



## Appendix A

For more information, see  
the Table of Specifications.



### Grade 12 Prototype Examination

### English Language Arts A 30

Course Code 8017

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| Barcode Number |       |
| _____          | _____ |
| Month          | Day   |
| Date of Birth  |       |



## English Language Arts A 30

**TIME:** Two and One-Half Hours

**Do not spend too much time on any question. Read the questions carefully.**

**You are allowed to use a print dictionary. No electronic dictionaries, translation dictionaries, or any other notes or reference materials are allowed.**

**MACHINE-SCORED SECTION:** The first section of this examination will be multiple-choice questions. Record your answers on the Student Examination Form which is provided. Each question has four suggested answers, one of which is better than the others. Select the best answer and record it on the Student Examination Form as shown in the example below:

**Example:**

1. Which of the following cities is the capital of Canada?

**Answers:**

- A. Toronto
- B. Ottawa
- C. Hamilton
- D. Montreal

**Student Examination Form:**

|                      |
|----------------------|
| 1. (A) ● (C) (D) (E) |
|----------------------|

Use an ordinary HB pencil to mark your answers on the Student Examination Form. If you change your mind about an answer, be sure to erase the first mark completely. There should be only one answer marked for each question. Be sure there are no stray pencil marks on your answer sheet.

**Do not fold either the Student Examination Form or the examination booklet. Check that all information at the bottom of the Student Examination Form is correct and complete. Make any necessary changes, and fill in any missing information. Be sure to complete the Month and Day of Your Birth section.**

**MARKER-SCORED SECTION: Read Carefully.**

1. The remainder of the examination will be marker scored. Space is provided to answer in the examination booklet. If additional space is needed, answer paper will be provided.
2. Do not write your name or place any mark that would disclose your identity on the examination booklet or answer paper.
3. Leave a margin of one inch on the left side of all answer paper used.
4. Write all answers and solutions in ink. You may use pencil only for rough work and drawings.
5. Use clear, correct, and effective English and write neatly.
6. Plan the examination so that too much time is not spent on any one question. No more than 45 minutes should be spent on the Multiple-Choice Section.
7. Space is provided in this booklet for planning as well as for your finished work. Evidence of planning will be considered by markers on the 25-mark essay.

Upon completion of the examination, place your Student Examination Form and answer paper **behind** the examination booklet and **insert both in the same envelope. Be sure to seal the envelope and complete the Student Identification Slip and the information requested on the face of the envelope.**

**DRAFT**

(1) Varied landscapes define Canada; therefore, those landscapes are brought to life through the voices of the varied individuals and groups that make up Canada. Some of the diverse voices heard in Canada are male, some are female, some are from one region, some are from another. Some are well-known, still other voices have been heard less often. Every voice, nevertheless, helps us understand our country and our identity within that country.

(2) In times past, male voices and protagonists often dominated. The experience of people like missionaries, explorers, politicians, and settlers was often expressed through the male perspective. Jean de Brébeuf and Jacques Cartier are examples of European males giving their understanding of the people and the land. John A. Macdonald and George Brown, two fathers of confederation, and William Lyon Mackenzie, an early politician, are vocal male political voices. Protagonists like Thomas Chandler Haliburton's Sam Slick give readers the male view of Canada, a young, vibrant nation. However, some female voices were occasionally heard. Susanna Moodie and her sister Catherine Parr Traill told of the challenges female settlers faced as they battled what they considered to be a harsh and cruel landscape.

(3) When people are asked to consider what is Canada, they may often think of the traditional and contemporary voices of Ontario and Quebec—Central Canada. But the voices of the West Coast, the Prairies, the North, and the Atlantic regions are equally as important. A West Coast voice like that of Chief Dan George lets Canadians know the influence the landscape had on him. Sharon Butala is a contemporary Prairie author trying to show, like Chief Dan George, the impact of the landscape on her life. Even though Pierre Berton lived most of his life in central Canada, his roots are in the North; and he gave Canadians stories of the North such as The Klondike. It is awesome to hear a Maritime voice like that of Donna Morrissey, who wrote novels such as Kit's Law and Downhill Chance.

(4) Whenever we consider voices, there are some that are well-known, popular in any time. These voices are typically heard and read by Canadians. There are also, however, voices that have been denied access to a large audience. These marginalized voices also deserve our attention. Maria Campbell speaks for "the road allowance people," the Métis people who were denied land claims. Authors Denise Chong and Wayson Choy tell the stories of Chinese Canadians as they struggled for maintenance of their identity and to be dignified. The voice of the worker can be heard in Rex Deverall's Black Powder as he writes of the 1931 strike in the Estevan coal mines. Contemporary authors, conscious of this silence, have given voice to the previously silenced ones.

(5) As we listen, all these voices help us define who we are as a nation. Because I have had the opportunity to hear and learn about these voices. I feel proud to be a Canadian. Canada has always been a place of diversities, and in those diversities we find our strength and identity.

## GRADE 12 DEPARTMENTAL EXAMINATION

### ENGLISH LANGUAGE ARTS A 30, PROTOTYPE EXAM

Students are advised to read all questions carefully and to attempt all questions.

The first 25 questions are to be answered on the computer sheet entitled “Student Examination Form.” Students should spend no longer than 45 minutes on this section of the examination.

20  
(10 × 2)

Questions 1–10 are based on the passage labelled “DRAFT” which has been inserted with this examination.

Revision is an important phase of the writing process. A peer has asked you to edit and proofread the draft of an essay. Read the draft essay carefully and then answer the following questions.

1. Which of the following choices would be the best title for this essay?
  - A. Make a Joyful Noise
  - B. A Cacophony of Voices
  - C. Loud and Soft: Voices of Canada
  - D. Canadians Speak: Diverse Voices
  
2. Which of the following sentences employs a more effective transition in the first sentence of paragraph one?
  - A. Varied landscapes define Canada; furthermore, those landscapes are brought to life through the voices of the varied individuals and groups that make up Canada.
  - B. Varied landscapes define Canada; consequently, those landscapes are brought to life through the voices of the varied individuals and groups that make up Canada.
  - C. Varied landscapes define Canada; nevertheless, those landscapes are brought to life through the voices of the varied individuals and groups that make up Canada.
  - D. Varied landscapes define Canada; as a result, those landscapes are brought to life through the voices of the varied individuals and groups that make up Canada.

3. Which of the following sentences highlights the key idea of paragraph two?
- A. Male voices are often the most expressive.
  - B. Women should be given an opportunity to speak up.
  - C. The experience of Canada is articulated by men and women.
  - D. Early female concerns focused on the personal, rather than the political.
4. Which of the following sentences could be added to paragraph two and still ensure unity in the paragraph?
- A. Because of the limited life experiences of children, their stories were often left unexpressed.
  - B. The vigorous, public life of men imbued their stories with immeasurable value and helped define the character of Canada.
  - C. Some women expressed themselves privately through diary entries and letters to family back home.
  - D. Since many of them came from backgrounds of privilege, European males were incapable of expressing the reality of early Canada.
5. Which of the following sentences in paragraph three would you recommend to ensure the writer employs correct punctuation?
- A. Even though Pierre Berton lived most of his life in central Canada; his roots are in the North and he gave Canadians stories of the North such as The Klondike.
  - B. Even though Pierre Berton lived most of his life in central Canada his roots are in the North and he gave Canadians stories of the North such as The Klondike.
  - C. Even though Pierre Berton lived most of his life in central Canada, his roots are in the North and he gave Canadians stories of the North such as The Klondike.
  - D. Even though Pierre Berton lived most of his life in central Canada, his roots are in the North: and he gave Canadians stories of the North such as The Klondike.

6. Which of the following sentences could replace the last sentence in paragraph three to maintain consistent tone?
- A. A Maritime voice like that of Donna Morrissey, who wrote novels such as Kit's Law and Downhill Chance, lets Canadians hear the challenges faced by people in that region.
  - B. Maritimer Donna Morrissey's Kit's Law and Downhill Chance are really good and provide a clear picture of life along the Atlantic.
  - C. A consummate writer, an artist in words, Donna Morrissey elucidates the Maritime position.
  - D. Donna Morrissey writes good stories from Atlantic Canada and surely expands the range of voices Canadians hear.
7. Which of the following sentences would best make the transition between paragraph three and paragraph four?
- A. The speaker's gender or geographical origin is not the only concern when considering various Canadian voices.
  - B. Popular voices, possessing long-term appeal and expressing the experiences of the majority of Canadians, are what Canada needs.
  - C. Many groups of people make up the Canadian identity and we must not forget about the marginalized voices.
  - D. Given the geographical range of our country, regional representation is critical when trying to define Canada.
8. Which of the following sentences in paragraph four ensures parallel construction?
- A. Authors Denise Chong and Wayson Choy tell the stories of Chinese Canadians as they struggled to maintain their identity and be dignified.
  - B. Authors Denise Chong and Wayson Choy tell the stories of Chinese Canadians as they struggled to maintain their identity and dignity.
  - C. Authors Denise Chong and Wayson Choy tell the stories of Chinese Canadians as they struggled to maintain their identity and showing dignified behaviour.
  - D. Authors Denise Chong and Wayson Choy tell the stories of Chinese Canadians as they struggled with the maintenance of their identity and being dignified.

9. Which of the following sentences could be used in paragraph five to avoid the sentence fragment and to employ correct punctuation?
- A. Because I have had the opportunity, to hear and learn about these voices I feel proud to be a Canadian.
  - B. Because I have had the opportunity to hear and learn about these voices, I feel proud to be a Canadian.
  - C. Because I have had the opportunity to hear and learn about these voices, I feel proud: to be a Canadian
  - D. Because I have had the opportunity to hear and learn about these voices—I feel proud to be a Canadian.
10. Which of the following sentences would logically conclude paragraph five?
- A. The maple leaf can fly proudly over Canada, a country of opportunity and variety.
  - B. Saskatchewan’s motto, “From many peoples strength,” rings true as one considers the diverse Canadian population.
  - C. To maintain the sense of a dynamic human mosaic, Canada must keep its borders open to continue to welcome newcomers.
  - D. The many voices that make up Canada announce one nation, proud and strong.

20  
(10 × 1)  
(5 × 2)

Read the excerpt from *Cabbagetown*, by Hugh Garner, and choose the best answer for each question. Questions 11–20 are worth one mark each. Questions 21–25 are worth two marks each.

### Cabbagetown

*Cabbagetown* is a novel set during the 1930s, the time of the Great Depression in Canada. This decade marked one of a number of historical points in time that helped to define both the Canadian identity and the voice of a generation. *Cabbagetown* is a neighbourhood in Toronto. In this excerpt, two residents discuss the circumstances of the community and its inhabitants.

Mr. Howard Wells of No. 7 Timothy Place left the government employment office at noon. Since eight-thirty he had been sitting on a plain wooden bench in the basement “chin-wagging” with some of his cronies and waiting for a nonexistent call for a job from the man behind the counter. He was glad to get out into the air and sunlight of the street after three and a half hours of the smell of cheap tobacco, spit, unwashed men, and the peculiar offensive odour of the cleansing agent that made every government and municipally-owned building in Toronto stink like a new-scrubbed morgue. 5

He walked with a slight limp, a legacy of the war. . . . He and his friends had been talking all morning about the war veterans’ canteen funds, and he had learned that if he wished he could go down to an office and draw ten dollars merely by signing a form disclaiming any further claim on the funds. 10

He hadn’t yet made up his mind to draw the ten dollars, and as he headed east along the depressing store fronts of Queen Street he was angering himself into a lather thinking of the fat political ex-brass-hats who were living like millionaires on the money he and the other men in the trenches had spent on beer, tea, buns and Brasso<sup>1</sup> in Belgium and France. . . . 15

Some of the old men from the Catholic home on Power Street stood on the corner in front of St. Paul’s Church, leaning their slight weight on their canes, their old rheumy eyes following every passing car. There was nothing else for them to do. They had been left behind and pushed against their will into the role of spectators, and they accepted it as they accepted their aging aches and pains, philosophically and uncomplainingly. The new warming sun burned through their misfitting second-hand coats and raised the hackles on their dried-up backs. They mumbled nonsense through their toothless gums to one another, pointing with their canes at the passing traffic and the store windows, pretending they were still part of the rush of life around them, afraid to admit to themselves they were only waiting to die. 20 25 30

“I’m not going to end up like them,” Howard Wells said to himself. “Next summer, if I get the chance, and I’m working again on the CNR extra gang, I’m going to drop an eighty pound rail on my foot. I’ll make this one good, not like the piece of shrapnel at Hill 70 in 1917 that only gives me ten dollars a month for a stiff knee. This time they’ll have to cut my leg off, and I’ll get a good compensation pension that’ll keep me an’ Rose—” He put the painful thought aside. 35



A woman came out of a grocery store and bumped into him. “Hello, Mr. Wells,” she said.

“Good morning, Mrs. Tilling.” . . . 40

“I saw your missus going to work this morning.” She sighed. “Things is getting worse if you ask me. Jimmy—that’s Mr. Cluff the man what rents my back room now—hasn’t worked for a month. He expects to be taken back on at the foundry next week though.”

“There’s no work anywhere except at these twenty-cent-a-day relief camps,” Mr. Wells said angrily. “Slavery, that’s what it is. . . . Slavery.” 45

“That’s what I say too. Ken was in one out near Vancouver the last time I had a letter from him.”

“How’s young Ken getting along?”

“He’s coming home as soon as the weather warms up. . . . 50

“I’ll be glad to see him back. . . . I’m nervous all the time he’s riding them freight trains. Dorothy—that’s Mrs. Cluff—was telling me she read in the paper that the police is stopping the unemployed from coming east. I guess old Bennett’s afraid they’ll go up to Ottawa and shoot him. Not that he don’t deserve it. Say, Mr. Wells, does my roomers make too much noise?” 55

“Oh they do sometimes; the walls are pretty thin you know. Me and the wife hears ’em spattin’ now and again.”

“They fight all the time. Since he’s been laid off she’s been a holy terror. I’d give ’em notice only it’s nice having somebody in the house,” said Mabel. 60

When they turned up Sumach Street they passed a truck parked in front of a house and piled with furniture. Most of the load looked like barrels and boxes tied up with clothesline. A man came down the steps from the house carrying a bag of coke on his back.

“Them poor devils haven’t much to move,” said Mabel. “They must have been given their notice. . . . 65

“There’s a lot of them moving,” said Mr. Wells. “Where to I don’t know. That one’ll move out of there and find another landlord to take him in, then somebody’ll scrape up a month’s rent and take that old shack. Next month the landlord’ll ask for the rent, an’ they’ll tell him they’re on relief. He’ll either have to be satisfied with the rent vouchers from the relief department, or give them their notice. Everything’s gone to pot.” 70

“Did you hear that Mrs. Plummer is selling out and moving to Detroit?” Mabel asked. . . .

“She’ll be better off,” said Mabel . . . . “She’s had to work hard, poor soul, since her husband died. It’s going to be tough for Myrla though.” 75

“What is she going to do?”

“What can she do? She’ll have to move, that’s certain. She could go back home if her mother’ll have her, or she could put the baby in a home. It’d be a shame though to put such a nice fat baby up for adoption. Sometimes I wonder what keeps the kids so healthy around here, not that there isn’t plenty of sick ones mind.” . . . 80

They turned into Timothy Place. Mr. Wells bid Mabel good morning and entered his house.

—Hugh Garner

<sup>1</sup> metal polish

From *Cabbagetown* by Hugh Garner. Copyright © McGraw-Hill Ryerson Ltd. Reprinted by permission of the publisher.

11. Howard Wells sat in the government employment office all morning because he
- A. enjoyed the company of his friends and neighbours.
  - B. was certain a job offer would be made to him that day.
  - C. wanted to make sure he did not miss any possible job offers.
  - D. knew it was the only comfortable location for the unemployed.
12. The simile of the government building resembling a “new-scrubbed morgue” (line 8) is effective because it
- A. emphasizes the overwhelming stench of unwashed human beings.
  - B. highlights the hopeless plight of the men as they look for jobs.
  - C. shows the intense effort to maintain sanitary conditions.
  - D. underscores the dead-end nature of government work.
13. Howard Wells’ slight limp could, ironically, prove to be boon to his existence because
- A. people will have sympathy for him.
  - B. he could receive financial compensation.
  - C. it is a symbol of his nobility and allegiance to his country.
  - D. he and all of his friends can share war stories of being wounded.
14. Howard Wells’ anger grows as he walks along Queen Street because of the
- A. ineffective politicians.
  - B. ten-dollar proposition.
  - C. depressing store fronts.
  - D. many deprivations of war.
15. The reaction of the old men in front of St. Paul’s Church to their imposed identity as observers is
- A. confusion.
  - B. disinterest.
  - C. indifference.
  - D. acceptance.

16. Howard's plan deliberately to drop a rail on his foot, prompting the amputation of his leg, demonstrates his
- A. depression.
  - B. resentment.
  - C. nonchalance.
  - D. desperation.
17. Mrs. Tilling's attitude toward the present situation in which she and her neighbours find themselves is one of
- A. awe.
  - B. anger.
  - C. resignation.
  - D. resistance.
18. Howard Wells refers to life in the relief camp as "slavery" (line 46) because of the
- A. forced attendance.
  - B. inhumane work load.
  - C. separation of families.
  - D. inadequate compensation.
19. Ken left his home in Cabbagetown for Vancouver to
- A. find employment.
  - B. avoid Toronto winters.
  - C. experience adventure on the rails.
  - D. escape his over-protective mother.
20. The reader can tell that Mrs. Tilling is a bit of a scatterbrain because she
- A. has not seen her son for a long while.
  - B. jumps quickly from one topic to another.
  - C. appears to condone an attack on Prime Minister Bennett.
  - D. is very nervous about her son travelling across the country.

**The following questions are worth two marks each.**

21. Mrs. Tilling's boarders argue a lot because of problems with
- A. inadequate accommodations.
  - B. anger management.
  - C. overcrowding.
  - D. finances.
22. Mabel's willingness to keep her noisy boarders points to her
- A. tolerance.
  - B. generosity.
  - C. loneliness.
  - D. compassion.
23. Many people are on the move because of the
- A. illicit trade in drugs.
  - B. desire to find better places to live.
  - C. avaricious and thoughtless landlords.
  - D. appalling nature of their accommodations.
24. Myrla may have to put her baby up for adoption because
- A. the child is healthy and would be any adoptive parent's choice.
  - B. she will be forced to move and the child cannot accompany her.
  - C. her straitened financial circumstances prevent her from caring for the child.
  - D. she will miss her mother and she will be unable to care for the child properly.
25. When considering the impact of their voices in the face of overwhelming circumstances, Mabel Tilling and Howard Wells feel
- A. resigned and helpless.
  - B. angry and aggressive.
  - C. fearful and depressed.
  - D. careless and hopeless.

Answer the remaining questions in the spaces provided. Neat, legible handwriting is essential. Do not use pencil.

- 10 Read the following poem entitled “The Well,” by Jay MacPherson, and in the space provided answer the questions that follow.

The Well

In the poem, “The Well,” the speaker voices two sets of feelings, those she feels when looking into the well and those she imagines when looking up out of the well. Her identity is shaped by her response to these feelings.

A winter hanging over the dark well,  
My back turned to the sky,  
To see if in that blackness something stirs,  
Or glints, or winks an eye:

Or, from the bottom looking up, I see 5  
Sky’s white, my pupil head-  
Lying with all that’s lost, with all that shines  
My winter with the dead:

A well of truth, of images, of words. 10  
Low where Orion lies  
I watch the solstice pit become a stair,  
The constellations rise.

—Jay MacPherson

From *Poems Twice Told: The Boatman and Welcoming Disaster* by Jay Macpherson. Copyright © 1985 Oxford University Press.

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- (1) 1. a. Why is the speaker staring into the well in stanza one?
- \_\_\_\_\_
- (1) b. In stanza two, when the speaker imagines looking up from the bottom of the well, what does she see?
- \_\_\_\_\_
- (2) c. Identify two images that show the speaker’s unhappiness.
- \_\_\_\_\_
- \_\_\_\_\_

(1) d. (i) How does the speaker's mood change in the last stanza?

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(2) (ii) Provide two examples to support your conclusion.

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(3) e. This poem is about more than a woman gazing into the depths of a well. What does this poem reveal about the speaker?

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Read the excerpt from the article “There’s No Place Like Home” by Kathleen Gibson, and in the space provided answer the questions that follow.

**There’s No Place Like Home—Yorkton: A Road to Everywhere**

Kathleen Gibson, a Canadian transplanted from Ontario to Yorkton, Saskatchewan, recounts how she has come to feel both a sense of place and a sense of belonging in the prairie city.

“What d’ya mean one tree on the whole street?” My voice slid into operatic range. Fresh off the plane, my husband sat reporting the details of his next assignment, two provinces west, in Yorkton, Saskatchewan. I’d gotten used to his mobile calling in life, to not having a community to really call “home,” but I had to have trees. 5

Rick noticed my panic. “Uh, it’s in our yard—I think.” . . .

To this day, I don’t know where that man was looking. In summer, elms and maples drape like hovering angels over many Yorkton sidewalks and alleys, including ours. But the green didn’t last. We moved in August; it snowed on September 17, flakes the size of cowboy hats. . . . Our children made snow angels. I counted the days until spring. 10

It galloped through in late May, flinging chartreuse leaves and lilac scent everywhere. Our memories of forty below melted as we barbecued, wearing shorts. Fourteen years later, no move in sight, I’ve made peace with the lopsided seasons. True Prairie people carry their own pleasant weather inside them, I’ve noticed. 15

They make the most of the other stuff, too. In winter, jewelled York Lake, five minutes from town, sports a grid of snowmobile and ski tracks. In summer it buzzes with Jet-ski roars, paddle slaps and children’s splashes. We’re spoiled here. We’ve got it all—business, shopping, eateries, recreation. Arts, too. Canada’s top entertainers seldom bypass us. Our annual Yorkton Short Film & Video Festival attracts glitterati from coast to coast. And sold-out Broadway musicals set much of Yorkton singing all year. . . . 20

Yorkton grows increasingly cosmopolitan. In the middle of nowhere, it seems, is a road to everywhere. Here, we’ve made more friends from elsewhere in the world than in any other place we’ve lived. Our guest book, had we kept one, would read like a UN roster: Hong Kong, China, Australia, Sudan, South Africa, Britain, Guyana, Mauritius, India. 25

On summer nights aboriginal groups gather nearby for powwows and dance competitions. I sit outside, my foot tapping the beat. Scottish dancers kick up their heels here, too, and pipers often play at graveside services, their instruments’ plaintive wail a wind-borne sorrow. 30

“Your town is the biggest city I know that’s kept its small-town heart,” an urban friend commented recently. She snared my feelings precisely. That heart beats in neighbours who remember how to “neighbour”; clustering around lawn mowers, snow shovels, even caskets sometimes. . . . 35

My freshly grown daughter, expecting a child of her own, has recently moved back. “What did you like about growing up in Yorkton?” I asked.

She thought a moment. “I felt safe here.” She was. But memories like hers, of playing kick the can at night across a string of fenceless backyards, are made here still. Yorkton is an “Oh, give me a home where my little ’uns can roam” kind of place. 40

That may not last forever. At night, Broadway Street evidences a growing city’s downside. But several proactive agencies labour diligently to counteract negative influences on the city’s youth. It takes a responsible community to make a community—we work at it, and we celebrate it. 45

On Canada Day several years back our family joined the crowds relaxing on the spreading greens of our Western Development Museum. Children with flag-emblazoned cheeks skipped from the face-painting booth to the free fire-engine ride. Old lovers wandered hand in hand. Hot dogs sizzled. In the spirea-wreathed bandstand, a Celtic band spun a reel and a solitary woman danced on the grass, a small island of private joy in a sea of celebration. That was when I felt it—the embrace of a community I could finally call home. 50 55

It was not a bad move. Not bad at all.

—Kathleen Gibson

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- (1) 2. a. Fortunately for Gibson, her husband miscalculated in his description of Yorkton having a solitary tree, and instead the city is blessed with many trees. What is the irony though, of the family’s move to the tree-lined city in August?

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- (2) b. Identify two ways Gibson presents the joy of spring.

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- (1) c. How has Gibson learned to compensate for the “lopsided seasons” (line 15) on the prairies?

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- (2) d. Explain the author’s statement: “In the middle of nowhere, it seems, is a road to everywhere” (lines 25–26).

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- (2) e. What does Gibson mean when she says “it takes a responsible community to make a community” (lines 46–47)?

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- (2) f. Trace the author’s changing feelings about her community, Yorkton, Saskatchewan.

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15

3. In the excerpt from *Cabbagetown*, Howard Wells and Mabel Tilling experience an implicit challenge to their identity, given the social, financial, and employment conditions of the Great Depression in Canada. Personal identity for the speaker in “The Well” is shaped by her response to circumstances. Kathleen Gibson, in “There’s No Place Like Home—Yorkton: A Road to Everywhere” experiences a confirmation of identity and a comforting sense of place as she embraces the Saskatchewan landscape.

Write a personal essay or an editorial (of at least THREE paragraphs) on ONE of the following topics.

- a. The motto of Saskatchewan’s recently-celebrated centennial was “100 Years of Heart.” As a real estate agent trying to close a deal with a couple reluctant to move to this province, explain why this is such an appropriate way to identify Saskatchewan people.

**OR**

- b. “Land of Living Skies,” the slogan emblazoned on our licence plates, points to a significant geographic feature of our province. As the Canadian host of a tour group from another part of the world, expand on how this slogan typifies the Saskatchewan landscape in general.

PLANNING

You may wish to use this space to explore and organize your ideas before you write your response.





4. In five or more paragraphs, develop a formal essay on one of the topics listed below. Your essay must refer to a minimum of THREE literary sources. At least ONE reference must be to a novel, full-length non-fiction, or full-length play, and at least ONE reference must be to a shorter genre. All works referred to must be Canadian. Do not refer to any selection found elsewhere on this test.
- a. Canadians have experienced a shift in their view of the land. Traditionally, “the land” was thought of as large areas of unpopulated wilderness. Now, the land need not be the wilderness, but could be vast urban tracts of land. How does Canadian writing show our relationship with the land—either the traditional notion of the natural wilderness or the more recent notion of the urban wilderness?

**OR**

- b. “Canada is unique in the sense that our diversity is a very part of our identity.”

-Sheila Copps

Canadian writing from a variety of voices—Aboriginal, regional, multicultural, female, marginalized—contributes to the sense of Canadian identity. What do three diverse voices have to say about being Canadian?

|                             |          |
|-----------------------------|----------|
| Essay Marking Criteria:     |          |
| Content: Thought and Detail | 10 marks |
| Organization                | 5 marks  |
| Style                       | 5 marks  |
| Mechanics                   | 5 marks  |

### PLANNING

“Content: Thought and Detail” and “Organization” form a large part of the mark for this question. Space is provided here for your initial planning. You may wish to use this space to explore and organize your ideas before you write your essay.









**GRADE 12 DEPARTMENTAL EXAMINATION  
ENGLISH LANGUAGE ARTS A 30 PROTOTYPE EXAM — Answer Key**

**Multiple-Choice Section Answer Key:**

|      |       |       |       |       |
|------|-------|-------|-------|-------|
| 1. D | 6. A  | 11. C | 16. D | 21. D |
| 2. A | 7. A  | 12. B | 17. C | 22. C |
| 3. C | 8. B  | 13. B | 18. D | 23. C |
| 4. C | 9. B  | 14. A | 19. A | 24. C |
| 5. C | 10. D | 15. D | 20. B | 25. A |

**Short Answer/Essay Section Answer Key:**

**10 marks**

1. a. (any one)
- (1) • to see if anything is moving  
• to see if anything is there  
• to describe her tremendous despair
- (1) b. (any one)
- the sky  
• herself  
• all that she has lost  
• her depressed self  
• the sky's white reflection—the opposite of the dark well
- (2) c. (any two)
- winter  
• dark well  
• back to sky  
• blackness  
• winter with the dead
- (1) d. (i) • begins to improve
- (2) (ii) (any two)
- well of truth  
• stair  
• constellations rise  
• now appears to be looking at the heavens
- (3) e. She has been depressed or has experienced some kind of death and has gone through a bleak period in her life. She has probably gone to the depths of despair, to the bottom of the pit. She has gazed downwards, and when her gaze can penetrate no deeper, she decides to look upward. Thus begins her journey out of despair. She begins to climb the stair out of the well toward the heavens. As the constellations rise, so does the speaker as her disposition is healed.

- 10 marks**
- (1)
- (2)
- (1)
- (2)
- (2)
- (2)
2. a. their greenery is gone suddenly by September 17 because of the early snow
- b. (any two - direct quotation not necessary)
- galloped
  - flinging
  - bright colours
  - memories of winter quickly disappear
  - family barbecuing
- c. look to the people—they carry pleasant weather/sunshine in themselves
- d. students should talk about all the advantages of living in Yorkton
- arts
  - multiculturalism
  - UN-like guestbook
  - Aboriginal culture
- Students DO NOT receive credit for any kind of comment that talks about people fleeing Saskatchewan
- e. if people care about their community, feel a sense of responsibility, they will try to foster that feeling in and for future generations
- students should talk about either responsibility or community
  - kudos to those who can talk about both!
- f. (any one)
- she started out as a reluctant citizen of the city, quite accustomed to not having a community to call home
  - as she spends time in Yorkton, she has come to embrace it as her home and praises the city rather than wonder about the lack of trees
  - notice that by the end of the text she can call Yorkton home, whereas at the beginning of the text she asserts she has never had a place to call home

## Holistic Scoring Guide for a 15-mark question (#3)

In scoring written sections of the examination, markers will consider whether the writing is appropriate to the purpose (i.e., does it address the prompt?). In addition, markers will consider:

- how well the candidate demonstrates an understanding of the topic (i.e., How sophisticated is the thought?);
- how well the candidate conveys those thoughts to the reader (i.e., How competent and effective are the writing skills?).

(adapted from ELA Curriculum Guide, page 131)

### Level

**5**

#### **Level 5: The writing conveys an insightful and sophisticated perspective and demonstrates an effective and confident command of the elements of writing.**

13–15  
marks

Ideas are insightful and well considered. This piece of writing has a strong central focus and is well organized. The organizational pattern is interesting, perhaps original, and provides the piece with an introduction which hooks the reader and carries the piece through to a satisfying conclusion. The writer has chosen appropriate details and established a definite point of view. Sentences are clear and varied. Word choices are vivid. The writer's voice and tone consistently sustain the reader's interest. If there are errors in mechanics, they are the result of the student taking a risk with more complex or original aspects of writing.

**4**

#### **Level 4: The writing conveys a thoughtful perspective and demonstrates an effective control of the elements of writing.**

10–12  
marks

Ideas are thoughtful and clear. This piece of writing has a clear and recognizable focus. A standard organizational pattern is used, with clear introduction, transitions, and conclusion. A point of view is established and a sense of audience is clear. The writer has used appropriate details, clear and correct sentence structures, and specific word choices. The writer's voice and tone maintain the reader's interest. The few errors in mechanics do not impede communication or annoy the reader unduly.

**3**

#### **Level 3: The writing conveys a recognizable perspective and demonstrates an adequate control of the elements of writing.**

7–9  
marks

Ideas are straightforward and clear. This piece of writing has a recognizable focus, though there may be superfluous information provided. The organizational pattern used is clear and includes a basic introduction and conclusion though it may be formulaic or repetitive. The point of view is clear and consistent. The word choices and sentence structures are clear but not imaginative. The writer's voice and tone establish, but may not maintain, the reader's interest. The mechanics show less effort and attention to proofreading than needed.

**2**

#### **Level 2: The writing conveys a simple or uneven understanding of the topic and/or demonstrates an uneven or uncertain control of the elements of writing.**

4–6  
marks

Ideas are limited and overgeneralized but discernible. This piece of writing has an inconsistent or meandering focus. It is underdeveloped and lacks clear organization. Incorrect or missing transitions make it difficult to follow. There may be an introduction without a conclusion, or the reverse, a conclusion with no introduction. The point of view is unclear and there are frequent shifts in tense and person. The writer exhibits superficial and/or minimal awareness of the reader. Mechanical errors interfere with the reader's understanding and pleasure.

**1**

#### **Level 1: The writing conveys a limited or uncertain understanding of the topic and/or demonstrates an elementary grasp of the elements of writing.**

1–3  
marks

Ideas are elementary and may not be clear. This piece of writing lacks focus and coherence. The organizational pattern and development of the topic are confusing. Point of view may shift in a confusing way. Mechanical errors are abundant and interfere with understanding. The piece must be read several times to make sense of it. Awareness of the reader is not apparent.

**0**  
marks

Insufficient – There is no evidence of an attempt to respond to the topic OR the response is too short to warrant a mark.

- If fewer than the required number of paragraphs is used, the maximum score is Level 4.
- If the paper does not address the topic, the maximum score is Level 2.

## Analytic Scoring Guide for a 25-mark question (#4)

(adapted from ELA Curriculum Guide, pages 132-133)

*An analytic scoring guide will be used to measure specific aspects of the multi-paragraph composition. Students' responses will be scored using the following criteria:*

- *content: thought and detail (10%)*
- *organization (5%)*
- *style (including wording choice and phrasing) (5%)*
- *mechanics (sentence structure, usage, punctuation, capitalization, spelling) (5%)*

### **Content: Thought and Detail (10/25)**

When marking the quality and development of ideas the marker should consider how thoughtfully and effectively, within the context of the writing situation, the writer:

- shows a grasp of subject matter
- communicates and integrates ideas (information, events, emotions, opinions, perspective, etc.)
- includes details (evidence, anecdotes, examples, descriptions, characteristics, etc.) to support, develop, and/or illustrate ideas.

#### **Level**

- 5** 9–10 marks Ideas are insightful and well considered. This piece of writing has a strong central focus and exhibits unique comprehension and insight that is supported by carefully chosen evidence. Sophisticated reasoning and literary appreciation are evident.
- 4** 7–8 marks Ideas are thoughtful and clear. This piece of writing has a clear and recognizable focus and exhibits a comprehensive and intimate knowledge of the subject matter. Literary interpretation is more logical/sensible than insightful.
- 3** 5–6 marks Ideas are straightforward and clear. This piece of writing has a recognizable focus and exhibits adequate development of content, although interpretation is more commonplace and predictable.
- 2** 3–4 marks Ideas are limited and overgeneralized but discernible. This piece of writing has an inconsistent or wandering focus and, although it exhibits some development of topic, ideas are often superficial and supporting evidence is vague or weak.
- 1** 1–2 marks Ideas are elementary and may not be clear. This piece of writing lacks focus and coherence and shows little or no development of topic. What is there is generalized and unsupported, so that there is little evidence of understanding.
- 0** Insufficient – There is no evidence of an attempt to respond to the topic OR the response is too short to warrant a mark.

#### **Content:**

Note – In ELA A, at least one longer and one shorter genre must be cited. If not, the maximum score for content is Level 3.

- If only two acceptable\* works are cited, the maximum score is Level 3.
- If only one acceptable\* work is cited, the maximum score is Level 2.
- If no acceptable\* works are cited, the score is 0.
- If only the planning box is used, the maximum score is Level 2.

\* acceptable = correct genre, nationality, and grade level

### ***Organization (5/25)***

When marking organization the marker should consider how effectively, within the context of the writing situation, the writer:

- exhibits evidence of planning
  - creates an introduction
  - establishes and maintains focus
  - orders and arranges events, ideas, and/or details
  - establishes relationships between events, ideas, and/or details
  - provides closure.
- 5 The writing exhibits evidence of careful and considered planning. The introduction clearly states the direction the essay will take and invites further reading. Ideas are clearly and coherently developed and show evidence of critical thinking. The conclusion logically and thoughtfully completes the essay.
  - 4 The writing exhibits evidence of clear planning. The introduction provides direction for the reader and the ideas generally focus and sustain the topic. Ideas are developed clearly and the conclusion effectively completes the essay.
  - 3 The writing exhibits evidence of some planning but would benefit from additional planning. The introduction provides some direction for the reader and the ideas are usually focussed but show little imagination. Ideas are clear but may lack coherence. The conclusion offers little insight.
  - 2 The writing exhibits some evidence of order but little planning is evident. The introduction is weak and relates only marginally to the body of the essay. There is no focus and the ideas are not clearly developed. The conclusion provides no real purpose.
  - 1 Evidence of planning before or during the writing phase is not apparent. The introduction, if there is one, does not contribute to a discernible controlling idea. Development of the topic is meagre or superficial. The conclusion, where present, is unclear or unrelated to the development provided.
  - 0 Insufficient – There is no evidence of an attempt to respond to the topic OR the response is too short to warrant a mark.

**Organization:**

- If fewer than the required number of paragraphs is used, the maximum score is Level 4.
- If only the planning box is used, the maximum score is Level 2.

### *Style (5/25)*

When marking style, the marker should consider how clearly and effectively, within the context of the writing situation (the purpose and audience), the writer:

- makes choices that contribute to the creation of a discernible voice
- makes use of diction and syntactical structures (such as parallelism, balance, inversion, etc.) to create the particular effect

- 5 The writer's voice and tone consistently sustain the reader's interest. The writer has chosen appropriate details and established a definite point of view that enhances the writing. Diction is clear, vivid, and precise. Syntax is varied, effective, and polished.
- 4 The writer's voice and tone maintain the reader's interest. The writer has established a point of view and a sense of audience, and shows awareness of language and structure. Diction is effective. Syntax is generally effective.
- 3 The writer's voice and tone establish, but may not maintain, the reader's interest. The writer's point of view is clear and consistent and shows a basic understanding. Diction is adequate but somewhat generalized. Syntax is straightforward.
- 2 The writing exhibits superficial and/or minimal awareness of the reader. The writer's point of view is unclear and the choice of diction is imprecise and/or inappropriate. Control of syntax is limited and results in lack of clarity.
- 1 Awareness of the reader is not apparent. The writer's point of view may shift in a confusing way. Diction is inappropriate and unclear. Syntax is confusing and results in unclear writing.
- 0 Insufficient – There is no evidence of an attempt to respond to the topic OR the response is too short to warrant a mark.

### ***Mechanics (5/25)***

When marking mechanics the marker should consider how clearly and effectively, within the context of the writing situation, the writer communicates by applying the conventions of:

- sentence structure
- vocabulary
- standard usage, including subject-verb agreement, pronoun-antecedent agreement, correct and consistent verb tenses
- spelling, punctuation, and capitalization.

- 5** Sentences are correct. Any mechanical errors are the result of taking a risk with more complex or original aspects of writing. The writing demonstrates a strong command of the conventions of language.
- 4** Sentences are substantially correct, with errors only in attempts at more complicated constructions. The few mechanical errors do not impede communication. The writing demonstrates a solid control of the conventions of language.
- 3** Common and simple constructions and patterns are correct. Errors in more complex or unusual constructions do not unduly impede understanding. Information is clear despite a faltering in mechanics. The writing demonstrates a general control of the conventions of language.
- 2** Sentences having uncomplicated structures are usually clear, but attempts at more difficult structures result in awkwardness and/or obscured communication. The writing demonstrates a limited and/or inconsistent grasp of the conventions of language.
- 1** The writing exhibits a lack of knowledge in the use of sentence structure, usage, grammar and mechanics. The profusion of structural and mechanical errors makes communication very difficult. The writing demonstrates only an elementary grasp of the conventions of language.
- 0** Insufficient – There is no evidence of an attempt to respond to the topic OR the response is too short to warrant a mark.



## Sample Student Response

### Question #3

### Student #1:

**PLANNING**

You may wish to use this space to explore and organize your ideas before you write your response.

"100 Years of Heart"

|  |   |
|--|---|
| <p><u>Great place:</u></p> <ul style="list-style-type: none"><li>- friendly people</li><li>- Community orientated</li><li>- Small town - minded</li><li>- beautiful <del>prairie</del> landscape</li><li>- people giving their all</li></ul> | <p>Main Ideas:</p> <ol style="list-style-type: none"><li>① Community Leaders</li><li>② Volunteers</li><li>③ <del>people</del> Thankful recipients</li></ol> |
|--|---|

Thesis - "100 Years of Heart" is a motto that rings proudly through my heart as I know the truth of it.

### Answer (Question 3, part a)

#### Saskatchewan—The Only Place to Live

When I hear the Saskatchewan motto “100 Years of Heart” I am immediately overwhelmed with a sense of pride, as I know the undeniable truth in this statement. Each community in Saskatchewan possesses heart, heart that comes from two different kinds of people; the community leaders and the community volunteers that bring unity and heart to the community.

Saskatchewan’s heart thrives on it’s community leaders. As being an active member in a small town I work one-on-one with these special people. The leaders of my community are the people who give all their time and energy to betterment of their town. As I look around, these leaders are my coaches, my club-leaders, my mayor and council members, and most importantly these leaders are my next door neighbor that brought community spirit back to my streets by simply delivering newcomers cookies. However, these leaders need people to help, they hold the stone, but volunteers toss it into the pond and create a ripple.

Volunteers are another important part in my Saskatchewan community. These people often go un-noticed, however they are the members in society that help in whatever way they can. These are the people who Saskatchewan should be really proud of. These volunteers are the hockey mom’s working the rink canteen, or that old man who spends all his time tying or sharpening skates for the kids at the rink. These people contribute so much to my town.

Without these people my community would not be the way it is, however thanks to the generosity, selflessness and kindness depicted and seen in Saskatchewan residents, I have been given and taught the best community atmosphere. I have learnt the importance of unity and heart in a community, and that this unity and heart comes from the community people. Only in Saskatchewan do you find people carrying these special traits.

**Marker Comments** Level 5 or  $\frac{13}{15}$

Strengths/Weaknesses

- clear voice
- sharp focus—leaders and volunteers
- insightful thoughts—this student has moved beyond standard clichés as specific information about specific volunteers and leaders is provided
- there are some awkward statements and some mechanical errors

Question #3

Student #2:

PLANNING

You may wish to use this space to explore and organize your ideas before you write your response.

Intro. ~~couldn't think of a title~~ - Yes could  
"Land of the living Skies" couldn't be more true.  
on my first arrival and first year I witnessed  
everchanging... (details of why this is  
true statement)

second/Third.  
Draw parallels to general landscape.  
the stillness of azure summer sky  
to offset by rolling seas of wheat  
(whole landscape alive)

Eviden

Sum it all

The skies hit first and land  
seems dead, far from it

### Answer (Question 3, part b)

The slogan, “Land of the Living Skies,” couldn’t be more true of Saskatchewan. First after I arrived in this province I did not understand it. The cold, blue, February sky expanded as vast and desolate as the landscape below it had seemed. But with the spring came the beautiful, grand cloudscapes and breathtaking sunsets that soon became the illustration of what Saskatchewan was to me.

After a while I began to notice, as you will too, that the skies were not all that was alive. Although the land seems bleak and deserted at first glance, it is anything but. In the midst of the blaring heat of a prairie summer, the world beneath the still, azure sky is fighting on. The unmoving expanse of blue is offset by a rolling sea of wheat, waving in the myriad fields. The sweltering afternoons give way to turbulent, awe-inspiring theatrics as the clouds begin to boil at the onset of one of Saskatchewan’s infamous summer storms. The screaming thunder and awesome hail assaults the dry soil as the lightning dances across the fields and hills.

When the prairies seem like they should be dead in the iron grasp of winter, they are anything but. The whisps of snow snake along the ground making the whole landscape appear to move and writhe, as though trying to shake off the bitter winter. All manner of small creatures go about their day-to-day business under a lazy, ashen sky that is slowly brewing its next big show.

Indeed it took me a while to truly respect, or even notice, all that was going on around me. Now instead of an immobile mass of dirt and rock and water vapour, Saskatchewan’s fields, streams and skies all seem like a living entity in its own right. Although “The Land of the Living Skies” is true in a certain respect it misleads the untrained eye to think the sky is all that is living. But in fact, despite its size, it is only one small part of our province.

#### **Marker Comments** Level 5 or $\frac{15}{15}$

##### Strengths/Weaknesses

- the pulse of the province is clearly evident in this text
- the student presents several key comments about the landscape and has as the unifier the sky.
- voice is clear and sharp
- mechanically sound

Question #4

Student #1:

**PLANNING**

"Content: Thought and Detail" and "Organization" form a large part of the mark for this question. Space is provided here for your initial planning. You may wish to use this space to explore and organize your ideas before you write your essay.

a) How does Canadian ~~literature~~ writing show our relationship with the land?

Sustenance/  
Opportunity (1)

- Mirage GFR
- Rely on Land
- see it as an opportunity
- Call it hope
- Not just a platform for my land
- Marilyn Dumont
- Spiritual connective
- Live off Land

~~Adversity~~  
The Enemy (3)

- "The Painted Run" - sine Rex
- "The Law of the Yukon"
- Man has struggled against nature and the land
- Land changes people affect them deeply
- must overcome challenges to survive

~~Physical~~  
Spiritual (2)

- "Huron (Cochon)" - ~~not survive~~
- "Our Drum" - Antoine mountain
- deterministic
- rely on it
- everything needed is there

Thesis

with the land as ~~all~~ a source of ~~life force~~ ~~life force~~ Canadian writing shows our relationships as enemy, and a spiritual

## Answer (Question 4, part a)

### Relationships with a Northern Land

The land has a significant influence on Canadian people and our lives. Relationships that we hold with the land affect us in special ways. Canadian society, history, and literature would be exceedingly different without these relationships. The selection Mirage, by Gwen Farris Ringwood, “Not Just a Platform for My Dance”, by Marilyn Dumont, “The Painted Door”, by Sinclair Ross, “The Land of the Yukon”, by Robert W. Service, and “Our Drum”, by Antoine Mountain, help to convey these relationships. Canadian writing shows our relationships with the land as a provider, a spiritual life force, and an enemy.

Our relationship with the land as a provider has been shown throughout the years. Early settlers have a very strong relationship with the land. They put everything they have into the small parcels of land they received in efforts to prosper in a new land. A classic example of this can be shown in the play, Mirage, by Gwen Farris Ringwood. The Ryland family moves to Saskatchewan with the hope to start a successful farming operation in a young province. To them the land is a provider and a source of opportunity even in hard times of death and the depression. Each member of the family has strong ties to the land which seem to pull them back to the place where they grew up. Aboriginals also have strong ties to the land. They hold a great respect and reverence for the land. This can be shown in the poem, “Not Just a Platform for My Dance”, by Marilyn Dumont. The speaker explains how the land and nature are essential to life and survival of the Dene. Aboriginal peoples also have a strong spiritual connection to the land.

A spiritual relationship with the land is shown in Canadian writing. In the poem, “Our Drum”, by Antoine Mountain, a strong connection is shown between the land and his own heart. The native culture relies on the land and everything they need is provided. Many aboriginal groups hold an animistic view where there is god in every object including the land. The deep spiritual connection held by aboriginals with the land is very significant to Canadian literature and is shown throughout. Although the land can be seen as a provider and a spiritual source of life, it can also be seen as a formidable foe.

Many people have been faced with struggles presented by the land and nature. Early Saskatchewan settlers had to deal with harsh winters, sweltering summers, and bleak prospects for a brighter future. This was a fact of life on the prairies during this time. In the short story, “The Painted Door”, by Sinclair Ross, the land proves to be a source of fear for the protagonist, Ann. As the storm rages outside, she experiences fear and loneliness which cause her to make a bad decision. As her husband is fighting against the blizzard, she is fighting against temptation. The land can also present itself as a more direct adversary. In the poem, “The Law of the Yukon”, by Robert W. Service, the men struggle against the harsh weather and unforgiving terrain. They must overcome this challenge put forth in order to reach their goals during the Klondike Gold Rush. Along with being a provider, the land can also be a noteworthy foe.

In conclusion, Canadian writing shows our relationships with the land as a provider, a spiritual life force, and an enemy. The land can be a provider that gives people opportunity and allows them to prosper. It can also be a source of spiritual life for aboriginal peoples and those who feel connected with the land. The land has proven to be a deadly enemy to those who struggle against it. All of these relationships are shown in Canadian literature. Our surrounding environment influences Canadian life and literature in ways that can only be described as indescribable.

Marker Comments Level 5 or  $\frac{23}{25}$

$\frac{9}{10}$  Content

- strong focus
- three focused ideas control paper
- insightful
- well-chosen evidence

$\frac{5}{5}$  Organization

- clearly planned and developed
- clear beginning, middle, and end
- good, thoughtful conclusion

$\frac{5}{5}$  Style

- details, tone consistent and appropriate
- last sentence a little corny

$\frac{5}{5}$  Mechanics

- strong command of the conventions

This student has referenced more than the required (three) number of texts. Students should not assume that referring to many texts will earn them a Level 4 or Level 5. The strength of this paper is the unity and coherence the student establishes, regardless of the number of texts.

Question #4

Student #2:

PLANNING

"Content: Thought and Detail" and "Organization" form a large part of the mark for this question. Space is provided here for your initial planning. You may wish to use this space to explore and organize your ideas before you write your essay.

B.

Intro Canada is a diverse country.  
From the people of the west and the north, the different  
maritimes and the urbanized cities. As  
a country we are ~~one~~ a whole but as  
individuals we are very different and have  
1st very different life stories + experiences

Wayson Choy - Novel The Jade Peony  
Chinese - growing up Chinatown 20's All That Matters  
culture - hard to be accepted by others  
- parents want Chinese they ~~try~~ try to be  
Canadian not proud of but makes Canada  
2nd Canada is how we treated Chinese

~~The Painted Door Sinclair Ross~~  
~~Blackfoot~~ Blackfoot  
~~Residential Schools~~ having to choose  
"Borders" Thomas King between  
American

3rd ~~The Last Country~~ ~~South~~

Not Just a Platform for  
my Dance - Marilyn

Con

What do 3 diverse voices  
say about being Canadian



## Answer (Question 4, part b)

Canada is a diverse country. From the west to the north to the maritimes the people of Canada are very different. As a country we are a whole but as individuals we are very different and have very different life stories and experiences. Three texts which show these different life stories and experiences are The Jade Peony, “Borders,” and “A Lesson in Canadian Geography.”

Wayson Choy for example, is a Chinese-Canadian who was born and grew up in Vancouver. His literature is based on experiences he had growing up. The Jade Peony is a work of fiction but you can feel the authors experiences through it. Choy tells a story about growing up where characters aren't wanted because they are Chinese. He shows how the Canadian government imposed huge taxes on those living in Canada and those who wanted to enter Canada. The difficulties of growing up Chinese are evident through the characters confusion to who they are. They were being pushed to be Canadian from their friends and society, but urged to “stay Chinese” by their families. Choy shows the difficulty of growing up a minority in Canada, during a time when minorities weren't accepted.

Minorities have had a hard time in Canada finding a place and a voice. Thomas King shows in the short story “Borders” the difficulty of the Blackfoot people. A family crosses the Canadian border but can not go through the American side. When they turn around they can not re-enter Canada without declaring a nationality. The mother declares herself Blackfoot but that is not sufficient. She is told by the Canadian guard, “I would be proud to be Blackfoot if I was Blackfoot but you have to be Canadian or American.” The story is one of a women's perseverance and endurance. She fights for her belief and eventually wins. The story also goes deeper, it is not just a story about crossing a Canadian and American border. It is a story about the borders between the Native world and the white world.

The editorial “A Lesson in Canadian Geography” by Robert Fulford shows his beliefs on Canada and its people. He tries to understand Canadians and what makes them Canadian. He touches on our government and how Canadians don't like making decisions. Canada is a country safe from radicalism because wherever one idea is agreed on somewhere it will never be agreed on somewhere else. This quality of agreeing on things drives some people crazy. Mackenzie King understood Canadians and by not making decisions like them he drove Canadians crazy. F. R. Scott wrote a poem to explain King and his ways.

He blunted us  
We had no shape  
Because he never took sides  
And no sides  
Because he never allowed them to take shape.

Canada is a huge country full of diverse people. The literature put out by this country is also diverse. The diversity of the land and the people makes our literature unique. Many voices are shown, by many different people. You can learn a lot about our country by all the voices of all the many diverse people.

Marker Comments Level 4 or  $\frac{22}{25}$

$\frac{8}{10}$  Content

- insightful glance at life stories presented in three texts
- evidence is more than a plot summary
- discussion of plot or key ideas is used **to support** conclusions

$\frac{5}{5}$  Organization

- in the opening paragraph the student clearly delineates the direction this essay will take
- ideas for each text are adequately and appropriately developed

$\frac{4}{5}$  Style

- the style of this composition generally maintains the reader's interest
- the confident style that has consistently advanced ideas, flags a little towards the end of the composition, especially in the concluding paragraph

$\frac{5}{5}$  Mechanics

- mechanics are sound
- this student knows how to employ appropriate conventions for documenting titles