



ENGLISH LANGUAGE ARTS 10-1

PART “A” FINAL EXAM

Ms Nakaska
2014

Description

Time: 2½ hours.

You may take an additional ½ hour to complete the examination.

Plan your time carefully; the suggested time for each part is only a guideline.

Part A: Written Response contributes 50% of the total ELA 10-1 Final Examination mark and consists of two assignments:

Personal Response to Text Assignment

- *Suggested time:* 45 minutes
- *Value:* 40 marks

Critical/Analytical Response to Literary Text Assignment

- *Suggested time:* 1½ to 2 hours
- *Value:* 60 marks

Instructions

- Complete the Personal Response to Text Assignment first. The Personal Response to Text Assignment is designed to allow you time to think and reflect upon the ideas that you may also explore in the Critical/Analytical Response to Literary Text Assignment.
- Complete **both** assignments.
- You may use the following print references:
 - a dictionary
 - a thesaurus
- Format your work using an easy-to-read 12-point font such as Times or Calibri.
- **Recommendation:** Read and reflect upon the whole examination before you begin to write. Time spent in planning may result in better writing.

Save your exam as ELA101FINALsurname

Please enter this label in the subject box of your email as well.

Please print this document.

**Complete both written assignments of this exam
in the answer document open on your computer.**

PERSONAL RESPONSE TO TEXT ASSIGNMENT

(suggested time: 45 minutes)

Carefully read and consider the text on pages 2 to 5, and then complete the assignment that follows.

Untitled

by Christian M.

I am the one who sits in the front row,
not only to see, but to learn
I am the one who shares the floor with twenty,
not only because I'm poor, but because I care
I am the one who hides from the soldiers at night,
not only from fear of what they'll do, but from fear of what I'll become
I am the one who bathes in the river,
not only to be clean, but to start over
I am the one who bakes in the kitchen all day,
not only to feed my family, but to deliver a smile
I am the one who patrols the streets,
not only for your protection, but for mine
I am the one who rides the beast,
not only for the crowd, but for the thrill
I am the one who sews your shirts,
not only to eat, but to live
I am the one who reads you stories,
not only for you to learn, but to dream
I am the one beside you,
your classmate, neighbor, child, sinner, mother, security, cowboy, peasant, teacher, and spirit
I am you,
and we are all global citizens.

The following excerpt is set in an American relocation camp shortly after the Japanese attack on Pearl Harbor in 1941. Because of their Japanese ancestry, the Imada family was compelled by law to report for registration and relocation. Hatsue Imada's mother, Fujiko, has just read a letter to Hatsue from Ishmael Chambers which was opened by Sumiko, Hatsue's sister. Both Hatsue and Ishmael are eighteen.

from SNOW FALLING ON CEDARS

When the door had shut she reached behind her and handed Hatsue the letter. "Here," she spat. "Your mail. I don't know how you could have been so deceitful. I'll never understand it, Hatsue."

She had planned to discuss the matter right there and then, but she understood suddenly that the strength of her bitterness might prevent her from saying what she really meant. "You will not write again to this boy or accept his letters," she said sternly from the doorway.

The girl sat with the letter in her hand, tears gathering in her eyes. "I'm sorry," Hatsue said. "Forgive me, Mother. I've deceived you and I've always known it."

"Deceiving me," said Fujiko in Japanese, "is only half of it, daughter. You have deceived yourself, too."

Then Fujiko went out into the wind. She walked to the post office and told the clerk there to hold all mail for the Imada family. From now on, she herself would come for it. It should be handed to her only.

That afternoon she sat in the mess hall and wrote her own letter addressed to the parents of the boy Ishmael Chambers. She told them about the hollow tree in the woods and how Ishmael and Hatsue had deceived the world for a number of years successfully. She revealed to them the contents of the letter their son had written to her daughter. Her daughter, she said, would not be writing back, now or at any time in the future. Whatever had been between them was over, and she apologized for her daughter's role in it; she hoped that the boy would see his future in a new light and give no more thought to Hatsue. She understood, she wrote, that they were only children; she knew children were often foolish. Still, both of these young people were culpable and must look to themselves now, examine their souls, consider this a matter of conscience. It was no crime to find oneself attracted to another, she wrote, or to believe what one felt was love. The dishonor lay instead in concealing from one's family the nature of one's affections. She hoped that the parents of Ishmael Chambers would understand her position. She did not wish for any further communication to pass between her daughter and their son. She had expressed her feelings clearly to her daughter and asked her not to write to the boy or accept his letters in the future. She added that she admired the Chambers family and had great respect for the *San Pedro Review*. She wished them well, all of them.

She showed this letter to Hatsue when it was folded and ready to go in its envelope. The girl read it over twice, slowly, with her left cheek resting on her left hand. When she was done she held it tightly in her lap and looked blandly at her mother. Her face, strangely, was drained of emotion; she had the look of one exhausted from the inside, too tired to feel. Fujiko saw that she had gotten older in the three weeks since they'd left San Piedro. Her daughter was suddenly grown up, a woman, weary from the inside. Her daughter had suddenly grown hardened.

"You don't have to send this," she said now to Fujiko. "I wasn't going to write him again anyway. I was on the train, coming down here, and all I could think about was Ishmael Chambers and whether I should write him a letter. Whether I loved him anymore."

"Love," spat Fujiko. "You not know about love. You—"

"I'm eighteen," replied Hatsue. "I'm old enough. Stop thinking of me as a little girl. You have to understand—I've grown up."

Fujiko removed her glasses carefully and, as was her habit, rubbed her eyes. "On the train," she said. "What you decide?"

"Nothing, at first," said Hatsue. "I couldn't think very clearly. There were too many things to think about, Mother. I was too depressed to think."

"And now?" said Fujiko. "What now?"

"I'm done with him," said Hatsue. "We were children together, we played on the beach, and it turned out to be something bigger. But he isn't the husband for me, Mother. I've known that all along. Anyway I wrote him, I said that whenever we were together it seemed like something was wrong. I always knew, deep inside, it was wrong, I felt it down inside somewhere—this feeling like I loved him and at the same time couldn't love him—I was always confused, every day. He's a good person, Mother, you know his family, he's really a very good person. But none of that matters, does it? I wanted to tell him it was over, Mother, but I was *leaving* ... it was all *confused*, I couldn't get the words out, and, besides, I didn't really know what I felt. I was confused. There was too much to think about. I needed to straighten it all out."

"And is it straighten out now, Hatsue? Is it straighten?"

The girl was silent for a moment. She ran a hand through her hair and let it fall, then the other hand, too. "It's straight," she said. "I have to tell him. I have to put an end to it."

Fujiko took her letter from her daughter's lap and ripped it neatly down the middle. "Write your own letter," she said in Japanese. "Tell him the truth about things. Put all of this in your history. Tell him the truth so you can move forward. Put this *hakujin*¹ boy away now."

David Guterson

¹ *hakujin*—white

**Fire Down Under**

Tim Holmes / Holmes Family via AP

Tammy Holmes, second from left, and her grandchildren, take refuge under a jetty as a wildfire rages nearby in the Tasmania town of Dunalley, east of the state capital of Hobart, Australia, on January 4, 2013. The family credits God for saving them from the fire that destroyed around 90 homes in Dunalley.

Personal Response to Text Assignment

(Suggested time: approximately 45 minutes)

You have been provided with three texts on pages 2 to 5. In the poem, “Untitled”, Christian M. explores the idea of being a global citizen. In the excerpt from David Guterson’s novel *Snow Falling on Cedars*, Hatsue Imada and her mother, Fujiko, are reconciled after Hatsue accepts responsibility and makes a choice. Taken in 2013, Tim Holme’s photograph captures a frightening episode in the lives of a woman and her grandchildren.

The Assignment

**What do these texts suggest about
the ways in which individuals take responsibility for themselves or others?**

**Support your idea with reference to ONE of the texts presented
and to your previous knowledge and/or experience.**

Instructions

- You must **use a prose form. Do not use a poetic form.**
- You must **connect ONE of the texts provided in this examination to your own ideas and impressions.**
- You may respond from a personal, critical, and/or creative perspective.

Complete your assignment in the answer document.

Critical / Analytical Response to Literary Text Assignment

(Suggested time: approximately 1½ to 2 hours)

Do NOT use the texts provided in this booklet for the Critical/Analytical Response to Literary Text Assignment. Select **ONE** text that is relevant to this assignment and interesting to you from the short stories, novel, non-fiction, plays, poetry, and other texts that you have studied in ELA 10-1 this semester. When considering the works that you have studied, choose a text that is meaningful to you and relevant to the following assignment.

The Assignment

Discuss the idea developed by the text creator
in your chosen text
about the ways in which
individuals take responsibility for themselves or others.

Write a literary essay of at least five paragraphs.

The Assignment***Reminders for planning and writing***

- Carefully consider your *controlling idea* or how you will create a strong *unifying effect* in your essay. **Organize** your essay so that your ideas are clearly, effectively, and coherently presented.
- As you **develop** your ideas, **support** them with appropriate, relevant, and meaningful examples from your choice of literary text.

Complete your assignment in the answer document.