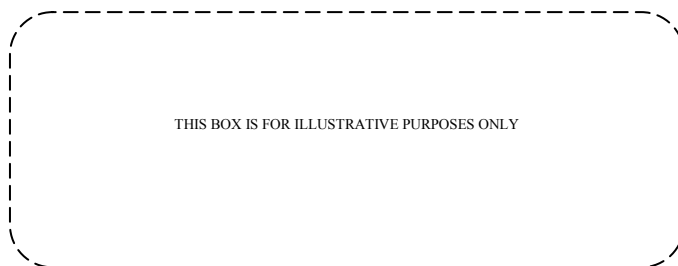




2011 Trial Examination



THIS BOX IS FOR ILLUSTRATIVE PURPOSES ONLY

STUDENT NUMBER

Figures

Words

Letter

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ENGLISH

Units 3 & 4 –Written examination

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

Structure of 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 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 15 pages, including **Examination assessment criteria** on page 15.

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 15 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. *Cosi*.....Louis Nowra
6. *Dear America – Letters Home from Vietnam*.....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 Martell
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*.....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

SECTION A- continued

1. *A Christmas Carol*

- i. '*A Christmas Carol* demonstrates that the meaning of life is not found in material possessions but in human relationships.'
Discuss.

OR

- ii. 'It is the gothic elements of ghosts and time-shifts that give suspense to what is otherwise only a simple tale,'
Do you agree?

2. *A Farewell to Arms*

- i. '*A Farewell to Arms* juxtaposes personal tragedy with the tragedy of war.'
Discuss.

OR

- ii. 'It is not his great deeds that make Henry the hero of this novel, but his stoic acceptance of the trials of life.'
Discuss.

3. *A Human Pattern – Selected Poems*

- i. 'Both cruelty and beauty are shown in Wright's poems.'
Discuss.

OR

- ii. 'Often Wright describes characters who are searching for a sense of self and identity.'
Discuss.

4. *Bypass: the story of a road*

- i. *Bypass: the story of a road* is as much a spiritual journey as it is a travel story. Discuss.

OR

- ii. In *Bypass: the story of a road*, it is the wit and humour of the narrative that keeps our interest. Otherwise it would be just a boring travel story.
Do you agree?

5. *Cosi*

- i. People are shown to be cruel and selfish no matter who they are or what their affliction is. Explore this notion in relation to at least three characters in the text.

OR

None of the characters grow or learn throughout the course of Nowra's play. To what extent do you agree with this assessment of *Cosi*.

**SECTION A- continued
TURN OVER**

6. *Dear America – Letters Home from Vietnam*

- i. Edelman says, ‘There are no simple truths about the Vietnam War.’
To what extent do you agree, based on your reading of the letters?

OR

- ii. ‘We regard war as dehumanizing, yet *Dear America – Letters Home from Vietnam* offers us a definitive human perspective on armed conflict.’
Discuss.

7. *Dreams from My Father*

- i. ‘Barack Obama’s dreams shape his identity and help him become a success.’
Do you agree?

OR

- ii. Obama states that he “slips back and forth between my black and white worlds.”
Discuss how *Dreams from My Father* demonstrates how racial prejudice affected Barack Obama’s life.

8. *Great Short Works*

- i. Why do you think Poe creates such flawed and vulnerable characters in his stories?
What do you think he is suggesting about human nature?

OR

- ii. Poe’s characters are often their own worst enemies in his stories.
Discuss.

9. *Interpreter of Maladies*

- i. ‘The characters in *Interpreter of Maladies* live in two worlds, India and America, but they are not fully at home in either.’
Do you agree?

OR

- ii. ‘Lahiri’s short stories juxtapose life in the traditional society of India with life in the modern nation of America.’
Discuss.

SECTION A- continued

10. *Life of Pi*

- i. 'One can only survive when one possesses hope.'
Discuss this in reference to *Life of Pi*.

OR

- ii. '*Life of Pi* shows that leading a good life is dependent on whether or not you have faith and imagination.'
Discuss.

11. *Maestro*

- i. Paul and Keller are two sides of the same coin. Is this your understanding of the two characters?
Explain your answer through careful comparison.

OR

- ii. The women in Goldsworthy's text are limited and marginalised. Do you agree?
How do you think Goldsworthy represents women in his text?

12. *On the Waterfront*

- i. 'We empathise with Terry Malloy, not because of his greatness, but because of his reluctance to be a hero.'
Discuss.

OR

- ii. 'Terry Malloy is not motivated by a moral conviction to do good, but by his love for Edie Doyle.'
Do you agree?

13. *Ransom*

- i. Priam's courage is less than Achilles'.
Do you agree?

OR

- ii. 'War does not allow for nobility or honour.'
Discuss in relation to the events in *Ransom*.

**SECTION A-continued
TURN OVER**

14. *Richard III*

- i. "I am determined to prove a villain."
Is it possible for an audience to feel any empathy for King Richard III?

OR

- ii. 'What motivates Richard III is his envy of his brother and his personal ambition to replace him as king.'
Do you agree?

15. *Selected Poems*

- i. 'Regarded as an influential modernist in his time, Slessor's poems are now dated and have little to say to us today.'
To what extent do you agree?

OR

- ii. 'Slessor's poems do not attempt to resolve universal human concerns, but instead describe his own personal responses to them.'
Discuss.

16. *The Old Man Who Read Love Stories*

- i. '*The Old Man Who Read Love Stories* is about courage, both physical and moral.'
Discuss.

OR

- ii. '*The Old Man Who Read Love Stories* is about respect for both the human and non-human worlds.'
Do you agree?

17. *The Reluctant Fundamentalist*

- i. If Changez' romance had not failed, he would not hate America.
Do you agree?

OR

- ii. It is the form of the novel which gives it dramatic tension.
Discuss.

SECTION A-continued

18. *Things We Didn't See Coming*

- i. Amsterdam shows that in times of crisis people show their true colours.
Do you agree?

OR

- ii. The narrator of *Things We Didn't See Coming* is not a very nice person.
Do you agree? How does the narration affect how we read this text?

19. *Twelve Angry Men*

- i. *Twelve Angry Men* has no protagonist.
Do you agree?

OR

- ii. It is the personalities of the jurors, not the facts, which hinder justice.
Discuss.

20. *Year of Wonders*

- i. Anna is the heroine of the story.
Discuss.

OR

- ii. Women are shown to be the ones with the power and the wisdom in this text, despite the societal limitations placed upon them.
Discuss.

**END OF SECTION A
TURN OVER**

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 15 of this book.

SECTION B- continued

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

‘Landscapes are always embedded with values no matter what they are’



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 **‘landscapes are always embedded with values no matter what they are.’**

OR

Context 2 – Whose reality?

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

Prompt

‘We decide what reality is according to the outcomes that we want from it.’

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 **‘we decide what reality is according to the outcomes that we want from it.’**

OR

**SECTION B-continued
TURN OVER**

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 Secret River*.....Kate Grenville

Prompt

‘An individual’s true character is shown when they encounter 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 **‘an individual’s true character is shown when they encounter conflict.’**

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

‘Individual identity is formed by how one relates to others.’

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 **‘individual identity is formed by how one relates to others.’**

END OF SECTION B

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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 '*R18+ Rating is kids stuff*' 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 15 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 '*R18+ Rating is kid's stuff?*'

Background information

Game enthusiasts have been lobbying the government, wanting an R18+ rating to be introduced to allow for more adult content in computer games. Christian groups and the Attorney Generals have continued to block the introduction of this rating, insisting that children would be placed at risk if such games were available for retail purchase. The following article was written by Geordie, a TOG (The Older Gamers) correspondent and member. All TOG members are over twenty-five years of age. This article was published as a feature on the front page of the TOG website. TOG has over 40,000 Australian members.

SECTION C- continued



R18+ Rating is kid's stuff

Brendan O'Connor, Australia's Home Affairs and Justice Minister supports an R18+ classification for computer games. The average Australian computer gamer also supports an adults only rating for computer games. Why then, has the Standing Committee of Attorneys-General (SCAG) rejected it out of hand?

Australia is the only westernised nation which does not have an adult rating for computer games. We are also one of the most geographically isolated. Our government, in the past, has been able to use this isolation to protect us from various threats, and has established many different government bodies and organisations to serve this end.

Federally, Australia has the Attorney-General's Department, which has twelve separate institutions, two examples of these being the Federal Police and the Office of Film and Literature Classification to keep us all safe. We also have the Department of Communications, Information Technology and the Arts, which has nine different Authorities, Commissions, Councils, Corporations, Offices or Services, who, in one way or another, all play their part in protecting Australians from insidious foreign, and domestic dangers.

And make no mistake, Australians do need protecting from things which are intent on doing us harm - but computer games are not harmful. Computer game content which breaches the MA15+ rating; currently the highest adult rating for publicly released computer games, is still just that – game content. Games are not designed to be reality. They are fantasy. At their best, they are an alternate reality which is at all times controlled by the gamer.

Computer games can be switched off but unfortunately, real life cannot. The South Australian Attorney-General John Rau and his West Australian counterpart, Christian Porter, want to protect children by banning games with content which is deemed too violent or rude to fit under an MA15+ rating. They also want to protect our children by banning games which have been designed, manufactured and then promoted to appeal to an adult audience, but herein lies the catch.

Mr. O'Connor has said that the lack of an adult rating in Australia has resulted in many violent games sneaking in under the MA15+ banner, and, unlike our physical borders, which do cede us some degree of isolate protection, the internet has no borders. Communities in cyberspace exist without geographical boundaries, being founded on shared interests and common needs. The internet has also opened up a new type of commerce which can circumvent tariffs, taxes and censorship controls. Courtesy of a friend overseas, international postal services or direct download, any game can be obtained in Australia, regardless of any decision made by SCAG. So, if this is the case, where does this leave us in terms of protecting our children?

**SECTION C- continued
TURN OVER**

Many will, right now, be sitting in front of computer screens and wide-screen televisions playing games which have not been rated by the Australian government watchdog because no legitimate game distributor was allowed to market and sell them in this country. The title was not rated, therefore parents will not be able to discern how disgusting or violent the game content is unless they play it themselves. Mr. O'Connor believes that cracking down on classifications, with the introduction of an R18+ rating, will help parents make the right decisions about what games their children play. The premise is that the risk of a child, unknowingly playing an illicit game, will decrease with the introduction of an R18+ rating.

Groups such as the Australian Christian Lobby welcomed the decision to ban the R18+ adults-only rating for games. They believe that being purely profit-driven, the games industry does not have the welfare of children at heart. Now that this industry is prevented from selling titles which exceed the MA15+ rating, which, by the way, is determined by the Australian government, not the game industry, no one is in a position to help parents to protect their gaming children.

Banning games designed for adults, by adults (and yes, some of these games will have adult themes, gratuitous sex and violence) is also taking away a choice which adult game players, by law, should have the right to make for themselves. If computer games were merely 'kids stuff', then Australia would not need an R18+ rating, but the fact is that the average age of Australian gamers is 30. Adults in this country are free to drink, smoke, and watch pornography. They are legally able to watch films in public cinemas which have been given an R18+ classification by the same government who is refusing to allow similar content in computer games. The sad fact is that many Australians, each day, are killing themselves with alcohol, tobacco, and on our roads, doing things which our government allows. Yet, when was the last time that you heard of an adult dying from computer games or pornography?

Our government, by treating adult gamers like children, are the ones who are being childish. By ignoring a petition calling for an R18+ rating, a petition which has over 60,000 adult gamers signatures, is childish. So too is forcing caring parents to monitor every moment of every game that their children play. Not all games are kid's stuff. It is time SCAG grew up.

Geordie
TOG Correspondent

END OF SECTION C

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