



**ENGLISH LANGUAGE ARTS 10-1**

**January 2007**

**Mrs. Adolf**

***Description***

**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

**Literary Essay Assignment**

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

**Time: 2½ hours.**

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

***Instructions***

Read the whole examination carefully before you begin to write.

- Follow instructions carefully.
- Complete both assignments.
- You may use the following print references:
  - a dictionary
  - a thesaurus
- Budget your time carefully; the suggested time for each part is only a guideline for you.
- **Format your work using Times New Roman 12-point font.**

**Overview of the Examination**

Read and reflect upon the whole examination before you begin to write.

Time spent in planning may result in better writing.

The Personal Response to Text Assignment is designed

to allow you time to think and reflect upon the ideas

you will explore in greater depth in the Literary Essay Assignment.

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 TEXTS ASSIGNMENT**

(suggested time: 45 minutes)

Carefully read and consider the texts below and complete the assignment that follows.

**The Dinner Party**

THE COUNTRY IS INDIA. A colonial official and his wife are giving a large dinner party. They are seated with their guests—army officers and government attachés and their wives, and a visiting American naturalist—in their spacious dining room, which has a bare marble floor, open rafters, and wide glass doors opening onto a veranda.

A spirited discussion springs up between a young girl who insists that women have outgrown the jumping-on-a-chair-at-the-sight-of-a mouse era and a colonel who says that they haven't.

"A woman's unfailing reaction in any crisis," the colonel says, "is to scream. And while a man may feel like it, he has that ounce more of nerve control than a woman has. And that last ounce is what counts."

The American does not join in the argument but watches the other guests. As he looks, he sees a strange expression come over the face of the hostess. She is staring straight ahead, her muscles contracting slightly. With a slight gesture she summons the native boy standing behind her chair and whispers to him. The boy's eyes widen, and he quickly leaves the room.

Of the guests, none except the American notices this or sees the boy place a bowl of milk on the veranda just outside the open doors.

The American comes to with a start. In India, milk in a bowl means only one thing—bait for a snake. He realizes there must be a cobra in the room. He looks up at the rafters—the likeliest place—but they are bare. Three corners of the room are empty, and in the fourth the servants are waiting to serve the next course. There is only one place left—under the table.

His first impulse is to jump back and warn the others, but he knows the commotion could frighten the cobra into striking. He speaks quickly, the tone of his voice so arresting that it sobers everyone.

"I want to know just what control everyone at this table has. I will count three hundred—that's five minutes—and not one of you is to move a muscle. Those who move will forfeit fifty rupees. Ready!"

The twenty people sit like stone images while he counts. He is saying "... two hundred and eighty ..." when, out of the corner of his eye, he sees the cobra emerge and make for the bowl of milk. Screams ring out as he jumps to slam the veranda doors safely shut.

"You were right, Colonel!" the host exclaims. "A man has just shown us an example of perfect control."

"Just a minute," the American says, turning to his hostess. "Mrs. Wynnes, how did you know that cobra was in the room?"

A faint smile lights up the woman's face as she replies: "Because it was crawling across my foot."

*Mona Gardner*

**Gratitude**

The streetlights were a warm welcome from the oncoming chill of darkness.  
The park bench's curvature felt familiar under his tired old spine.  
The wool blanket from the Salvation Army was comfortable around his shoulders  
and the pair of shoes he'd found in the dumpster today fit perfectly.  
God, he thought, isn't life grand.

*Andrew E. Hunt*

**Fifty Below**

I remember one time in Fort Rae  
I was walking with my cousins,  
four girls, who were walking with me  
they were laughing at me those girls  
and I was wearing my father's boots  
two sizes too big for me  
and these four girls  
these four cousins  
they laughed at me as I dragged my boots

"You girls," I said, "what's so funny?"

One girl  
one cousin  
stopped me and pointed to my feet

"Auntie told us, if you're going to marry a man,  
listen to his feet when you walk with him  
if he drags his feet when he walks  
you must not marry him;  
he is lazy  
no good  
he won't be a good father  
he won't be a good husband."

And those four girls  
those four cousins  
they ran far ahead of me laughing  
and this time  
when I ran after them  
I lifted my feet as high as I could.

*Richard Van Camp*

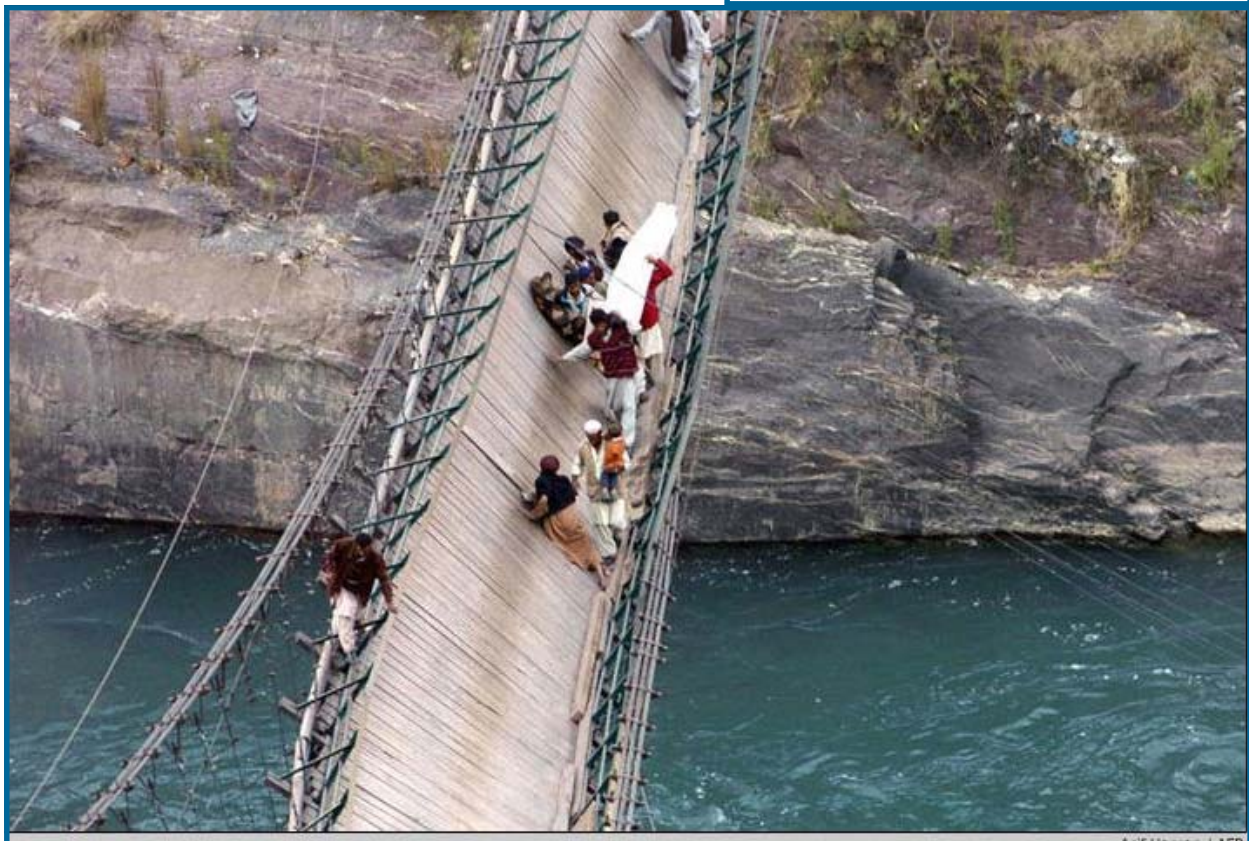


**No right of way**

Vehicles sit askew after a pileup on the Chuo Expressway in Achimura, Nagano prefecture, central Japan, on September 14, 2006. At least 10 people were injured and four others trapped inside their vehicles in a pileup involving 21 cars and trucks on a rain-slicked expressway, police said.

**Precarious crossing**

Survivors of a massive earthquake that struck Pakistan on October 8, 2006, cross a damaged bridge in Patika in Pakistani-administered Kashmir on November 15. The 7.6 magnitude quake killed more than 73,000 people, injured 69,000 and left more than three million homeless.



**Section I: Personal Response to Texts Assignment**

(Suggested time: approximately 45 minutes)

As the five previous texts depicted, facing challenge is an inevitable part of human experience. The challenges we face may be chosen voluntarily or imposed upon us by circumstance. They may be of an external, practical nature, or of an internal, psychological nature, or both. In any case, the manner in which individuals respond to challenge reveals character and influences events.

**What do these texts suggest to you about challenge?**

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

**Instructions**

- You may respond from a personal, critical, and/or creative perspective.
- **Support** your response with reference to the text and/or to your own ideas and/or experiences.
- **Select** a prose form that is appropriate to what you wish to communicate and that will effectively communicate to the reader.
- **Choose** a planning strategy that is effective for you.
- **Discuss** ideas and/or impressions that are *meaningful to you*.
- **Consider** how you can create a strong unifying effect.

**Complete your assignment in the answer document.**

**Section II: Literary Essay Assignment**

(Suggested time: approximately 1½ to 2 hours)

Reflect on the ideas and impressions that you discussed in the Personal Response to Text Assignment regarding challenge.

Facing challenge is an inevitable part of human experience. Literature offers many examples of the ways in which humans respond to the challenges with which they are faced.

Write a literary essay based on other literature you have studied that examines the ways in which humans respond to challenge.

**What idea does the author develop regarding challenge?**

Support and develop your controlling idea with reference to specific details from the literature you choose to discuss.

***Reminders for planning and writing***

- **Select ONE** literary text that is relevant to this assignment and interesting to you from the short stories, film, novel, non-fiction, plays, poetry, and other texts that you have studied in ELA 10-1 this semester. **You should be very familiar with the literature you choose to discuss.**
- You **must** focus your discussion on literature *other than* the texts provided in this examination booklet.
- Carefully consider your *controlling idea* or how you will create a strong *unifying effect* in your composition. **Organize** your composition so that your ideas are clearly, effectively, and coherently presented.
- As you **develop** your ideas, **support** them with appropriate, relevant, and meaningful examples from the literary text.

**Complete your assignment in the answer document.**