



Education Essentials 2011

YEAR 12 – ENGLISH

Trial Exam

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

Section	Number of questions	Number of questions to be answered	Marks
A – Text response (Reading and responding)	20	1	20
B – Writing in Context (Creating and presenting)	4	1	20
C – Analysis of language use (Using language to persuade)	1	1	20
			Total 60

- Students are permitted to bring into the test room: pens, pencils, highlighters, erasers, rulers and an English and/or a bilingual printed dictionary.
- Students are **NOT** permitted to bring into the test room: blank sheets of paper and/or white-out liquid/tape.
- No calculator is allowed in this test.

Materials supplied

- Task book of 16 pages, including **Test assessment criteria** on page 16.
- Lined paper or script books.

Instructions

- Write **your name** on the lined paper or script book/s provided.
- You must complete all **three sections** of the test.
- All answers must be written in English.
- You must **not** write on two film texts in the test.

Section A – Text Response (Reading and responding)

Write the name of your selected text on the front cover of the script book or on lined paper.

Section B – Writing in Context (Creating and presenting)

Write your **Context** and the name of your selected text on the cover of the script book or on lined paper.

Section C – Analysis of language use (Using language to persuade)

Write your response in the script book or on lined paper.

Students are NOT permitted to bring mobile phones and/or other electronic communication devices into the test room.

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SECTION A – Text response

Instructions for Section A

Section A requires students to complete **one analytical/expository** piece of writing in response to one topic (either **i.** or **ii.**) on **one** selected text.

Indicate on the cover of the script book or on lined paper whether you are answering **i.** or **ii.**

In your response, you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to, and analysis of, the selected text.

For collections of poetry or short stories, you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.

Your response will be assessed according to the criteria set out on page 16 of this book.

Section A is worth one-third of the total assessment for the test.

If you write on a film text in Section A, you must not write on a film text in Section B.

TEXT LIST

- | | | |
|-----|--|----------------------------|
| 1. | <i>A Christmas Carol</i> | Charles Dickens |
| 2. | <i>A Farewell to Arms</i> | Ernest Hemingway |
| 3. | <i>A Human Pattern: Selected Poems</i> | Judith Wright |
| 4. | <i>Bypass: the story of a road</i> | Michael McGirr |
| 5. | <i>Cosi</i> | Louis Nowra |
| 6. | <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 7. | <i>Dreams of my Father</i> | Barack Obama |
| 8. | <i>Great Short Works</i> | Edgar Allan Poe |
| 9. | <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. | <i>Life of Pi</i> | Yann Martel |
| 11. | <i>Maestro</i> | Peter Goldsworthy |
| 12. | <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. | <i>Ransom</i> | David Malouf |
| 14. | <i>Richard III</i> | William Shakespeare |
| 15. | <i>Selected Poems</i> | Kenneth Slessor |
| 16. | <i>The Old Man Who Read Love Stories</i> | Director: Rolf deHeer |
| 17. | <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 18. | <i>Things we didn't see Coming</i> | Steven Amsterdam |
| 19. | <i>Twelve Angry Men</i> | Reginald Rose |
| 20. | <i>Year of Wonders</i> | Geraldine Brooks |

1. ***A Christmas Carol***

- i. 'Dickens shows us that even the most hard-hearted of men can be reformed if he sees his responsibilities.' Discuss

OR

- ii. Discuss the role of the ghosts in the novel.

2. ***A Farewell to Arms***

- i. 'Catherine, and later Henry, believe that mankind imposes order on the world through personal values'.

What personal values do Catherine and Henry espouse?

OR

- ii. What does the novel conclude about heroism?

3. ***A Human Pattern: Selected Poems***

- i. "Wright's poetry reveals a popular element, but contains wisdom which endures.' Discuss

OR

- ii. 'Wright's poetry changes over the years, but she is always aware of the inter-connectedness of things.' To what extent do you agree?

4. ***Bypass: the story of a road***

- i. 'This is not the story of a road, but the story of the characters who were spawned by it throughout its history.'

Discuss

OR

- ii. 'The reason McGirr takes a bike and not a car for his journey is so that he can stop and see, really observe the road on which he is traveling.'

Are his observations surprising?

5. ***Cosi***

- i. 'Cosi uses laughter to bring madness out of the corner so that we can relate to it.'

Discuss.

OR

- ii. 'For Lewis, directing the play brings about a change in perspective.'

Discuss.

6. *Dear America – Letters Home from Vietnam*

- i. 'What is revealed in these letters is the emotions of soldiers towards the conduct of the war.'

Discuss

OR

- ii. ' a hundred people tried to get into the one bunker nearby. It holds about 30 people normally. This is really insane.
... Somebody might get hurt

Discuss the attitude of soldiers to the realities of war in Vietnam

7. *Dreams from my Father*

- i. 'In that moment, at least, I felt like the luckiest man alive.'

To what extent does *Dreams from my Father* support this contention?

OR

- ii. Obama says this book is ' a boy's search for his father and through that search a workable meaning for his life as a black American.'

What has this search yielded?

8. *Great Short Works [Edgar Allan Poe]*

- i. 'Many stories involve the ongoing struggle of the logical mind and the primitive fears that lurk within.'

Discuss

OR

- ii. 'Poe is not so much interested in the confessions to a crime as in the effect of the crime on the mind of the perpetrator.'

Do you agree?

9. *Interpreter of Maladies*

- i. 'In Lahiri's stories it is not only older people who feel estranged.'

Discuss

OR

- ii. 'In these stories family is shown to be a powerful hedge against the difficulties life brings.'

Discuss.

10. *Life of Pi*

- i. 'The inhabitants of the lifeboat survive because they actively fight against their fate.'

Discuss

OR

- ii. 'Pi finds stories infinitely superior to dry factuality.'

What part do stories play in Pi's survival?

11. *Maestro*

- i. There are many kinds of exile in the novel *Maestro*'

Discuss.

OR

- ii. 'Mere talent is not enough - genius is needed.'

In what ways is Keller's belief both inspiring and destructive for Paul?

12. *On the Waterfront*

- i. 'At the heart of *On the Waterfront* are choices.'

Discuss.

OR

- ii. 'You think you're God Almighty, but you know what you are? You're a cheap, lousy, dirty, stinkin' mug! And I'm glad what I done to you, ya hear that? I'm glad what I done!

How has Terry come to this new conviction?

13. *Ransom*

- i. "I believe," he says, "that the thing that is needed to cut the knot we are all tied in is something that has never before been done or thought of. Something impossible. Something new."

How do you judge Priam's actions in ransoming his dead son?

OR

- ii. 'Somax has more in common with Priam than their social roles might indicate.'

Discuss.

14. *Richard III*

- i. 'Richard has an obsessive lust for power.'

What impact does this have for him and for others?

OR

- ii. As Richard approaches murder with a smile on his lips, so we must approach the play and the character of Richard with humour'

To what extent is this possible for an audience?

15. *Selected Poems*

- i. '*Selected Poems* reveals Slessor's personal view of Australia, and it is not one of drovers and shearers.'

Discuss

OR

- ii. "The best of Slessor's poetry combines utter simplicity of lines with gravity of feeling'

Discuss

16. *The Old Man Who Read Love Stories*

- i. "This is a story of determination overcoming all obstacles.'

Discuss.

OR

- ii. 'Bolivar's life is redeemed through reading, and through the tracking and killing of the jaguar'

Do you agree?

17. *The Reluctant Fundamentalist*

- i. 'Who is Changez, the narrator who leads us on his own path to awakening?

OR

- ii. 'This novel exposes the clouds of suspicion that shroud our world.'

Discuss

18. *Things we didn't see Coming*

- i. '*Things we didn't see coming* presents a challenging world of experiences and events, but throughout we have a sense that there is always good in people.'

Discuss

OR

- ii. 'Many of the stories deal with the facts of living, even though the world outside seems to be dying.'

Discuss

19. *Twelve Angry Men*

- i. '*Twelve Angry Men* focuses on the jury members rather than the accused.'

Do you agree?

OR

- ii. 'Juror Eight insists that, during the trial, too many questions were left unasked. He urges the others to practice patience, and to contemplate the details of the case.'

To what extent is Juror 8 the real defence lawyer in the trial?

20. *Year of Wonders*

- i. 'In *Year of Wonders* adaptability and resourcefulness are shown to be strong characteristics of human society.'

Discuss

OR

- ii. 'For Anna survival requires common sense combined with openness to learning and wisdom.'

Do you agree?

END OF SECTION A

SECTION B – Writing in Context (Creating and presenting)

Instructions for Section B

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from **at least one** selected text for this Context, and be based on the ideas in the prompt/stimulus material.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must not write on a selected film text in Section B.

Section B is worth one-third of the total assessment for the test.

Your response will be assessed according to the criteria set out on page 16 of this book.

**SECTION B CONTINUED
TURN OVER**

Context 1 - The Imaginative Landscape

1. *Tirra Lirra by the River*..... Jessica Anderson
2. *The Poetry of Robert Frost*..... Robert Frost
3. *Island*..... Alistair MacLeod
4. *One Night the Moon*.....Director: Rachel Perkins

Prompt

‘The imaginative landscape can be just as challenging as the physical landscape.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this context and explore the idea that **‘the imaginative landscape can be just as challenging as the physical landscape.’**

OR

Context 2 - Whose Reality?

5. *The Shark Net* Robert Drewe
6. *Spies* Michael Frayn
7. *The Player* Director: Robert Altman
8. *A Streetcar Named Desire* Tennessee Williams

Prompt

‘Dreams and ambitions are powerful realities.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this context and explore the idea that **‘dreams and ambitions are powerful realities.’**

OR

Context 3 – Encountering conflict

9. *The Secret River* .. .Kate Grenville
10. *The Rugmaker of Mazar-e-Sharif* N Mazari and R Hillman
11. *The Crucible* .Arthur Miller
12. *Paradise Road* Director: Bruce Beresford

Prompt

‘The most difficult conflict to resolve is inner conflict.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this context and explore the idea that **‘the most difficult conflict to resolve is inner conflict.’**

OR

Context 4 – Exploring issues of identity and belonging

13. *Sometimes Gladness* ..Bruce Dawe
14. *Growing Up Asian in Australia* Alice Pung
15. *The Member of the Wedding* Carson McCullers
16. *Witness*Director: Peter Weir

Prompt

‘A strong sense of identity requires a strong sense of difference.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this context and explore the idea that **‘a strong sense of identity requires a strong sense of difference.’**

END OF SECTION B

TURNOVER FOR SECTION C

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SECTION C – Language analysis (Using language to persuade)

Instructions for Section C

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the test.

Read the material on what the future holds for our planet, and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 16 of this book.

Task

How is written and visual language used to attempt to persuade readers to share the points of view expressed in BOTH in the outline of the aims of the International Year of the Forest AND in Craig Forestier's article.

Background information

Native forests and woodchipping have been the focus of a great deal of media attention. Politicians, scientists, business leaders, have all become involved in the debate over what the future holds for our resources and our planet. 2011 has been designated the UN International Year of the Forests. Craig Forestier, a leader writer with a newspaper has written an exposition of aspects of the forests versus woodchipping debate.

**SECTION C CONTINUED
TURN OVER**

The United Nations General Assembly has declared 2011 as the International Year of Forests to raise awareness on sustainable management, conservation and sustainable development of all types of forests.



“By declaring 2011 as the International Year of Forests,” Secretary-General Ban Ki-Moon said, “the United Nations General Assembly has created an important platform to educate the global community about the great value of forests — and the extreme social, economic and environmental costs of losing them.”

Sha Zukang, Under-Secretary-General for Economic and Social Affairs, added: “Political interest in forests is on the rise, but we need to use this International Year as a way to translate this interest into action.”

And Jan McAlpine, Director of the United Nations Forum on Forests Secretariat, pointed out that “every one of us, all 7 billion people on earth, has our physical, economic and spiritual health tied to the health of our forest ecosystems”, adding: “Throughout 2011, we will celebrate this intricate, interdependent relationship between forests and people.”

Global observance of the Year comes amid growing recognition of the role that forests managed in a sustainable manner play in everything from mitigating climate change to providing wood, medicines and livelihoods for people around the world.

By showcasing success stories on humanity’s central role in tackling the challenges facing many forests, the Year provides a platform to bring people’s voices together and galvanize action for forests around the world.

The UN cites a number of statistics that demonstrate the importance of forests to human health and wellbeing:

- Forests cover 31 per cent of total land area.
- The livelihoods of over 1.6 billion people depend on forests. Forests are home to 300 million people around the world.
- Forests are home to 80 per cent of our terrestrial biodiversity.
- 13 million hectares of the world’s forests are lost every year, mainly as a result of converting forest land to other uses.
- The annual value of wood removed from forests is estimated to be over \$100 billion.
- Currently deforestation globally accounts for about 20 per cent of global carbon dioxide emissions, which is greater than the entire transport sector around the world.

Ironically, the UK Government is currently looking to auction off its publicly owned forests to private landowners.

BIG TIMBER NOT QUITE OUT OF THE WOODS

Industry finds itself at the crossroads over native forests and woodchipping.

Gregory Saunders, general manager of the Mount Bremen woodchip mill, used to have a high-octane victory salute to break the tension at heated stand-offs with protesters against his native-forest operation. He used to get out his chain-saw and cut off the legs of the 6m-high tripods made by protesters from saplings and used to stop logging trucks from entering his mill. It proved a crowd-pleaser for frustrated logging truck drivers, and a final insult to the self-styled 'green police' such as Lisa, Sooty, Adrian, Lucy and Jack the Hammer, doing their best for the trees in the forests of south-east NSW and north-east Victoria.

This year, however, Saunders has put away his chain-saw: "This young woman had her arms wrapped tightly around one of the legs of a tripod. I was revving the chain-saw and the shrieking blade was only inches from her face, when I realized she was not going to let go."

Saunders' loss of determination has nothing to do with the UN Year of the Forest; it is a reflection of the shaken confidence of big timber which finds itself at the crossroads over native forests. The crisis has been created by a number of factors: first, a prolonged downturn in the Japanese market; secondly, long-term mismanagement by state government departments, and thirdly, a glut of timber from private plantations. Together, they pose a most uncertain outcome for the industry, the state forests and the conservation movement.

The timber industry has reacted by closing down woodchipping plants in Tasmania and jarrah mills in Western Australia, and restructuring itself around plantation timber. Conservationists in Victoria, who organized boycotts of paper made from native-forest woodchips, startled producers with the ferocity of their protest, which has seen several brands banned by leading consumers such as Telstra and Officeworks.

Change is on the way; the question is how much and how quickly.

The saw log industry is now nearly finished with multi-aged forests almost gone. Now the market prefers plantation. Loggers who take seven seconds to cut down a tree, strip it and cut it into lengths with a \$2m machine are moving into plantation. This may sound all very progressive and ecologically sound, but it is going to mean the 'death' of many towns in those regions dependent on traditional logging and woodchipping. For these towns, very few jobs will be left they will cease to be 'working' towns, and will offer only a bleak future for people like Mike Ford, who joined his father's logging business seven years ago as a mechanic, recently married and has a child on the way. What lies ahead for him and his family?

Ironically, this year, the UN Year of the Forest, could be the time Australia's native forests are catapulted out of the woodchipper and into the furnace. Applications are already in to turn the sawdust from woodchip plants and surrounding sawmills into pellets that can be used for heating, and, on a large scale, in coal-fired power stations. Another company plans to burn its waste from the woodchipper to generate electricity, to supply its own needs and sell any surplus to the grid. It does not take much imagination to see how this bio-energy from 'forest waste' could simply become a re-run of the woodchip experience, where the industry became dominated by what was supposed to be a side operation.

Contrary to popular belief, it is not the left-overs that are taken to the mill to be chipped, but almost 90% of all logs. .

- Craig Forestier

END OF SECTION C

Test assessment criteria

The test will address all the criteria. All student responses will be assessed against each criterion.

The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task.

Section B – Writing in Context (Creating and presenting)

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience.

Section C – Language analysis (Using language to persuade)

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task.

END OF TASK BOOK