

English 12 First Peoples
2011/12 Released Exam
August 2012— 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.	D	Y	1	1	—	MC
2.	C	X	1	1	—	MC
3.	D	W	1	1	—	MC
4.	B	Y	1	1	—	MC
5.	C	X	1	1	—	MC
6.	D	X	1	1	—	MC
7.	A	Z	1	1	—	MC
8.	A	Z	1	1	—	MC
9.	C	Y	1	1	—	MC
10.	A	Y	1	1	—	MC
11.	B	Y	1	1	—	MC
12.	B	Y	1	1	—	MC
13.	D	W	1	1	—	MC
14.	C	X	1	1	—	MC
15.	C	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

Chiwid of the Chilcotin

by Rosemary Neering

- 1 How anyone could live without shelter through a Chilcoltin winter, with temperatures plunging to -50°C , is a mystery. But then, much of Chiwid's life story is a mystery. Stories and speculations surround this Tsilhqot'in woman, but one thing is certain: her choice to live most of her adult years outdoors, without tent or warm clothing, made her a legend.
- 2 Chiwid gained nationwide attention in 1959. Late that winter, ranchers near Tatla Lake heard a strange cry coming from the woods. Believing it might be a person in distress, they contacted the Alexis Creek RCMP detachment. Officers found Chiwid in a tiny makeshift camp among the pines, but she denied being in any difficulty and had no desire to be rescued.
- 3 While absolute facts are hard to come by, we know Chiwid was born in the central Chilcotin in 1903 to Loozap, a Tsilhqot'in woman who could not hear or speak. Her father was a white man named Charlie Skinner, a horse breeder. Her mother chose the name Chiwid, Tsilhqot'in for chickadee, although a travelling Catholic priest later baptized her Lillie (or Lilly) Skinner.
- 4 Chiwid grew into a beauty with long, shiny black hair, and attracted the attention of Alec Jack, a Tsilhqot'in horse trainer and legendary rider. The two were married, but not happily. He was an angry man with a reputation for meanness. The couple raised two daughters, Cecilia and Julianna, who

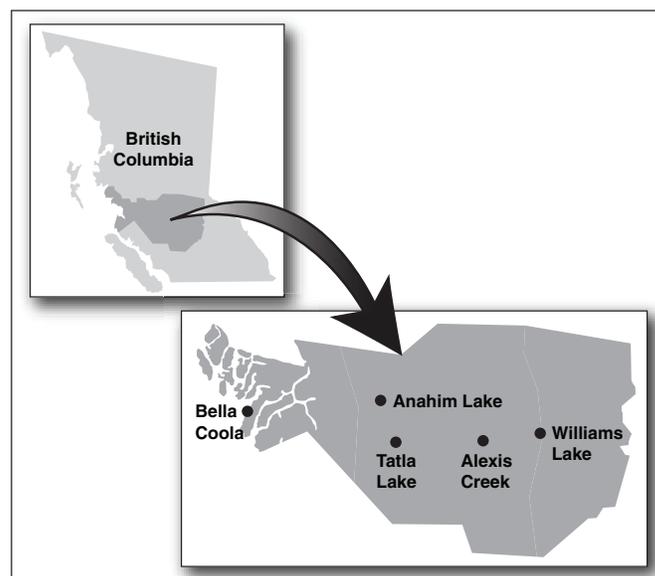


Figure 1

- were sent to St. Joseph's Mission residential school in Williams Lake and later taken in by a Tsilhqot'in family who lived in a native village near Alexis Creek.
- 5 Sometime in 1932 or 1933, Jack injured his wife so seriously that she had to be taken to hospital. When Chiwid had recovered enough to return home, she moved outdoors to begin her life as a nomad.
 - 6 Back then, the few Chilcotin roads were narrow and rough. About equal numbers of native and white people lived in the area, and they brooked little interference in their lives. But even in this free and lonely land, Chiwid was unusual. Alone and with few possessions, she roamed the forests and mountain slopes, meadows and lakeshores.

- 7 Some years later, she gave birth to a third daughter; records do not reveal the father's identity. Mary Jane lived in the wilderness with her mother until she reached school age. Then she, too, was sent to the Williams Lake residential school, and later adopted into the same Tsilhqot'in village as her sisters.
- 8 *Vancouver Sun* reporter Paul St. Pierre wrote about Chiwid in 1959: "In winters where temperatures have gone as low as 70 below [-57°C] she has survived without a tent, without a sleeping bag, without shoes for her feet or a coat for her back. A stocking cap, black cotton stockings, moccasins, a skirt she made herself and a tattered men's sports coat which she was given and one blanket are all she has." The RCMP reported that she owned just a rifle, two old frying pans, a few pots, a knife, fork, and spoon, and a double-headed axe.
- 9 Chiwid hunted moose and deer, and snared squirrels and birds to roast over her small fire. She caught suckers and trout and dried them on a line. She once trapped a lynx that had invaded her campsite and reportedly drove off a bear by kicking him in the behind.
- 10 She dug up wild potatoes and picked Saskatoon berries, drying them for the winter. In the early years, she traded squirrel pelts for sugar, flour, and tea—which she liked sweet, with three spoonfuls of sugar. After 1959, she received a small pension from the government, which was held for her at the Tatla Lake store.
- 11 Chiwid hated to accept charity. If someone gave her a gift, she would immediately reciprocate with fish or moose meat.
- 12 When she left her marriage, Chiwid took a share of the family cows, pasturing a half dozen on the wild meadows. In winter, she fed them with hand-cut hay from the grasslands. She kept horses, too, though they tended not to be long-lived, unable to bear the harsh conditions under which she thrived.
- 13 Her ability to withstand cold astounded everyone. In mid-conversation with a passerby, she once was observed slipping off her moccasins and casually dumping out snow as she stood barefoot on the frigid ground.
- 14 "In winter time she'd come into the store and it was cold," Joy Graham of Tatla Lake told Sage Birchwater, a Williams Lake writer who collected locals' memories of Chiwid in a 1995 book. "She had every stitch of clothes she owned on. What really got me was her feet. They'd be in moccasins and they were frozen stiff. And she'd walk into the store and these frozen moccasins would go *clack, clack, clack* across the floor."
- 15 As she aged, Chiwid spent more time near her daughters and grandchildren. In the early 1980s, after nearly 50 winters outdoors, she moved to the Stone Reserve to live with friends, who cared for her. By then blind and unable to hunt, she still preferred the outdoors. She died in 1986 at the age of 83.

continued...



Figure 2

- 16 Val Setah now lives in the house on the Stone Reserve where her great-grandmother spent her last years, and proudly bears Chiwid as her native name. When Setah was a child, she and her younger brother would search for the elder Chiwid at her favourite campsites whenever they heard she might be nearby.
- 17 Women of her great-grandmother's time were suppressed, Setah reflects. "She was able to overcome that, to be on her own. She lived outside, the way it was done before European contact," Setah says. "She was a real good role model for me. She taught me that I do have a voice, I do have a choice."

PART A: SIGHT TEXTS
LITERARY PROSE

The Way to Rainy Mountain

by N. Scott Momaday

- 1 A single knoll rises out of the plain in Oklahoma, north and west of the Wichita Range. For my people, the Kiowas, it is an old landmark, and they gave it the name Rainy Mountain. The hardest weather in the world is there. Winter brings blizzards, hot tornadic winds arise in the spring, and in summer the prairie is an anvil's edge. The grass turns brittle and brown, and it cracks beneath your feet. There are green belts along the rivers and creeks, linear groves of hickory and pecan, willow and witch hazel. At a distance in July or August the steaming foliage seems almost to writhe in fire. Great green-and-yellow grasshoppers are everywhere in the tall grass, popping up like corn to sting the flesh, and tortoises crawl about on the red earth, going nowhere in the plenty of time. Loneliness is an aspect of the land. All things in the plain are isolate; there is no confusion of objects in the eye, but *one* hill or *one* tree or *one* man. To look upon that landscape in the early morning, with the sun at your back, is to lose the sense of proportion. Your imagination comes to life, and this, you think, is where Creation was begun.
- 2 I returned to Rainy Mountain in July. My grandmother had died in the spring, and I wanted to be at her grave. She had lived to be very old and at last infirm. Her only living daughter was with her when she died, and I was told that in death her face was that of a child.
- 3 Her name was Aho, and she belonged to the last culture to evolve in North America. Her forebears came down from the high country in western Montana nearly three centuries ago. They were a mountain people, a mysterious tribe of hunters whose language has never been positively classified in any major group. In the late seventeenth century they began a long migration to the south and east. It was a long journey toward the dawn, and it led to a golden age. Along the way the Kiowas were befriended by the Crows, who gave them the culture and religion of the Plains. They acquired horses, and their ancient nomadic spirit was suddenly free of the ground. They acquired Tai-me, the sacred Sun Dance doll, from that moment the object and symbol of their worship, and so shared in the divinity of the sun. Not least, they acquired the sense of destiny, therefore courage and pride. When they entered upon the southern Plains, they had been transformed. No longer were they slaves to the simple necessity of survival; they were a lordly and dangerous society of fighters and thieves, hunters and priests of the sun. According to their origin myth, they entered the world through a hollow log. From one point of view, their migration was the fruit of an old prophecy, for indeed they emerged from a sunless world.
- 4 Although my grandmother lived out her long life in the shadow of Rainy Mountain, the immense landscape of the continental interior lay like memory in her blood. She could tell of the Crows, whom

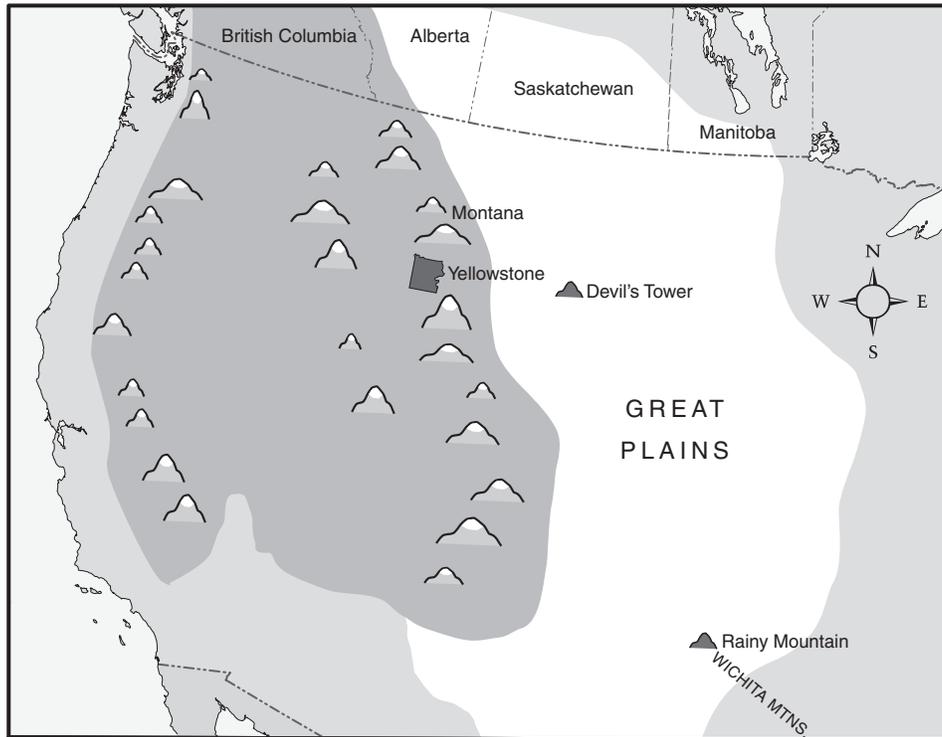


Figure 1

she had never seen, and of the Black Hills, where she had never been. I wanted to see in reality what she had seen more perfectly in the mind's eye, and traveled fifteen hundred miles¹ to begin my pilgrimage².

- 5 Yellowstone, it seemed to me, was the top of the world, a region of deep lakes and dark timber, canyons and waterfalls. But, beautiful as it is, one might have the sense of confinement there. The skyline in all directions is close at hand, the high wall of the woods and deep cleavages of shade. There is a perfect freedom in the mountains, but it belongs to the eagle and the elk, the badger and the bear. The Kiowas reckoned their stature by the distance they could see, and they were bent and blind in the wilderness.
- 6 Descending eastward, the highland meadows are a stairway to the plain. In July the inland slope of the Rockies is luxuriant with flax and buckwheat, stonecrop and larkspur. The earth unfolds and the limit of the land recedes. Clusters of trees and animals grazing far in the distance cause the vision to reach away and wonder to build upon the mind. The sun follows a longer course in the day, and the sky is immense beyond all comparison.
- 7 The great billowing clouds that sail upon it are shadows that move upon the grain like water, dividing light. Farther down, in the land of the Crows and Blackfeet, the plain is yellow. Sweet clover takes hold of the hills and bends upon itself to cover and seal the soil. There the Kiowas paused on their way; they had come to the place where they must change their lives. The sun is at home on the plains. Precisely there does it have the certain character of a god. When the Kiowas came to the land of the Crows, they

¹ mile: 1.6 km

² pilgrimage: *journey to a place of spiritual significance*

could see the dark lees of the hills at dawn across the Bighorn River, the profusion of light on the grain shelves, the oldest deity³ ranging after the solstices⁴. Not yet would they veer southward to the cauldron of the land that lay below; they must wean their blood from the northern winter and hold the mountains a while longer in their view. They bore Tai-me in procession to the east.

- 8 A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devil's Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:

Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They came to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so, it began to rise into the air. The bear came to kill them, but they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.

- 9 From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However tenuous their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness.
- 10 My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual rites, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate the ancient sacrifice—to impale the head of a buffalo bull upon the medicine tree—a delegation of old men journeyed into Texas, there to beg and barter for an animal from the Goodnight herd. She was ten when the Kiowas came together for the last time as a living Sun Dance culture. They could find no buffalo; they had to hang an old hide from the sacred tree. Before the dance could begin, a company of soldiers rode out from Fort Sill under orders to disperse the tribe. Forbidden without cause the essential act of their faith, having seen the wild herds slaughtered and left to rot upon the ground, the Kiowas backed away forever from the medicine tree. That was July 20, 1890, at the great bend of the Washita. My grandmother was there. Without bitterness, and for as long as she lived, she bore a vision of deicide⁵.
- 11 Now that I can have her only in memory, I see my grandmother in the several postures that were peculiar to her: standing at the wood stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork, and afterwards, when her vision had failed, looking down for a long time into the fold of her hands; going out upon a cane, very slowly as she did

³ deity: *god*

⁴ solstices: *summer solstice – sun is at its highest point; winter solstice – sun is at its lowest point*

⁵ deicide: *the killing of a god*

when the weight of age came upon her; praying. I remember her most often at prayer. She made long, rambling prayers out of suffering and hope, having seen many things. I was never sure that I had the right to hear, so exclusive were they of all mere custom and company. The last time I saw her she prayed standing by the side of her bed at night, naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never understood her prayers, but there was something inherently sad in the sound, some merest hesitation upon the syllables of sorrow. She began in a high and descending pitch, exhausting her breath to silence; then again and again—and always the same intensity of effort, of something that is, and is not, like urgency in the human voice. Transported so in the dancing light among the shadows of her room, she seemed beyond the reach of time. But that was illusion; I think I knew then that I should not see her again.

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. Contrast Chiwid’s relationship to the land in “Chiwid of the Chilcotin” with the Kiowa’s relationship to the land in “The Way to Rainy Mountain.” Support your response with specific references to **both** texts.

Suggestions Regarding Response:

“Chiwid of the Chilcotin”	“The Way to Rainy Mountain”
<p>Chiwid is alone and lives independently on the land.</p> <ul style="list-style-type: none"> • It is Chiwid’s decision to be reliant on the land—“her choice to live most of her adult years outdoors” (paragraph 1) • Chiwid stays on the land despite harsh conditions (various references) • Chiwid is in charge of her own destiny—“denied being in any difficulty and had no desire to be rescued” (paragraph 2) • Chiwid is connected to the land of her birth despite her blended ancestry and culture (various references) • Her relationship to the land is practical and survival-based (paragraphs 9–10) 	<p>The Kiowa are part of a community which lives on the land.</p> <ul style="list-style-type: none"> • The land is part of the Kiowa—“the immense landscape of the continental interior lay like memory in her blood” (paragraph 4) • The Kiowa leave mountains in search of a more favourable environment (paragraph 5) • The Kiowa are not in charge of their own destiny; rather, they are dependent on the elements—“bent and blind in the wilderness” (paragraph 5) • There is a connection to the land despite moving from the mountains; the Kiowa’s connection is not rooted in their land of origin. • Their relationship is based in the divine and is rooted in a prophecy—“no longer were they slaves to the simple necessity of survival” (paragraph 3)

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 9 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. A search for balance between the modern and the traditional often plays an important role in the literature and other media created by First Peoples.

Support this statement with specific reference to at least two works studied in this course. At least one of these works must come from the List of Examinable Texts (on next page). **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 12 of this key.**

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:

There are moments in life when everything changes.

**Marks will be awarded for content and written expression.
Refer to the Holistic Scale on page 14 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.