

English 12 First Peoples
2009/10 Released Exam
August 2010 — Form A

Provincial Examination — Answer Key

Cognitive Processes	Weightings	Topics	Question Types
W = Retrieve Information	4%	1. Sight Texts	15 = Multiple Choice (MC)
X = Recognize Meaning	6%	2. Synthesis of Texts	3 = Written Response (WR)
Y = Interpret Texts	10%	3. Response to Texts	
Z = Analyze Texts	50%	4. Composition	
C = Writing	30%		

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

Question Number	Keyed Response	Cognitive Process	Mark	Topic	PLO	Question Type
1.	—	Z	18	2	—	WR
2.	—	Z	24	3	—	WR
3.	—	C	24	4	—	WR

**PART A: SIGHT TEXTS
INFORMATIONAL**

Thomas King
from *Honour Song: A Tribute* (1996)

by Barbara Hager

- 1 Thomas King came to Canada almost by accident. In 1980 he wanted to start a new life for himself and his nine-year-old son after the breakup of his marriage. An old friend from Alberta called to tell him about a teaching position at the University of Lethbridge. He said no at first, but several phone calls later, he found himself driving north from Utah to Alberta.
- 2 “We hit an incredible hailstorm on the way up, just before the Alberta border,” he recalls. “The hailstones were so big that we had to park the car under an overpass and wait it out.” It was a dramatic welcome to a country where King would eventually settle permanently. He now laughs at his son’s reaction to the intensity of the storm. “My son looked at me and said, ‘Just so we get this straight, Dad. This was your idea.’” Sixteen years later Thomas King, now a Canadian citizen, lives a world away from the sudden summer squalls and edge-of-the-planet vastness of the Alberta prairie that he called home for a decade.
- 3 It was while King was living in Alberta that he began to write and publish short fiction in literary magazines. His first novel, *Medicine River*, appeared in 1990, followed by the novel *Green Grass, Running Water* and a collection of short stories, *One Good Story, That One*, in 1993. Not that literature—and especially Native literature—was foreign to him before moving to Canada. For his Ph.D. dissertation at the University of Utah, he explored Native oral tradition and contemporary fiction, and currently he



Figure 1

- specializes in Native literature and creative writing as an associate professor at the University of Guelph.
- 4 Coyote holds a place in the oral tradition of the North American Plains similar to the role Raven plays in West Coast stories. The trickster characters in King’s fiction have been icons of his literary and cultural sensibilities since he was a young man. Today, however, Coyote runs loose in King’s poems and fiction almost as if the clever marauder had been waiting all these generations for a writer to come along and allow him to get back to his tricks.

- 5 One cannot read King’s fiction without laughing, but it isn’t just his loosely jointed plots and clutter of mythical and real characters that amuse. It is the way he convinces the reader of the absolute credibility of the people and animals who appear, often uninvited, into scenes, and how his stories have a way of slipping around in time and space to create a masterful blend of old and new oral traditions.
- 6 King was born in the United States in 1943, the son of a Cherokee father and a Greek mother. He spent most of his youth in California and completed a B.A. and M.A. in English at Chico State University. Although he has spent close to 15 years on the faculties of various universities, he describes himself as a better writer than teacher.
- 7 King continues to write fiction primarily. “My new novel is set in the northern Montana-Alberta landscape,” he says, then admits he is struggling with it. Nevertheless, he doesn’t attribute the difficulty to his new writing environment in overbuilt, highway-laced Southern Ontario.
- 8 The novel, *Truth and Bright Water*, is set on the U.S.–Canada border, and one of its central images is an unfinished bridge that crosses the river that separates two towns. “They’ve gotten halfway done and stopped it. You can’t use it to cross over with cars. You have to walk across. It’s like a skeletal bridge that looks like it’s trying to connect the two places, but can’t quite do it. The novel is named for the two communities—Truth is a white town on the American side, and Bright Water is a reserve town on the Canadian side.”
- 9 King acknowledges that the novel’s setting has a connection to his own life. Since the mid-1970s, he has roughly split his time between the United States and Canada, having lived in Utah, Alberta, Minnesota, and Ontario. And even though he is recognized as a significant Canadian writer, his works have gained a great deal of exposure in the United States. *The New York Times Review of Books*, *Newsweek*, and *People* have all featured King and reviewed his work.
- 10 Despite an explosion of Aboriginal writers and publishing in the past 10 years, King believes there are still relatively few Aboriginal novelists in Canada because many writers have opted for the extremely active theatre and film scenes in Toronto, Winnipeg, Edmonton, and Vancouver. “In Canada a lot of the energy has gone into drama. You have a lot of your most prominent writers working in drama—Tomson Highway, Daniel David Moses, Drew Hayden Taylor.” The residual effect, he maintains, is that there is also a strong Aboriginal community of actors and people in theatre.
- 11 “Poetry is strong, too,” he adds. “Daniel [David Moses] has been up for the Governor General’s Literary Award. And in prose there’s Basil Johnston, Lee Maracle, Ruby Slipperjack, Jeannette Armstrong, and Richard Wagamese, who’s just written his first novel.” In the United States, he points out, Aboriginal fiction writers had an earlier start. Scott Momaday’s *House Made of Dawn* served as a breakthrough novel in the 1960s, opening doors and encouraging other writers to follow.
- 12 Still, it isn’t every day that you find yourself swapping stories and anecdotes with one of Canada’s finest storytellers. But I am also aware that Thomas King has a novel to write, and I have taken up most of his afternoon. There is little chance, I realize, that he will share even one more story today without the intervention of Coyote himself.
- 13 My rental car is parked in the cul-de-sac, and as I sprint through the rain, I notice that the car’s deflated rear tire is half submerged in a puddle of rainwater.
- 14 “Coyote!” I curse under my breath as I kick the flat tire.
- 15 Coyote replies, grinning, “Just one more story...?”

PART A: SIGHT TEXTS
LITERARY PROSE

A Coyote Columbus Story

by Thomas King

- 1 You know, Coyote came by my place the other day. She was going to a party. She had her party hat and she had her party whistle and she had her party rattle.
- 2 I'm going to a party¹, she says.
- 3 Yes, I says, I can see that.
- 4 It is a party for Christopher Columbus, says Coyote. That is the one who found America. That is the one who found Indians².
- 5 Boy, that Coyote is one silly Coyote. You got to watch out for her. Some of Coyote's stories are covered with scraggy Coyote fur but all of Coyote's stories are bent.
- 6 Christopher Columbus didn't find America, I says. Christopher Columbus didn't find Indians, either. you got a tail on that story.
- 7 Oh no, says Coyote. I read it in a book.
- 8 Must have been a Coyote book, I says.
- 9 No, no, no, no, says Coyote. It was a history book. Big red one. All about how Christopher Columbus sailed the ocean blue looking for America and the Indians.
- 10 Sit down, I says. Have some tea. We're going to have to do this story right. We're going to have to do this story now.
- 11 It was all Old Coyote's fault, I tell Coyote, and here is how the story goes. Here is what really happened.
- 12 So.
- 13 Old Coyote loved to play ball, you know. She played ball all day and all night. She would throw the ball and she would hit the ball and she would run and catch the ball. But playing ball by herself was boring, so she sang a song and she danced a dance and she thought about playing ball and pretty soon along came some Indians. Old Coyote and the Indians became very good friends. You are sure a good friend, says those Indians. Yes, that's true, says Old Coyote.
- 14 But, you know, whenever Old Coyote and the Indians played ball, Old Coyote always won. She always won because she made up the rules. That sneaky one made up the rules and she always won because she could do that.

¹ party: *a reference to Columbus Day, a day of celebration in the U.S.*

² Indian: *First Peoples; "Indian" is not the preferred term*

- 15 That's not fair, says the Indians. Friends don't do that.
- 16 That's the rules, says Old Coyote. Let's play some more. Maybe you will win the next time. But they don't.
- 17 You keep changing the rules, says those Indians.
- 18 No, no, no, no, says Old Coyote. You are mistaken. And then she changes the rules again.
- 19 So, after a while, those Indians find better things to do.
- 20 Some of them go fishing.
- 21 Some of them go shopping.
- 22 Some of them go to a movie.
- 23 Some of them go on a vacation.
- 24 Those Indians got better things to do than play ball with Old Coyote and those changing rules.
- 25 So, Old Coyote doesn't have anyone to play with.
- 26 So, she has to play by herself.
- 27 So, she gets bored.
- 28 When Old Coyote gets bored, anything can happen. Stick around. Big trouble is coming, I can tell you that.
- 29 Well. That silly one sings a song and she dances a dance and she thinks about playing ball. But she's thinking about changing those rules, too, and she doesn't watch what she is making up out of her head. So pretty soon, she makes three ships.
- 30 Hmm, says Old Coyote, where did those ships come from?
- 31 And pretty soon, she makes some people on the beach with flags and funny-looking clothes and stuff.
- 32 Hooray, says Old Coyote. You are just in time for the ball game.
- 33 Hello, says one of the men in silly clothes and red hair all over his head. I am Christopher Columbus. I am sailing the ocean blue looking for China. Have you seen it?
- 34 Forget China, says Old Coyote. Let's play ball.
- 35 It must be around here somewhere, says Christopher Columbus. I have a map.
- 36 Forget the map, says Old Coyote. I'll bat first and I'll tell you the rules as we go along.
- 37 But that Christopher Columbus and his friends don't want to play ball. We got work to do, he says. We got to find China. We got to find things we can sell.
- 38 Yes, says those Columbus people, where is the gold?
- 39 Yes, they says, where is that silk cloth?
- 40 Yes, they says, where are those portable color televisions?
- 41 Yes, they says, where are those home computers?

- 42 Boy, says Old Coyote, and that one scratches her head. I must have sung that song wrong. Maybe I didn't do the right dance. Maybe I thought too hard. These people I made have no manners. They act as if they have no relations.
- 43 And she is right. Christopher Columbus and his friends start jumping up and down in their funny clothes and they shout so loud that Coyote's ears almost fall off.
- 44 We got to find China, says Christopher Columbus. We got to become rich. We got to become famous. Do you think you can help us?
- 45 But all Old Coyote can think about is playing ball.
- 46 I'll let you bat first, says Old Coyote.
- 47 No time for games, says Christopher Columbus.
- 48 I'll let you make the rules, cries Old Coyote.
- 49 But those Columbus people don't listen. They are too busy running around, peeking under rocks, looking in caves, sailing all over the place. Looking for China. Looking for stuff they can sell.
- 50 I got a monkey, says one.
- 51 I got a parrot, says another.
- 52 I got a fish, says a third.
- 53 I got a coconut, says a fourth.
- 54 That stuff isn't worth poop, says Christopher Columbus. We can't sell those things in Spain. Look harder.
- 55 But all they find are monkeys and parrots and fish and coconuts. And when they tell Christopher Columbus, that one he squeezes his ears and he chews his nose and grinds his teeth. He grinds his teeth so hard, he gets a headache, and, then, he gets cranky.
- 56 And then he gets an idea.
- 57 Say, says Christopher Columbus. Maybe we could sell Indians.
- 58 Yes, says his friends, that's a good idea. We could sell Indians, and they throw away their monkeys and parrots and fish and coconuts.
- 59 Wait a minute, says the Indians, that is not a good idea. That is a bad idea. That is a bad idea full of bad manners.
- 60 When Old Coyote hears this bad idea, she starts to laugh. Who would buy Indians, she says, and she laughs some more. She laughs so hard, she has to hold her nose on her face with both her hands.
- 61 But while that Old Coyote is laughing, Christopher Columbus grabs a big bunch of Indian men and Indian women and Indian children and locks them up in his ships.
- 62 When Old Coyote stops laughing and looks around, she sees that some of the Indians are missing. Hey, she says, where are those Indians? Where are my friends?
- 63 I'm going to sell them in Spain, says Christopher Columbus. Somebody has to pay for this trip. Sailing over the ocean blue isn't cheap, you know.

- 64 But Old Coyote still thinks that Christopher Columbus is playing a trick. She thinks it is a joke. That is a good joke, she says, trying to make me think that you are going to sell my friends. And she starts to laugh again.
- 65 Grab some more Indians, says Christopher Columbus.
- 66 When Old Coyote sees Christopher Columbus grab some more Indians, she laughs even harder. What a good joke, she says. And she laughs some more. She does this four times and when she is done laughing, all the Indians are gone. And Christopher Columbus is gone and Christopher Columbus's friends are gone, too.
- 67 Wait a minute, says Old Coyote. What happened to my friends? Where are my Indians? You got to bring them back. Who's going to play ball with me?
- 68 But Christopher Columbus didn't bring the Indians back and Old Coyote was real sorry she thought him up. She tried to take him back. But, you know, once you think things like that, you can't take them back. So you have to be careful what you think.
- 69 So. That's the end of the story.
- 70 Boy, says Coyote. That is one sad story.
- 71 Yes, I says. It's sad alright. And things don't get any better, I can tell you that.
- 72 What a very sad story, says Coyote. Poor Old Coyote didn't have anyone to play ball with. That one must have been lonely. And Coyote begins to cry.
- 73 Stop crying, I says. Old Coyote is fine. Some blue jays come along after that and they play ball with her.
- 74 Oh, good, says Coyote. But what happened to the Indians? There was nothing in that red history book about Christopher Columbus and the Indians.
- 75 Christopher Columbus sold the Indians, I says, and that one became rich and famous.
- 76 Oh, good, says Coyote. I love a happy ending. And that one blows her party whistle and that one shakes her party rattle and that one puts her party hat back on her head. I better get going, she says, I'm going to be late for the party.
- 77 Okay, I says. Just remember how that story goes. Don't go messing it up again. Have you got it straight, now?
- 78 You bet, says Coyote. But if Christopher Columbus didn't find America and he didn't find Indians, who found these things?
- 79 Those things were never lost, I says. Those things were always here. Those things are still here today.
- 80 By golly, I think you are right, says Coyote.
- 81 Don't be thinking, I says. This world has enough problems already without a bunch of Coyote thoughts with tails and scraggy fur running around bumping into each other.
- 82 Boy, that's the truth. I can tell you that.

PART B: SYNTHESIS OF TEXTS

INSTRUCTIONS: In paragraph form and in at least **150 words**, answer question 1 in the **Response Booklet**. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

1. Discuss how the characteristics of King’s stories as described in paragraphs 4 and 5 of the article “Thomas King” are shown in “A Coyote Columbus Story.”

Suggestions Regarding Response:

CHARACTERISTICS (FROM “THOMAS KING”)	EXAMPLES (FROM “A COYOTE COLUMBUS STORY”)
<p>“Coyote runs loose...and get[s] back to his tricks (paragraph 4)</p>	<ul style="list-style-type: none"> • The entire story focuses on Coyote’s actions: <ul style="list-style-type: none"> – goes to the party – Coyote’s history book starts the narrative – the Coyote in the story invents Columbus – Coyote says that she is going to a party and this allows the narrator to make his point
<p>humour (paragraph 5)</p>	<ul style="list-style-type: none"> • the irony of Columbus “discovering” Indians • Coyote always won the ball games because she changed the rules • the visual images King creates of Columbus’s actions throughout the story • Coyote is sad after the “Indians” are kidnapped because Coyote did not have anyone to play with • some blue jays join the ball game
<p>“loosely jointed plots” (paragraph 5)</p>	<ul style="list-style-type: none"> • Coyote is both one of the speakers in the main plot and a character in the inner narration • the story skips from Coyote playing ball to Coyote creating three ships and Columbus • the images are more important in the story than the plot line
<p>“slipping around in time and space” (paragraph 5)</p>	<ul style="list-style-type: none"> • the story set in the time before Columbus, yet the “Indians” go shopping, to the movies and on vacations • Columbus is searching for TVs and computers
<p>“a masterful blend of old and new oral traditions” (paragraph 5)</p>	<ul style="list-style-type: none"> • The story is an example of the oral tradition

This list is not exhaustive. The exemplars will provide sample responses.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 8 of this key.**

ENGLISH 12 FIRST PEOPLES
SCORING GUIDE FOR SYNTHESIS OF TEXTS (PART B)

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

6

The six response is **superior**, demonstrating an insightful understanding of the texts. The response shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the response need not be error-free.

5

The five response is **proficient**, demonstrating a clear understanding of the texts at an interpretive level. The response clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present, but are not distracting.

4

The four response is **competent**. Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The response may rely heavily on paraphrasing. References are present and appropriate, but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3

The three response is **barely adequate**. Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may show some sense of purpose, but errors may be distracting.

2

The two response is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. Reference to only one text does not constitute synthesis. Errors are recurring, distracting, and impede meaning.

1

The one response is **unacceptable**. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing.

0

The zero response reflects a complete misunderstanding of the texts and/or the task, or is a restatement of the question.

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

NR

A blank paper with no response given.

PART C: RESPONSE TO TEXTS

INSTRUCTIONS: Using standard English, write in the **Response Booklet**, a coherent, unified, multi-paragraph (**3 or more paragraphs**) composition of at least **300 words** on the **prompt** below. Write in **ink**. Use the **Organization and Planning** space to plan your work. The mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression.

2. Respect or a lack of respect often plays a role in the literature and other media created by First Peoples.

Support this statement by discussing at least two works. At least one of these works must come from the List of Examinable Texts. **Do not use Sight Passages from Part A of the examination in your answer for Part C.**

- **Marks will be awarded for content and written expression. Refer to the Holistic Scale on page 10 of this key.**
- **A student may discuss respect, a lack of respect, or both.**

LIST OF EXAMINABLE TEXTS

Choose at least one of the following works from the List of Examinable Texts to support your response for Part C.

Novels and Autobiographies

- *Half Breed*
- *Keeper'n Me*
- *Monkey Beach*

Films

- *Hank Williams First Nation*
- *Rabbit-Proof Fence*
- *Whale Rider*

Plays

- *Smoke Signals*
- *Only Drunks and Children Tell the Truth*
- *The Witch of Niagara*

Essays

- *The Truth About Stories*

ENGLISH 12 FIRST PEOPLES
SCORING GUIDE FOR RESPONSE TO TEXTS (PART C)

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

6

The six response is **superior**, providing a detailed and perceptive discussion of the topic which clearly justifies the choice of works. The analysis is sophisticated and includes pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the response need not be error-free.

5

The five response is **proficient**, providing an accurate and thorough discussion of the topic. It demonstrates a thoughtful and justified choice of works. The analysis includes convincing references. The ideas are clearly and logically presented. The response need not be error-free.

4

The four response is **competent**. It presents appropriate works to support the response, but understanding of the texts tends to be literal and superficial. The references are mostly accurate, but may be limited. Ideas are presented in a straightforward manner which may include listing. Errors may be present but are seldom distracting.

3

The three response is **barely adequate**. References are present but may be inappropriate to address the topic or fulfill the requirements of the task. The understanding of the texts and/or the development of ideas may be incomplete. Errors may be distracting.

2

The two response is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. References may be irrelevant or inadequate. Reference to only one text is an inadequate response. Errors are recurring, distracting, and impede meaning.

1

The one response is **unacceptable**. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing.

0

The zero response is a complete misunderstanding of the task, or is simply a restatement of the topic.

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

NR

A blank paper with no response given.

PART D: COMPOSITION

INSTRUCTIONS: Using standard English, write in the **Response Booklet**, a coherent, unified, multi-paragraph (**3 or more paragraphs**) composition of at least **300 words** on the **topic** below. In your composition, you may apply any appropriate method of development including exposition, persuasion, description, and narration.

Use the **Organization and Planning** space to plan your work.

3. Write a multi-paragraph composition on the **topic** below. In addressing the **topic**, consider all possibilities. You may draw support from the experiences of others or from any aspect of your life: your reading and your experiences. You do not have to accept the basic premise of the statement.

Topic:

Humour can be important in our lives.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 13 of this key.**

ENGLISH 12 FIRST PEOPLES

SCORING GUIDE FOR 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 response is assessed holistically with reference to the clarity of expression and organization.

6

The six response is **superior** and may draw upon any number of factors, such as maturity of style, depth of discussion, effectiveness of argument, use of literary and/or rhetorical devices, sophistication of wit, or quality of imagination. This composition exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, this paper need not be error-free.

5

The five response is **proficient**. The composition displays some manipulation of language to achieve a desired effect and exhibits a clear sense of voice and of audience. Content is thoughtful and interesting. Vocabulary and sentence structure are varied and serve the writer's purpose successfully. Errors may be present, but are not distracting.

4

The four response is **competent**. The composition conveys the writer's ideas, but without flair or strong control. Diction and syntax are usually appropriate, but lack variety. Structure, regardless of type, is predictable and relatively mechanical. The paper shows a clear sense of the writer's purpose, but is not engaging. Conventions of language are usually followed, but some errors are evident.

3

The three response 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 be distracting.

2

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

1

The one response is **unacceptable** and may be compromised by its deficiency of composition, content, diction, syntax, structure, or conventions of language.

0

The zero response 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.