



ENGLISH LANGUAGE ARTS 10-1

June 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

Critical/Analytical Response to Literary Text 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 TEXT ASSIGNMENT

(suggested time: 45 minutes)

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

from INTO THIN AIR

Jon Krakauer has just summited Mount Everest, exhausted, and started the dangerous journey back down the flanks of the world's highest mountain. Like most climbers, he has been using bottled oxygen . . .

As I began my descent I was extremely anxious, but my concern had little to do with the weather: a check of the gauge on my oxygen tank had revealed that it was almost empty. I needed to get down, fast.

The uppermost shank of Everest's Southeast Ridge is a slender, heavily corniced fin of rock and wind-scoured snow that snakes for a quarter mile between the summit and a subordinate pinnacle known as the South Summit. Negotiating the serrated ridge presents no great technical hurdles, but the route is dreadfully exposed. After leaving the summit, fifteen minutes of cautious shuffling over a 7,000-foot abyss brought me to the notorious Hillary Step, a pronounced notch in the ridge that demands some technical maneuvering. As I clipped into a fixed rope and prepared to rappel over the lip, I was greeted with an alarming sight.

Thirty feet below, more than a dozen people were queued up at the base of the Step. Three climbers were already in the process of hauling themselves up the rope that I was preparing to descend. Exercising my only option, I unclipped from the communal safety line and stepped aside.

The traffic jam was comprised of climbers from three expeditions: the team I belonged to, a group of paying clients under the leadership of the celebrated New Zealand guide Rob Hall; another guided party headed by the American Scott Fischer; and a noncommercial Taiwanese team. Moving at the snail's pace that is the norm above 26,000 feet, the throng labored up the Hillary Step one by one, while I nervously bided my time.

Harris, who'd left the summit shortly after I did, soon pulled up behind me. Wanting to conserve whatever oxygen remained in my tank, I asked him to reach inside my backpack and turn off the valve on my regulator, which he did. For the next ten minutes I felt surprisingly good. My head cleared. I actually seemed less tired than I had with the gas turned on. Then, abruptly, I sensed that I was suffocating. My vision dimmed and my head began to spin. I was on the brink of losing consciousness.

Instead of turning my oxygen off, Harris, in his hypoxically impaired state, had mistakenly cranked the valve open to full flow, draining the tank. I'd just squandered the last of my gas going nowhere. There was another tank waiting for me at the

South Summit, 250 feet below, but to get there I would have to descend the most exposed terrain on the entire route without the benefit of supplemental oxygen.

And first I had to wait for the mob to disperse. I removed my now useless mask, planted my ice ax into the mountain's frozen hide, and hunkered on the ridge. As I exchanged banal congratulations with the climbers filing past, inwardly I was frantic: "Hurry it up, hurry it up!" I silently pleaded. "While you guys are fooling around here, I'm losing brain cells by the millions!"

Most of the passing crowd belonged to Fischer's group, but near the back of the parade two of my teammates eventually appeared, Rob Hall and Yasuko Namba. Demure and reserved, the forty-seven-year-old Namba was forty minutes away from becoming the oldest woman to climb Everest and the second Japanese woman to reach the highest point on each continent, the so-called Seven Summits. Although she weighed just ninety-one pounds, her sparrowlike proportions disguised a formidable resolve; to an astounding degree, Yasuko had been propelled up the mountain by the unwavering intensity of her desire.

Later still, Doug Hansen arrived atop the Step. Another member of our expedition, Doug was a postal worker from a Seattle suburb who'd become my closest friend on the mountain. "It's in the bag!" I yelled over the wind, trying to sound more upbeat than I felt. Exhausted, Doug mumbled something from behind his oxygen mask that I didn't catch, shook my hand weakly, then continued plodding upward.

At the very end of the line was Scott Fischer, whom I knew casually from Seattle, where we both lived. Fischer's strength and drive were legendary—in 1994 he'd climbed Everest without using bottled oxygen—so I was surprised at how slowly he was moving and how hammered he looked when he pulled his mask aside to say hello. "Bruuuuuuce!" he wheezed with forced cheer, employing his trademark frat-boyish greeting. When I asked how he was doing, Fischer insisted that he was feeling fine: "Just dragging butt a little today for some reason. No big deal." With the Hillary Step finally clear, I clipped into the strand of orange rope, swung quickly around Fischer as he slumped over his ice ax, and rappelled over the edge.

It was after three o'clock when I made it down to the South Summit. By now tendrils of mist were streaming over the 27,923-foot top of Lhotse and lapping at Everest's summit pyramid. No longer did the weather look so benign. I grabbed a fresh oxygen cylinder, jammed it onto my regulator, and hurried down into the gathering cloud. Moments after I dropped below the South Summit, it began to snow lightly and visibility went to hell.

Four hundred vertical feet above, where the summit was still washed in bright sunlight under an immaculate cobalt sky, my compadres dallied to memorialize their arrival at the apex of the planet, unfurling flags and snapping photos, using up precious ticks of the clock. None of them imagined that a horrible ordeal was drawing nigh. Nobody suspected that by the end of that long day, every minute would matter.

THE SNAKE TRYING

W. W. E. Ross

The snake trying
to escape the pursuing stick,
with sudden curvings of thin
long body. How beautiful

and graceful are his shapes!
He glides through the water away
from the stroke. O let him go
over the water

into the reeds to hide
without hurt. Small and green
he is harmless even to children.
Along the sand

he lay until observed
and chased away, and now
he vanishes in the ripples
among the green slim reeds.



Crushing crest

Phillip Massie/Reuters

A giant wave crashes over the sea wall at Cape Town, South Africa. The wave washed the two people off the wall. Both were rescued. Storms drove waves that day to a height of about 9 metres.

Section I: Personal Response to Texts Assignment

(Suggested time: approximately 45 minutes)

As the three previous texts depicted, facing threatening forces tends to be an inevitable part of human experience. We may feel that the forces which threaten are beyond our control or we may attempt to battle that which looms over us.

What do these texts suggest to you about the individual in the face of threatening forces?

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. Do not use a poetic form.
- **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: Critical / Analytical Response to Literary Text 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 threatening forces.

Much literature reflects the struggle of the individual to cope with or overcome threatening forces.

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

What idea does the author develop regarding the individual in the face of threatening forces?

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.