



INSIGHT
YEAR 12 *Trial Exam Paper*
2011
ENGLISH
Written examination

STUDENT NAME:

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response	20	1	20
B – Writing in Context	4	1	20
C – Analysis of language use	1	1	20
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, 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

- The Task Book of 15 pages, including **Examination assessment criteria** on the last page of the Task Book.

Instructions

- Write your **name** in the box provided.
- You must complete **all three sections** of the examination.
- All answers must be written in English.

Section A – Text response

- Record the name of your **selected text** in your response.

Section B – Writing in Context

- Record the name of your **Context** and the name of your **selected text** in your response.

Section C – Analysis of language use

- Write an analysis of how the language and visual features of the article are used to present a point of view.

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

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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 the last page of this Task 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. *Così* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Edited by: Bernard Edelman
7. *Dreams from My Father* Barack Obama
8. *Great Short Works* Edgar Allan Poe
9. *Interpreter of Maladies* Jhumpa Lahiri
10. *Life of Pi* Yann Martel
11. *Maestro* Peter Goldsworthy
12. *On the Waterfront* Director: Elia Kazan
13. *Ransom* David Malouf
14. *Richard III* William Shakespeare
15. *Selected Poems* Kenneth Slessor
16. *The Old Man Who Read Love Stories* Director: Rolf de Heer
17. *The Reluctant Fundamentalist* Mohsin Hamid
18. *Things We Didn't See Coming* Steven Amsterdam
19. *Twelve Angry Men* Reginald Rose
20. *Year of Wonders* Geraldine Brooks

1. *A Christmas Carol*

- i. 'Scrooge is miserly and callous but we feel pity for him because his life is bereft of love and joy.'

Do you agree?

OR

- ii. 'Dickens suggests that true happiness and fulfilment can be found only when one is generous to others.'

Discuss.

2. *A Farewell to Arms*

- i. 'Hemingway views both war and love with a sense of hopelessness and despair.'

Do you agree?

OR

- ii. Frederic Henry is described variously as "domineering and rude" and as "lovely".

How do you see him?

3. *A Human Pattern: Selected Poems*

- i. In 'Tightropes' Wright suggests that "Free verse is harder to bring off than rhyme".

How does Wright use form to express her ideas?

OR

- ii. 'Although the natural world is depicted as vibrant and powerful, Wright's poetry suggests that loss and death are inevitable aspects of our lives.'

Discuss.

TURN OVER

4. *Bypass: the story of a road*

- i. 'McGirr's journey is about celebrating the lives of ordinary people more than glorifying the Hume.'

Discuss.

OR

- ii. How is McGirr's relationship with Jenny influenced by his journey on the Hume?

5. *Così*

- i. Lucy says, "Love is an emotional indulgence for the privileged few."

Is this the view of love presented by the play?

OR

- ii. How does Nowra use comic elements to engage the audience in this play?

6. *Dear America – Letters Home from Vietnam*

- i. 'Dear America shows that in war, little is accomplished except the loss of innocent life.'

Discuss.

OR

- ii. Editor Bernard Edelman says he "saw and felt a lot of the hurt and anger and confusion" in Vietnam.

What do you see as the main emotions conveyed by the letters in *Dear America*?

7. *Dreams from My Father*

- i. "My identity might begin with the fact of my race, but it didn't, couldn't, end there."

How important is race to Obama's sense of identity?

OR

- ii. 'Dreams from my father suggests that family is a source of disappointment as well as fulfilment.'

Do you agree?

8. *Great Short Works*

- i. 'Poe's stories shock because they reveal how frail and inept we are.'

Discuss.

OR

- ii. 'Poe's characters are malicious and self-interested individuals with no redeeming qualities.'

Do you agree?

9. *Interpreter of Maladies*

- i. "I haven't been able to express this to anybody."
'The characters in these stories find it difficult to be open and honest with each other.'

Why do the characters struggle in this way?

OR

- ii. 'These stories suggest that relationships with others are limiting rather than liberating.'

Discuss.

10. *Life of Pi*

- i. "The elements allowed me to go on living."
'Pi survives more through luck than through ingenuity and determination.'

Do you agree?

OR

- ii. Pi says that fear is "life's only true opponent".

Is this the view presented by the novel?

TURN OVER

11. *Maestro*

- i. Keller says, “We must be on our guard against beauty always. Never trust the beautiful.”

To what extent does *Maestro* endorse this view?

OR

- ii. “[A] Great Man had died, whatever the crimes he felt he had committed.”
‘Keller is not the only flawed individual in *Maestro*.’

Discuss.

12. *On the Waterfront*

- i. Terry says to Edie, “Quit worryin’ about the truth all the time and worry about yourself.”

To what extent does Terry follow his own advice?

OR

- ii. ‘*On the Waterfront* suggests that when people’s lives are ruled by self-interest and fear they have little chance of fulfilment.’

Discuss.

13. *Ransom*

- i. ‘The text suggests that in a time of crisis, family bonds are the strongest influence on our behaviour.’

Do you agree?

OR

- ii. ‘Priam’s most powerful quality is his humility.’

Discuss.

14. *Richard III*

- i. To what extent does Richard's opening soliloquy explain and justify his later actions?

OR

- ii. *Richard III* shows that when people act without moral values, they destroy themselves as well as those around them.'

Discuss.

15. *Selected Poems* (Kenneth Slessor)

- i. 'Slessor presents a bleak view of human experience.'

Do you agree?

OR

- ii. Slessor uses a variety of personas. How do they contribute to the meanings of his poems?

Discuss.

16. *The Old Man Who Read Love Stories*

- i. Nushino says to Antonio, "You are like us but you are not one of us".
'Antonio Bolivar is an eccentric individual who is incapable of belonging to any community.'

Discuss.

OR

- ii. '*The Old Man Who Read Love Stories* suggests that exploitation and violence have far-reaching consequences that change the lives of all.'

Is this your view of the film?

TURN OVER

17. *The Reluctant Fundamentalist*

- i. Changez reflects that, “I did not know where I stood on so many issues of consequence: I lacked a stable *core*.”

Is this how you see Changez?

OR

- ii. ‘The text suggests that while a preoccupation with the past can be harmful, a focus on the present can be just as damaging.’

Do you agree?

18. *Things We Didn’t See Coming*

- i. ‘The future world portrayed by Amsterdam is an utterly bleak one, devoid of any hope.’

Do you agree?

OR

- ii. To what extent does the fragmented structure of the narrative reflect the lives of the characters in *Things We Didn’t See Coming*?

19. *Twelve Angry Men*

- i. How does the 8th Juror persuade the other jurors to change their minds about the verdict?

OR

- ii. ‘In *Twelve Angry Men* Rose suggests that prejudice almost always shapes our interaction with, and judgement of, other people.’
Discuss.

20. *Year of Wonders*

- i. Mr. Mompellion says to Anna, “*How* can you possibly know that?”

What does Anna learn from her experiences in *Year of Wonders*?

OR

- ii. ‘*Year of Wonders* suggests that adversity brings out the best and the worst in people.’

Do you agree?

SECTION B – Writing in Context

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 the last page of this Task Book.

TURN OVER

Context 1 – The imaginative landscape

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

Prompt

‘Our understandings of place are mostly fleeting and elusive.’

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 **‘our understandings of place are mostly fleeting and elusive’**.

OR

Context 2 – Whose reality?

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

Prompt

‘Reality is shaped by imagination as much as by fact.’

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 **‘reality is shaped by imagination as much as by fact’**.

OR

Context 3 – Encountering Conflict

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

Prompt

‘Conflict is an ever-present and ongoing aspect of people’s lives.’

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 **‘conflict is an ever-present and ongoing aspect of people’s lives’**.

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. *Witness* Director: Peter Weir

Prompt

‘Knowing where we belong is essential to our sense of identity.’

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 **‘knowing where we belong is essential to our sense of identity’**.

TURN OVER

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SECTION C – Analysis of language use**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 *Mobile Concerns* 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 on the last page of this Task Book.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *Mobile Concerns*?

Background information

The following opinion piece by David James appeared in *Driver*, the magazine of the *National Organisation of Drivers (NOD)*. David James is the President of the *National Organisation of Drivers*.

The article was written by the President of *NOD* in response to a report that claimed that drivers should be banned from using all forms of mobile phone technology.

Mobile Concerns

By David James

The recent report on mobile phone use in cars by the Accident Prevention Group (APG) insists that all forms of phone use by drivers should be banned in all vehicles. This obviously includes hands-free mobiles as well as conventional hand-held mobile phones. The chief writer of the report, Dr Gerard Gray, claims that while traffic accidents can be caused by a number of factors, hands-free and hand-held mobile phone use *arguably* contributed to eight per cent of accidents in the year 2009–2010. Gray contends that this is eight per cent too many accidents and believes that all forms of mobile communication use need to be banned while driving if we are to see a decrease in the number of injuries and fatalities that occur on the road.

Understandably, the APG Report has caused some consternation. Our own position at *Driver* is that the recommendation to ban all forms of mobile communication is reactionary and completely unnecessary. We assert that although hand-held mobile phone use should not be allowed while driving, drivers should be able to use a hands-free mobile phone at all times. Although hand-held mobile phones can clearly prevent a driver from handling the car safely (particularly if the driver decides to text someone), hands-free phones allow for both hands to be on the wheel and for full control to ensue. Of course there will be some who will say that it is impossible to lend full concentration to the task of driving while talking to someone on the phone. But then the same could be said of looking at a GPS, talking to a passenger, taking a sip of water or singing to the latest hit on the radio. Are we going to ban these perfectly normal activities too?

It doesn't take much to think of a scenario where the inability to use a hands-free phone would be inconvenient and potentially distressing. Imagine this: your seven year old has been injured playing sport at school. She needs to go to hospital and is upset. You, however, are on a freeway on which roadwork is being carried out so it is impossible to pull over for quite a long distance. Then the phone rings. It's your daughter's ring tone. She rings once. She rings twice, obviously not content to leave a message. And she rings again. If you could use the hands-free mobile phone while driving you could readily take the call and take appropriate action. But if it is illegal to take the call you might just have to live with the guilt of your child suffering when she most needed you – and what parent would want to do that?

The dilemma of answering a call or not would be the fate of law-abiding citizens if the APG's proposal is legally endorsed. However, some people would just take the call anyway. After all, the ban on all forms of mobile phone communication while driving would be incredibly difficult to police. How easy would it be to differentiate between someone talking on a hands-free mobile and talking to a passenger or singing a song? The police have a hard enough job as it is without requiring them to enforce a rule that looks simple in theory, but would be complicated in practice.

We can understand the APG's desire to reduce the road toll: something needs to be done to decrease the number of fatalities and injuries that occur on our roads each year. However, we don't think that banning hands-free mobile phones is the way to do it. Persuading the State Government to fix roads – particularly in the country where pot-holes and poor shoulders abound, making driving at night especially treacherous – would be a more logical focus. True, fixing roads costs the state – and therefore taxpayers – more money than banning hands-free mobile phones would (the ban would actually make money for the state through fines) but surely that is the price we all must pay if our roads are to be safe.

Mobile phones are part and parcel of daily life: it is hard to remember how we functioned without them. They provide us with a sense of security and peace of mind, while also allowing us to maintain contact with others when away from a land-line phone. Although it is true that driving while using the hand-held device is a distraction, we do not view hands-free phones as inherently unsafe. Any desire to reduce the road-toll is admirable but banning hands-free mobile phones is not going to help anyone.



Figure 1 Focussed and in control.

END OF TASK BOOK