



2012 Trial Examination

STUDENT NUMBER

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ENGLISH
Units 3 & 4 –Written examination

Reading time: 15 minutes
Writing time: 3 hours

TASK BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
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 examination room: pens, pencils, highlighters, erasers, rulers and an English and/or bilingual printed dictionary.
 - Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
 - No calculator is allowed in this examination.
- Materials supplied**
- Task book of 14 pages, including **Examination assessment criteria** on page 14.
- Instructions**
- You must complete all **three sections** of the examination.
 - All answers must be written in English.
 - You must **not** write on two film texts in the examination.

Students are NOT permitted to bring mobile phones and/or any other unauthorized electronic devices into the examination room.

SECTION A- Text Response (Reading and responding)**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 in the box on the first line of the script book 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 14 of this book.

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

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

Text List

1. *A Christmas Carol*.....Charles Dickens
2. *A Farewell to Arms*.....Ernest Hemingway
3. *A Human Pattern – Selected Poems*.....Judith Wright
4. *Bypass: the Story of a Road*.....Michael McGirr
5. *Cat's Eye*.....Margaret Atwood
6. *Cosi*.....Louis Nowra
7. *Dear America – Letters Home from Vietnam*.....Editor: Bernard Edelman
8. *Dreams from My Father*.....Barack Obama
9. *Henry IV, Part I*.....William Shakespeare
10. *Interpreter of Maladies*.....Jhumpa Lahiri
11. *Life of Pi*.....Yann Martell
12. *On the Waterfront*.....Director: Elia Kazan
13. *Ransom*.....David Malouf
14. *The Old Man Who Read Love Stories*.....Director: Rolf de Heer
15. *The Reluctant Fundamentalist*.....Mohsin Hamid
16. *The War Poems*.....Wilfred Owen
17. *Things We Didn't See Coming*.....Steven Amsterdam
18. *Twelve Angry Men*.....Reginald Rose
19. *Year of Wonders*.....Geraldine Brooks
20. *Will You Please Be Quiet, Please?*.....Raymond Carver

SECTION A- continued

1. *A Christmas Carol*

- i. 'The characters in *A Christmas Carol* have important symbolic meaning beyond themselves. Discuss.'

OR

- ii. "Darkness is cheap and Scrooge liked it." How does the character of Scrooge develop during the narrative?

2. *A Farewell to Arms*

- i. 'Hemingway presents a bleak perspective of war in his novel.' Discuss.

OR

- ii. "But life isn't hard to manage when you've nothing to lose." How hard was it for Catherine to manage her life?

3. *A Human Pattern – Selected Poems*

- i. 'Traditions and culture are important themes in Wright's poems.' Discuss.

OR

- ii. 'Wright laments the loss and destruction of nature in her poems.' Discuss.

4. *Bypass: the story of a road*

- i. 'We learn more about the narrator's journey of self-discovery than about the journey itself.' Discuss.

OR

- ii. 'Does *Bypass* tell the story of the Hume Highway or the story of Australia?'

5. *Cat's Eye*

- i. 'The girls hold hands; the boys don't. If you go in the wrong door you might get the strap, or so everyone says'. How important is the concept of gender in the novel?

OR

- ii. 'Elaine desperately wants to be part of the group. However, it is only when she realizes her own strengths that she is able to develop as an artist and a person.' Discuss.

**SECTION A- continued
TURN OVER**

6. *Cosi*

- i. 'There is no character in the text who is devoid of cruelty.' Do you agree?

OR

- ii. 'Nowra shows that, above all, the personal is political.' Is this how you interpret *Cosi*?

7. *Dear America – Letters Home from Vietnam*

- i. 'While many voices are heard in these letters, there are also common themes that connect their various experiences.' Discuss.

OR

- ii. 'How is 'moral corruption' evident in the lives of the soldiers?'

8. *Dreams from My Father*

- i. "It wasn't until my family moved to Texas, after the war, that questions of race began to intrude on their lives." How do questions of race intrude on Barrack's life?

OR

- ii. 'The absence of Barrack's father does more to influence his development than any memories that he retains of him'. Discuss.

9. *Henry IV, Part I*

- i. "So when this loose behavior I throw off, And pay the debt I never promised, By how much better than my word am I." Does Prince Henry redeem himself?

OR

- ii. 'Falstaff is more open about his intentions than any other character in the play.' Discuss.

10. *Interpreter of Maladies*

- i. 'The characters' inability to see others as they truly are causes the most tension in these stories.' Discuss.

OR

- ii. 'Lahiri's concern with colonized India exists in all of his characters and stories.' Do you agree?

SECTION A- continued

11. *Life of Pi*

- i. "I don't believe in religion. Religion is darkness." How does Mr. Kumar's scientific viewpoint contrast with Pi's beliefs?

OR

- ii. To what degree is the line between fiction and reality blurred in *Life of Pi*?

12. *On the Waterfront*

- i. 'Politics and crime add veracity to the story.' Discuss

OR

- ii. How do the elements of mise-en-scene add a realistic quality to the film?

13. *Ransom*

- i. 'The women in *Ransom* have no worth in comparison to the men.' To what extent do you agree?

OR

- ii. 'The love of a father for a son is the strongest human bond in *Ransom*.' Do you agree?

14. *The Old Man Who Read Love Stories*

- i. "Antonio Bolivar, you are not one of us, but you are like us."
'Antonio Bolivar is the only villager who has reconciled himself with the jungle environment.' Discuss.

OR

- ii. 'We rarely see the jaguar in the film at all, yet she is nonetheless the main character.' Do you agree?

15. *The Reluctant Fundamentalist*

- i. 'The irony in the novel is that the American listener gets better hospitality than Changez was ever shown when he was in America.' Discuss.

OR

- ii. 'The *Reluctant Fundamentalist* challenges readers to assess their own prejudices.' How does Hamid do this?

**SECTION A-continued
TURN OVER**

16. *The War Poems*

- i. 'The futility of war is the major theme of Owen's verse.' Discuss.

OR

- ii. 'The poetry is in the pity.' Explain what Owen meant by this statement.

17. *Things We Didn't See Coming*

- i. 'It is the narrator's own vulnerability that offers the most hope in *Things We Didn't See Coming*.' Discuss.

OR

- ii. 'Love is as fickle as the natural world in this collection.' Do you agree?

18. *Twelve Angry Men*

- i. '*Twelve Angry Men* demonstrates that juries must exercise power with accountability.' Discuss.

OR

- ii. 'The search for truth in *Twelve Angry Men* leads each juror on a personal journey as well as a legal one.' Do you agree?

19. *Will You Please Be Quiet, Please?*

- i. 'Carver's stories often have unresolved endings, as they present problems without offering any solutions.' To what extent do you agree?

OR

- ii. 'Characters do not express their true thoughts or feelings and as a result, betrayals permeate many of the stories.' Discuss.

20. *Year of Wonders*

- i. 'In *Year of Wonders*, the women develop more from having to deal with events than do the men.' Do you agree?

OR

- ii. '*Year of Wonders* is essentially a feminist text.' Discuss.

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 that you have studied for this **Context**, and be based on the ideas in the prompt.

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 examination.

Your response will be assessed according to the criteria set out on page 14 of this book.

SECTION B- continued
TURN OVER

Context 1 – The Imaginative Landscape

1. *Island*.....Alistair Macleod
2. *One Night the Moon*.....Director: Rachel Perkins
3. *Peripheral Light-Selected and New Poems*.....John Kinsella
4. *Tirra Lirra by the River*.....Jessica Anderson

Prompt

‘Everyone lives in two landscapes – the internal and the external.’

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 **‘everyone lives in two landscapes – the internal and the external.’**

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire*.....Tennessee Williams
6. *Spies*.....Michael Frayn
7. *The Lot: In Words*.....Michael Leunig
8. *The Player*.....Director: Robert Altman

Prompt

‘One person’s reality can be another person’s fantasy.’

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 **‘one person’s reality can be another person’s fantasy.’**

OR

SECTION B-continued

Context 3 – Encountering Conflict

9. *Paradise Road*.....Director: Bruce Beresford
10. *The Crucible*.....Arthur Miller
11. *The Rugmaker of Mazar-e-Sharif*.....R Hillman and N Mazari
12. *The Quiet American*Graham Greene

Prompt

‘Every conflict involves both an internal and an external struggle.’

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 **‘every conflict involves both an internal and an external struggle.’**

OR

Context 4 – Exploring Issues of Identity and Belonging

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

Prompt

‘It is mostly our individual experiences that shape our personal identities.’

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 **‘it is mostly our individual experiences that shape our personal identities.’**

**END OF SECTION B
TURN OVER**

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SECTION C – Analysis of Language Use (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 examination.

Read the opinion piece ‘*Common Courtesy*’ 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 14 of this book.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of ‘*Common Courtesy*?’

Background Information:

George is a regular contributor of opinion pieces for *The Observer*, a small regional newspaper in country Victoria. He is writing in response to what he sees as a decline in public behaviour.

**SECTION C- continued
TURN OVER**

(UN)COMMON COURTESY

Opinion. By George. *The Observer*.



When are bad manners ever good?

I see them, every day: gross people who think that they are invisible— or above reproach.

Maybe they exist in a world where the rules of common courtesy don't apply? Maybe they are ignorant of social norms? Perhaps they have a medical condition which forces their finger up their nose or for them to fart in a crowded elevator? But I doubt it.

In this age of mass social mediums, self-help books and with cameras being part of everyone's smart phones, it is hard to understand how we have become so blasé regarding the common courtesies? Celebrities whinge that they cannot scratch themselves in public without it generating negative press; that Tweeting and Facebook describes their indiscretions to the world moments after the often inadvertent act, so why do so many of the general public believe that they are not under such scrutiny?

Rather than the introduction of a myriad of new taxes, our parliaments should be bringing in laws of mandatory reporting – of crude, crass, discourteous public behaviour. We are bombarded with government campaigns telling us to rat on hoon drivers, or to dob-in animal smugglers, or tattle on those whose suspicious behaviours may pose a threat to national security, but where is the campaign to promote common courtesy?

Governments have deliberately stayed mum when it comes to helping maintain a minimum level of decency in our society. To cut down the numbers of audible profanity droppers, public transport seat hoggers and men before women doorway goers, the government would have to pass laws that would metaphorically bring these legislators into our homes. But this will never happen – it would be political suicide. They would have to not only make parents aware of the expected social norms for public behaviour but governments would also have to give parents the time and resources to develop these expected behavioural norms in their children. This type of regulation does not make sense to a government, not because it is not in the best interest of society – who doesn't want public nose pickers, farters, swearers, hoggers and bargers stopped – but because it is these very people who give governments one of their main reasons for existing: exercising control.

Parents are overworked and certainly underpaid. The government is actively looking for ways to make parenting too difficult for mums and dads. I am not even going to get into the cost of raising children: the way the Baby Bonus has been cut and capped at \$5000.00; and the way that it must be taken as weekly payments rather than a large sum. I am not going to get into the ridiculous costs of private health insurance, rent, petrol, and schooling, and how these and other financial pressures are forcing mothers and fathers out of the home and back into the workforce before they have had a chance to be a proper parent. The social truth is that just as parents begin to undertake the most important role they will ever play, they are being forced to enter the workforce to make ends meet for their families.

Where is the social sense in this? Surely, this is backward thinking: thinking which results in Australia developing into an unpleasant, uncouth place to reside, rather than the lucky country, a land with beautiful beaches and no

SECTION C- continued

human methane? Why is it that our governments don't act? The reason is this: governments are always looking for ways to 'nanny' the people under their control. A Nanny State has rules, which people will break, therefore governments will be able to punish these rule breakers by way of a fine, and consequently make more money. If parents were able to stay at home and have the time and money to parent the way that they want to – the way that their parents, grandparents, the guides to parenting which litter the book store shelves, adorn web pages, feature in newspaper supplements, magazines and on current affairs television programs tell them they should be parenting – then nobody would grow into a rude, gross adult... But, this would not do. Who would be left for governments to fine – senile old people? Hang on; old people still have the vote and governments can't risk putting them offside.

So, we are left to dwell in a society where manners are not so much being forgotten as not emphasised as important. But they are. For, when manners slip, and common courtesies become uncommon, this is when our statesmen (and women) also forget their manners. It will lead to school children asking for hugs from the President of the United States (and us all expecting him to give them). It will lead to politicians in question time believing profanities are an appropriately constructive form of argument. It will lead to a Prime Ministerial handshake with the Queen instead of the time-honoured and expected curtsy. It will lead us to not look quaintly Ocker or colonially charming, but rather as ignorant and blasé as those who think only of themselves when not offering a seat to an elderly member of society, or as crass and base as those who pick their nose in their cars with the window down.

**END OF SECTION C
TURN OVER**

Examination assessment criteria

The examination 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/stimulus material
- 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