy” manifests itself in many quaint forms appalling to the New Yorker. Thus, for example, Yankee fans may be astonished to learn that at the Toronto baseball park it is considered bad form to heave rolls of toilet paper and beer cans at players on the field.
- 5 Official literature inside Toronto taxicabs includes a notification of the proper address to which riders may mail the authorities not only complaints but also compliments about the cabbie’s behaviour.
- 6 For a city that aspires to urban greatness, Toronto’s entire taxi system has far to go. At present, it seems hopelessly bogged down in civilization. One day a member of our delegation listening to a radio conversation between a short-tempered cabbie and the dispatcher distinctly heard the dispatcher say, “As Shakespeare said, if music be the food of love, play on, give me excess of it.”
- 7 This delegate became so unnerved by hearing Shakespeare quoted by a cab dispatcher that he fled immediately back to New York to have his nerves abraded² and his spine rearranged in a real big-city taxi.
- 8 What was particularly distressing as the stay continued was the absence of shrieking police and fire sirens at 3 A.M.—or any other hour, for that matter. We spoke to the city authorities about this. What kind of city was it, we asked, that expected its citizens to sleep all night and rise refreshed in the morning? Where was the incentive to awaken gummy-eyed and exhausted, ready to scream at the first person one saw in the morning? How could Toronto possibly hope to maintain a robust urban divorce rate?

¹ bellicose: *aggressive; ready to fight*

² abraded: *worn away*

- 9 Our criticism went unheeded, such is the torpor³ with which Toronto pursues true urbanity.⁴ The fact appears to be that Toronto has very little grasp of what is required of a great city.
- 10 Consider the garbage picture. It seems never to have occurred to anybody in Toronto that garbage exists to be heaved into the streets. One can drive for miles without seeing so much as a banana peel in the gutter or a discarded newspaper whirling in the wind.
- 11 Nor has Toronto learned about dogs. A check with the authorities confirmed that, yes, there are indeed dogs resident in Toronto, but one would never realize it by walking the sidewalks. Our delegation was shocked by the presumption of a town's calling itself a city, much less a great city, when it obviously knows nothing of either garbage or dogs.
- 12 The subway, on which Toronto prides itself, was a laughable imitation of the real thing. The subway cars were not only spotlessly clean, but also fully illuminated. So were the stations. To New Yorkers, it was embarrassing, and we hadn't the heart to tell the subway authorities that they were light-years away from greatness.
- 13 We did, however, tell them about spray paints and how effectively a few hundred children equipped with spray-paint cans could at least give their subway the big-city look.
- 14 It seems doubtful they are ready to take such hints. There is a disturbing distaste for vandalism in Toronto which will make it hard for the city to enter wholeheartedly into the vigour of the late twentieth century.
- 15 A board fence surrounding a huge excavation for a new highrise building in the downtown district offers depressing evidence of Toronto's lack of big-city impulse. Embedded in the fence at intervals of about fifty feet⁵ are loudspeakers that play recorded music for passing pedestrians.
- 16 Not a single one of these loudspeakers has been mutilated. What's worse, not a single one has been stolen.
- 17 It was good to get back to the Big Apple. My coat pocket was bulging with candy wrappers from Toronto and—such is the lingering power of Toronto—it took me two or three hours back in New York before it seemed natural again to toss them into the street.

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³ torpor: *a condition of being dull and slow*

⁴ urbanity: *sophistication*

⁵ fifty feet: *about 15.2 metres*

Understanding

1. In paragraph 4, what does the author imply?
 - A. Torontonians do not understand baseball.
 - B. Torontonians are new to the etiquette of baseball.
 - C. New Yorkers understand proper baseball etiquette.
 - * D. New Yorkers have bad manners concerning baseball.

Knowledge

2. Which stylistic device is used in paragraph 16?
 - * A. repetition
 - B. euphemism
 - C. exaggeration
 - D. sentence fragments

Knowledge

3. The phrase “Big Apple” (paragraph 17) is an example of which literary device?
 - A. pun
 - * B. metaphor
 - C. hyperbole
 - D. personification

Knowledge

4. Which statement is a fact, rather than an opinion?
 - A. “it is considered bad form to heave rolls of toilet paper” (paragraph 4)
 - B. “For a city that aspires to urban greatness, Toronto’s taxi system has far to go” (paragraph 6)
 - C. “Toronto has very little grasp of what is required of a great city” (paragraph 9)
 - * D. “Embedded in the fence at intervals of about fifty feet are loudspeakers” (paragraph 15)

Understanding

5. What is the primary purpose of this article?
- A. to inspire
 - * B. to satirize
 - C. to promote
 - D. to persuade

Understanding

6. Which statement best states a possible thesis for this article?
- A. Toronto will one day become a big city.
 - B. Toronto and New York are very similar.
 - C. New York is more exciting than Toronto.
 - * D. New York could learn many things from Toronto.

Understanding

7. Which method does the writer use to present his message?
- A. cause and effect
 - B. direct presentation
 - * C. compare and contrast
 - D. stream of consciousness

PART A: INFORMATIONAL TEXT

Total Value: 7 marks

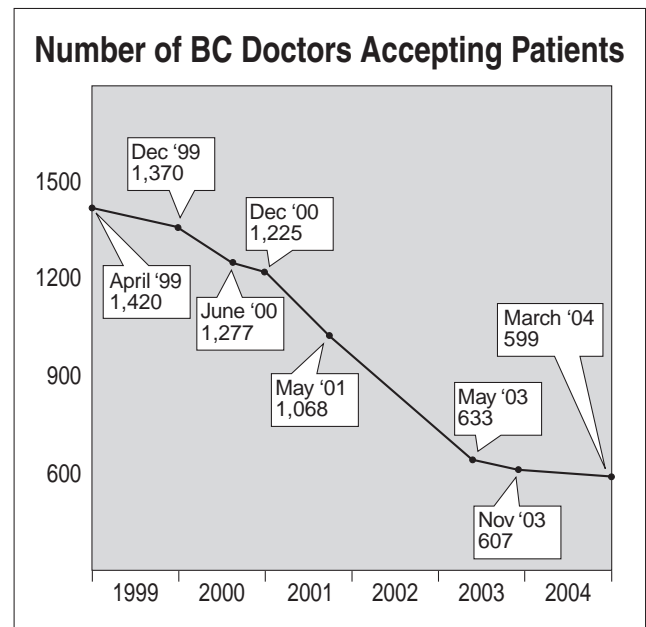
Suggested Time: 15 minutes

INSTRUCTIONS: Read the Informational Text “Family physicians – an endangered species?” on pages 1 and 2 in the Readings Booklet. Select the **best** answer for each question and record your choice on the Response Form provided.

Family physicians – an endangered species?

by Jack Burak

- 1 Many Canadians are aware that problems with the nation’s health care system have resulted in a lack of hospital beds and medical equipment, overcrowded emergency rooms, long surgical and diagnostic waiting lists, and not enough long term care homes. But with 3.6 million Canadians unable to find a family doctor, a particularly insidious¹ and growing problem is making itself evident.
- 2 The family doctor is the cornerstone of the nation’s health care system. The vast majority of Canadians have said many times over that they want their family doctor to be their first point of contact in the health care system. Nevertheless, family doctors are becoming a dying breed. With diminishing access to that first point of contact, many Canadians in need of medical help are finding it increasingly difficult to receive timely and appropriate care. In my province of British Columbia, the conservative estimate is that 200,000 British Columbians looking for a family doctor cannot find one.
- 3 There are many reasons for this predicament. Over the last 10 years, the number of medical students choosing family practice as their lifelong career has been dropping at a startling rate. It used to be that 50% of students chose family practice



as their first choice. As of 1997, that proportion had fallen to 35%; in 2004, it has declined further to 24%. At a time when the population is living longer and increasing in size, these are alarming statistics.

- 4 When asked why they lack interest in family medicine, students cite a **daunting** student debt load (often more than \$100,000 upon graduation) and the long hours required of a doctor who is managing a family practice. As in other kinds of work, young doctors today want a balance between their professional and personal lives.

¹insidious: *working secretly or subtly*

5 In B.C. this problem is compounded because the province produces fewer medical graduates per capita than any other province in Canada with a medical school. The number of graduates in B.C. is slowly rising – this year the University of British Columbia faculty of medicine graduated 128 students, up from 120. The provincial government has committed itself to doubling the number of medical student graduates to 256. When residency programs are taken into account, however, we will not see the full effects of this initiative until some time between 2016 and 2019. This strategy doesn't come close to giving us the 400 new doctors needed each year in B.C. to replace those who are retiring, moving out of the province, reducing their hours of practice, or dying. And at our current rate, we can expect only a small percentage of these new recruits to choose family medicine.

6 The primary care system is showing its cracks. Ten years ago, 2,030 of B.C.'s family doctors (about half of the GP population) were providing obstetrical care. Today just 945 are performing this invaluable service. Although delivering babies is a “good news” area of medicine, the hours are long, malpractice insurance premiums are high and the remuneration for bringing new life into the world is modest. The result is that obstetrics is too much for many family physicians to contend with today. Comprehensive family practices see an increasing number of patients, many of

whom have an expanding number of complex health problems. In addition, many more patients than in the past are in a “holding pattern” with conditions that are being monitored by their family doctor while they wait for specialist appointments and care.

7 It's no surprise, then, that many of B.C.'s family doctors are no longer taking on new patients. In 1999, there were 1,420 family doctors accepting new patients – in 2004 that number declined to 599, a drop of 58%.

8 The foundation of primary care needs to be strengthened in order for it to be sustained. The Working Agreement between the doctors and government, ratified in July, 2004, by our membership of 8,000, includes a series of primary care renewal projects designed to make family practice more attractive to medical graduates, improve upon working conditions, and entice family doctors from outside B.C. to hang up their shingles here. Projects currently in place include enhancing the methods physicians use to manage their patients who have a chronic disease such as diabetes, improving upon the care of patients with a chronic mental illness, and funding for 24/7 community-based care. An enhanced maternity care program aims to reduce the pressure on family doctors by offering incentives that encourage doctors to provide obstetrical services as a team. Additionally, there are continuing campaigns for everyone to live a healthy lifestyle. Yet still more needs to be done.

*Dr Jack Burak is the president of
the BC Medical Association*

Understanding

1. What does the title suggest about family doctors?
 - A. they are no longer needed
 - * B. they are too few in number
 - C. they will soon become extinct
 - D. they are rapidly leaving the province

Knowledge

2. Which stylistic device is used in paragraph 7?
 - A. analogy
 - B. repetition
 - C. expert testimony
 - * D. statistical evidence

Understanding

3. In paragraph 4, what does the word “daunting” suggest about the student debt load?
 - A. It is complex.
 - B. It is awkward.
 - C. It is confusing.
 - * D. It is discouraging.

Understanding

4. Which of these quotations from the article contains an opinion rather than a fact?
 - * A. “As in other kinds of work, young doctors today want a balance between their professional and personal lives.” (paragraph 4)
 - B. “...the province produces fewer medical graduates per capita than any other province in Canada with a medical school.” (paragraph 5)
 - C. “Ten years ago 2,030 of B.C.’s family doctors...were providing obstetrical care.” (paragraph 6)
 - D. “In 1999, there were 1,420 family doctors accepting new patients – in 2004 that number declined to 599, a drop of 58%.” (paragraph 7)

Knowledge

5. Which literary device is used in the statement “The primary care system is showing its cracks”?
(paragraph 6)
- A. irony
 - * B. metaphor
 - C. hyperbole
 - D. apostrophe

Knowledge

6. With reference to Figure 1, which time period on the chart shows the greatest decrease in the number of B.C. doctors accepting patients?
- A. April '99 to Dec '99
 - B. Dec '00 to May '01
 - * C. May '01 to May '03
 - D. May '03 to Nov '03

Understanding

7. What is the primary purpose of this article?
- A. to inspire young people to consider a career as a family doctor.
 - B. to inform readers about the day to day stresses placed on a family doctor.
 - C. to make readers feel sympathy for the difficulties experienced by family doctors.
 - * D. to convince readers that the declining number of family doctors must be addressed.

PART A: INFORMATIONAL TEXT

Total Value: 7 marks

Suggested Time: 15 minutes

INSTRUCTIONS: Read the Informational Text “Terry Fox dollar unveiled,” on pages 1 and 2 in the Readings Booklet. Select the **best** answer for each question and record your choice on the Response Form provided.

Terry Fox dollar unveiled

by Mike Beamish

It commemorates the 25th anniversary of Fox’s Marathon of Hope for cancer research

- 1 To Terry Fox, the one-legged runner whose life was the antithesis¹ of self-aggrandizement², the thought he would be the first Canadian depicted on a circulating coin would be considered loony.
- 2 Fox asked every Canadian for a dollar toward cancer research when he dipped his prosthesis into the frigid waters of St. John’s harbour on April 12, 1980, and began his cross-Canada marathon.
- 3 In 2005, that small change has added up to more than \$360 million through the annual Terry Fox Marathon of Hope across Canada and worldwide.
- 4 To mark the 25th anniversary of the run, the Royal Canadian Mint unveiled a one-dollar commemorative circulation coin Monday on the campus of Simon Fraser University. Fox was an undergraduate student and basketball player at SFU when a malignant tumour was discovered in his right leg in 1977. It resulted in amputation. A bronze statue of Fox, one of many such tributes across Canada, looks over the academic quadrangle of the university, just a short stroll from the theatre where Monday’s unveiling was held.
- 5 “I think he’d be a little uncomfortable with it,” says Darrell Fox, Terry’s younger brother and national director of the Terry Fox Foundation, based in Chilliwack. “Terry always wanted to deflect attention to the real heroes, the cancer patients in the hospital wards. Ultimately he’d gladly trade a loonie with his picture on it for another dollar to fight cancer, if he would recognize its potential for fundraising.”
- 6 Betty and Rolly Fox, Terry’s parents, accepted the first of 11 million Terry Fox coins from mint employees. Another nine million will be issued in September to coincide with Terry Fox runs across Canada.
- 7 The Foxes’ nine grandchildren and Terry’s brother Fred and sister Judith Alder were in the audience that watched a moving tribute to the runner with a voice-over by Man in Motion campaigner Rick Hansen. Betty Fox said the pride the family feels in receiving the honour is tempered by the fact Terry could not be there to accept it.
- 8 The Royal Canadian Mint is based in Winnipeg where Fox was born in 1958 before the family moved to Port Coquitlam. Engraver Stan Witten, who designed the

¹ antithesis: *the direct opposite*

² self-aggrandizement: *to make oneself more important in appearance or reality*

coin image based on a picture from photographer Gail Harvey, lives near Terry Fox Drive in Ottawa and fills up his car at Terry Fox Esso, but his connection to the runner runs much deeper than that.

- 9 “I was in Grade 11 in Edmonton and I’d watch the run nightly on TV to see his progress,” Witten said. “I’ve participated in the Terry Fox run myself. It’s a real honour to be part of Canadian history.”
- 10 Terry’s is the first Canadian coin ever struck to show a human likeness other than a monarch. The sideways view of Fox, caught in his hypnotic hop-step gait, is displayed against a background of the Canadian Shield and evokes the loneliness of the long distance runner.

- 11 “I wanted to capture the courage and determination on his face,” Witten said. “It was important that he towered over the trees.”
- 12 Although the Terry Fox Foundation receives no direct benefit from the coin, Darrell Fox is hoping that the image will have a catalytic effect on fund-raising and awareness.
- 13 “I think B.C.’s population is over 4 million, but we raised \$1.8 million from the run last year in the province,” Fox says “There’s a lot of room to grow there. We hope people respond to the challenge.”

Small change adds up to millions

Fox commemorative coin is a first for Canada—it shows the likeness of a person other than a monarch



Terry Fox during his 1980 cross-country attempt. He died in June 1981 aged 21.



Terry Fox’s image, designed by Royal Canadian Mint engraver Stan Witten, is the reverse of the coin. The obverse³ features a rendering of Queen Elizabeth II by Susanna Blunt.

Fox, wearing his characteristic Marathon of Hope T-shirt, is heading west against a headwind, with the trees bent to the east. “Terry was often running against the prevailing westerlies,” Witten explained.

The rugged background of white pine, scrub and rock, is representative of northwestern Ontario, around Lake Superior, where Fox ended his run Sept. 1, 1980, just outside of Thunder Bay.

The sideways view of Fox, caught in his hypnotic hop-step gait, evokes the loneliness of the long-distance runner

Done in collaboration with the Terry Fox Foundation, the image shows the power of the runner’s left leg as he ran the equivalent of a marathon a day for 143 straight days in the spring and summer of 1980.

³ obverse: *the side of a coin bearing the head or principal symbol*

Understanding

1. What does paragraph 1 suggest about Terry Fox's character?
 - * A. He was humble.
 - B. He was humorous.
 - C. He was determined.
 - D. He was competitive.

Understanding

2. What does the image of "the trees bent to the east" suggest about the run?
 - * A. It was very difficult.
 - B. It was largely uneventful.
 - C. It was always bitterly cold.
 - D. It was assisted by the wind.

Knowledge

3. Which feature makes the coin unique in Canada?
 - A. No date appears on the coin.
 - B. No monarch appears on the coin.
 - C. It is made of special alloy that will not rust.
 - * D. A person other than a monarch is represented.

Knowledge

4. Which image is found on the obverse of the Terry Fox coin?
 - A. Terry Fox
 - B. Stan Witten
 - C. Rick Hansen
 - * D. Queen Elizabeth II

Understanding

5. What does the last paragraph imply about British Columbians?
- A. They are proud of the new Terry Fox coin.
 - * B. They should give more money to the Terry Fox Foundation.
 - C. They should participate more regularly in the Terry Fox run.
 - D. They support the Terry Fox Foundation at a greater rate than other Canadians.

Knowledge

6. By September of 2005, how many commemorative coins will be in circulation?
- A. 2 million
 - B. 9 million
 - C. 11 million
 - * D. 20 million

Understanding

7. Which stylistic technique is used most often in the article?
- A. analogy
 - B. statistics
 - C. cause and effect
 - * D. emotional appeal