



CHEMOLOGY EDUCATION SERVICES

ENGLISH TRIAL EXAM 2012

Written examination

Total writing time: 3 hours

TASK BOOK

Section	Number of Questions	Number of Question 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

Directions to students

Materials

Task book of 17 pages, including **Assessment criteria** on page 17.

You may use an **English** and/or **bilingual** dictionary.

You must complete all **three sections** of the exam. You must **not** write on two film texts in the examination.

All written responses should be in English.

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CHEMOLOGY EDUCATION SERVICES

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Text List

1. A Christmas Carol.....Charles Dickens
2. A Farewell to Arms Ernest Hemingway
3. A Human Pattern Judith Wright
4. Bypass.....Michael McGirr
5. Cat's Eye.....Margaret Atwood
6. Così..... Louis Nowra
7. Dear America..... 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. Will You Please be Quiet, Please? Raymond Carver
20. Year of Wonders..... Geraldine Brooks

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*** 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.

SECTION A

1. A Christmas Carol.....Charles Dickens

i. “Dickens makes use of Scrooge to suggest that society values the wrong things”.

Discuss.

OR

ii. “*A Christmas Carol* suggests that all significant change starts with the individual”.

Discuss.

2. A Farewell to Arms Ernest Hemingway

- i. "I
was always embarrassed by the words sacred, glorious, and
sacrifice".
How does Hemingway's writing convey a sense of disillusionment
with heroic notions of war?

OR

- ii. "What
has been done this summer cannot have been done in vain".
Does Hemingway suggest that everything is futile?

3. A Human Pattern Judith Wright

- i. "Poems can chill, shock, stop you cold in your tracks".
To what extent do Wright's poems have shock value??

OR

- ii. "Mortal, masterful, frail".
In what ways does Wright's poetry explore strength and fragility?

4. Bypass.....Michael McGirr

- i. "In
exploring the Hume Highway McGirr is also exploring himself
and his society".
Discuss.

OR

- ii. "In
some ways the Hume is one long war memorial".

In what ways is the Hume linked to Australia's history?

5. Cat's EyeMargaret Atwood

- i.
"I know myself to be vengeful, greedy, secretive and sly".
Does Elaine judge herself too harshly?

OR

- ii. "We
think we are friends".
In what ways does *Cat's Eye* reflect on the nature of friendship?

6. Così..... Louis Nowra

- i. "It is
because of Roy's vision that Lewis realises his own potential".
Discuss.

OR

- ii. Is *Così* "just another battle of the sexes"?

7. Dear America..... Bernard Edelman

- i. "No
heroes like on TV".
In what ways does *Dear America* challenge stereotypes of
heroism?

OR

- ii. “There are no simple truths about the Vietnam war”. How is this shown in *Dear America*?

8. Dreams from My Father Barack Obama

- i. “*Dreams from My Father* suggests that stories can be both important and unreliable”. Discuss.

OR

- ii. “Black people have a reason to hate”. Does *Dreams from My Father* suggest that relations between black and white will always be locked in patterns of hostility?

9. Henry IV, Part I..... William Shakespeare

- i. Hal is surrounded by figures who influence his development. From whom does he learn the most?”

OR

- ii. “In *Henry IV, Part I* the needs of the country are shown to count for more than the needs of individuals”. Discuss.

10. Interpreter of MaladiesJhumpa Lahiri

- i. "I did what I had to do".
In what ways do Lahiri's characters experience a conflict between their wishes and their desires?

OR

- ii. "Many kinds of maladies are explored in *Interpreter of Maladies*".
Discuss.

11. Life of Pi..... Yann Martell

- i. Pi states that fear is "life's only true opponent".
Is fear actually the greatest danger that he faces?

OR

- ii. "*Life of Pi* is a plea for universal tolerance".
Discuss.

12. On the Waterfront..... Director: Elia Kazan

- i. In what ways does *On the Waterfront* explore the vulnerability of innocence?

OR

- ii. "In a brutal world, men act with brutality".
Is this the message of *On the Waterfront*?

13. Ransom.....David Malouf

- i. “Both Priam and Achilles have a destiny which sets them apart from other men”.
Discuss.

OR

- ii. “*Ransom* demonstrates that it is only possible to learn the lessons of life by confronting the reality of death”.
Discuss.

14. The Old Man Who Read Love Stories.. Director: Rolf de Heer

- i. “Hunter and reader of love stories: Antonio Bolivar is a paradox”.
Discuss.

OR

- ii. “*The Old Man Who Read Love Stories* explores the power of fear”.
Discuss.

15. The Reluctant Fundamentalist.....Mohsin Hamid

- i. “Chan-
gez would not reject America so violently unless he had
loved it once”.
Discuss.

OR

- ii. “*The
Reluctant Fundamentalist* is a tale of mutual distrust”.
Discuss.

16. The War Poems..... Wilfred Owen

- i. “New
forms of war require new forms of writing”.
In what ways do Owen’s poems depart from tradition?

OR

- ii. “The tragedy is not that men die in wars but that their deaths
have no meaning”.
Discuss with reference to *The War Poems*.

17. Things We Didn’t See Coming..... Steven Amsterdam

- i. “Som-
etimes I’ve got no choice”.
To what extent can the characters in *Things We Didn’t See
Coming* make meaningful choices about their lives?

OR

- ii. “This
is an era of violence”.
What forms of violence exist in *Things We Didn’t See Coming*?

18. Twelve Angry Men Reginald Rose

- i. “There are no secrets in a jury room”.
How do the secrets revealed in *Twelve Angry Men* contribute to the audience’s understanding of the jurors and their opinions?

OR

- ii. “*Twelve Angry Men* suggests that, ultimately, justice depends on genuine insight into the lives of other people”.
Discuss.

19. Will You Please be Quiet, Please? Raymond Carver

- i. “His life had become a maze”.
To what extent do Carver’s characters experience confusion in their lives?

OR

- ii. “There was a great evil pushing at the world”.
What kinds of evil are explored in Carver’s stories?

20. Year of Wonders Geraldine Brooks

- i. “I have something very few women can claim: my freedom”.
To what extent do the female characters in *Year of Wonders* achieve freedom and at what cost?

OR

- ii. “The plague’s effects on the mind are even more difficult to combat than its threats to the body”.
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 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 B, you must **not** write on a selected film text in Section A.

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*** of this book.

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

“To respond to the outside world deeply is also to delve deeply into the inner world”.

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 **to respond to the outside world deeply is also to delve deeply into the inner world.**

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

“We see things not as they are but as we 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 **we see things not as they are but as we are.**

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

“Conflict diminishes as understanding increases”.

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 diminishes as understanding increases.**

Context 4 – Exploring issues of identity and belonging

13. *Growing up Asian in Australia*.....ed. Alice Pung
13. *Skin*..... Director: Anthony Fabian

14. *Sometimes Gladness*.....Bruce Dawe
15. *The Member of the Wedding*.....Carson McCullers

Prompt

“The sense of identity and belonging shifts over time”.

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 sense of identity and belonging shifts over time**.

END OF SECTION B

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 *** 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 ** of this book.

TASK

How is written and visual language used to persuade readers to share the point of view of the writer of *Good, Better, Best – Never let it Rest?*

Background information

In her article *Good, Better, Best – Never let it Rest?* published in the *Avonlea Scrutineer* on 2.2 2012 columnist J. Rodd canvasses issues relating to student performance and parental expectation.

Good, Better, Best – Never let it Rest?

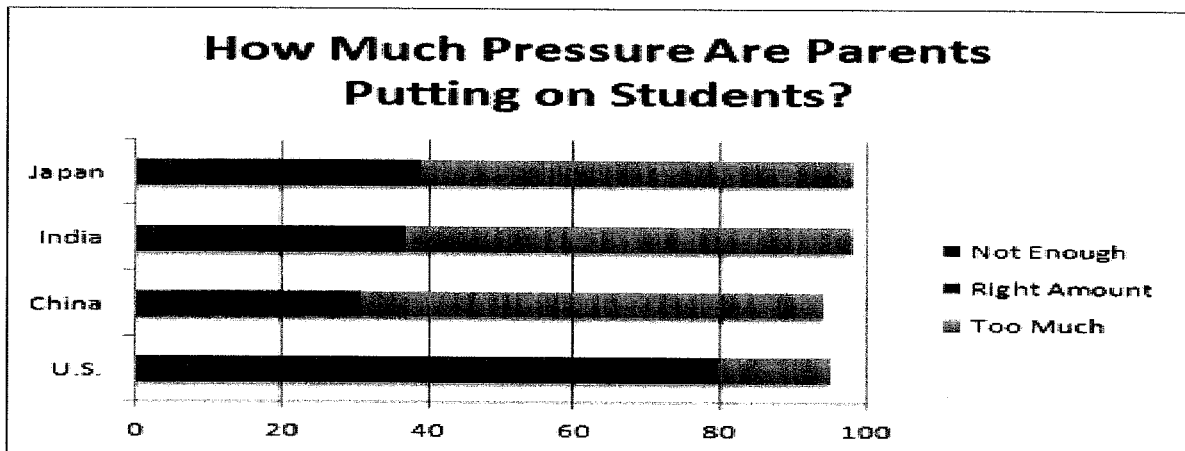
There is no worth in that which is not a difficult achievement.

Ovid

Who wouldn't want the best for their children, but what, after all, is "best"? Increasingly, parents are looking into a range of methods designed to accelerate academic achievement and give their children a head-start in the competitive rat-race of the modern world.

"Hothousing" is the name given to a controversial educational practice which involves intense and sustained study of a topic in order - it is claimed - to stimulate the child's mind. Advocates of the practice claim that it is essential for the brightest to flourish intellectually. Conversely, critics claim that it does more harm than good and can lead to burn-out and loss of intellectual curiosity as a result of artificially-induced tunnel vision.

Closely related to hothousing is the phenomenon of the so-called "tiger mother". Particularly associated with the work of Amy Chua, author of the best-selling memoir *Battle Hymn of the Tiger Mother*, the term "tiger mother" is not exclusively applied to parents – male or female - of Asian origin. Chua defines "Chinese mother" loosely to include parents of other ethnicities who practise traditional, strict child-rearing. Although she distinguishes between permissive "Western" parents and aspirational "Chinese" parents, she also acknowledges that "Western parents come in all varieties," and not all ethnically Chinese parents practise strict child-rearing.



Chua, who lives in America has, however, been reported as saying that in one study of 48 Chinese immigrant mothers, the vast majority "said that they believe their children can be 'the best' students" and that " 'academic achievement reflects successful parenting' ". It follows that, if children do not excel at school, then there is "a problem" and parents are not "doing their job."

It is characteristic of the parenting style of the "tiger mother" to withhold effusive praise and to motivate effort by means of targeted criticism. In one admittedly extreme example, Chua mentioned that she had called one of her children "garbage," a literal translation of a term her

father sometimes applied to Chua during her own upbringing. Chua has acknowledged that she regarded it as unsatisfactory for her children – two daughters – to achieve less than top marks in any key academic subject, though lower standards applied to “soft” subjects such as physical education and drama. Musical aptitude – expressed by means of a mastery of violin and/or piano – was to be cultivated as a significant, and compulsory, part of a programme designed to maximise intellectual development.



But are these measures truly beneficial, and, if beneficial, at what cost are they achieved? Just what is it that enables a child to become a successful future adult? Excessive parental expectation has been linked to conditions as diverse as bronchial asthma, stammering, poor appetite, proneness to bone fractures, and school phobia. Those opposed to the various forms of “hothousing” assert that there is benefit to be gained from making mistakes. “Where there is no risk, there is no learning” argues Professor Emeritus Lyle Stebbing. “Children perform best when they are told that failure - and trying again - is a normal part of learning. To be told that ‘failure’ is not an option - and that those who do not meet pre-determined performance criteria are inferior - leaves youngsters too afraid to deal with and master new material. We put children’s learning at risk when we refuse to allow them to engage with challenges which they may or may not master”.

I've failed over and over and over again in my life and that is why I succeed.

Michael Jordan

So, do students flourish in circumstances that leave them room to struggle with difficulty and learn from making mistakes or should they be subject to parental direction at all times? Are tiger mothers pursuing their own selfish ambitions and living through their children's accomplishments, or are they being prudent in laying the basis for their children's future success and happiness? Have your say at www.avonleacourier.vox.pop.com

This article is part of an ongoing series on education by columnist J.Rodd



END OF SECTION C

Good, Better, Best – Never let it Rest?

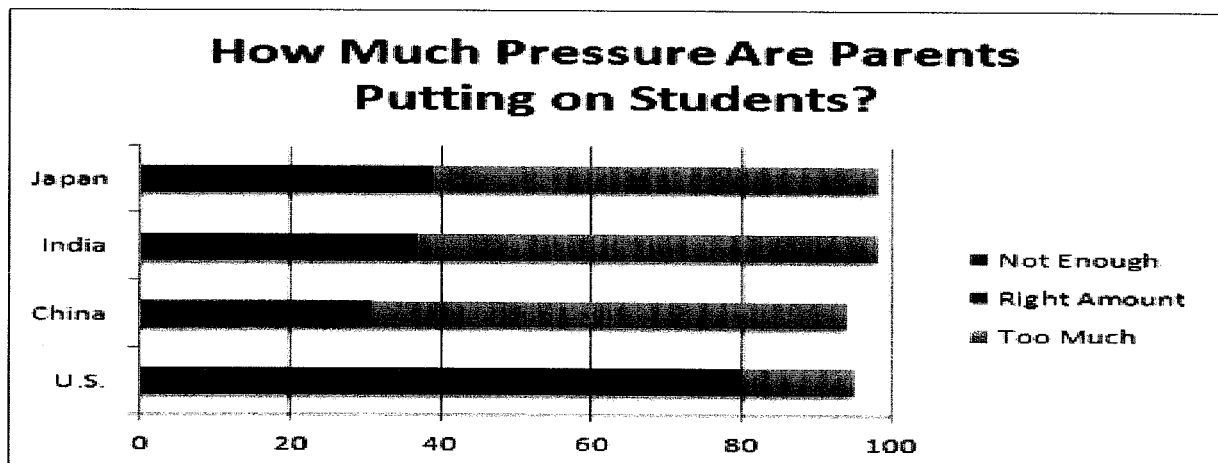
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Examination assessment criteria

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