

Education Essentials 2012 Trial Exam

YEAR 12 – ENGLISH

Written test

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 (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 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 unauthorised electronic devices into the test 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 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>Cat's Eye</i> | Margaret Atwood |
| 6. | <i>Cosi</i> | Louis Nowra |
| 7. | <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 8. | <i>Dreams from My Father</i> | Barack Obama |
| 9. | <i>Henry IV, Part I</i> | William Shakespeare |
| 10. | <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 11. | <i>Life of Pi</i> | Yann Martel |
| 12. | <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. | <i>Ransom</i> | David Malouf |
| 14. | <i>The Old Man Who Read Love Stories</i> | Director: Rolf de Heer |
| 15. | <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 16. | <i>The War Poems</i> | Wilfred Owen |
| 17. | <i>Things we Didn't See Coming</i> | Steven Amsterdam |
| 18. | <i>Twelve Angry Men</i> | Reginald Rose |
| 19. | <i>Will you Please Be Quiet, Please?</i> | Raymond Carver |
| 20. | <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol*

- i. "No warmth could warm, no wintry weather chill him." [*A Christmas Carol*]

Was Ebenezer Scrooge totally without feelings?

OR

- ii. *A Christmas Carol* has been described as 'a light-hearted ghost story'.

To what extent does this description do justice to Dickens's tale?

2. *A Farewell to Arms*

- i. At one point, the priest chides Henry, saying that "even wounded you do not see it."

To what extent does the novel focus on the futility of war?

OR

- ii. 'At various times in the novel characters seek comfort in things other than war.'

To what extent do these comforts provide lasting relief?

3. *A Human Pattern: Selected Poems*

- i. 'Wright's poetry reflects a love of the land and the natural world, and a search for an Australian identity.'

Discuss

OR

- ii. Judith Wright's poems are distinguished by the power and quality of her language.'

Discuss

4. *Bypass: The Story of a Road*

- i. '*Bypass, the story of a road* conveys a sense of loneliness, of yearning and of a search for a home.'

Discuss

OR

- ii. 'The book is more than the story of a road, it is the story of our country.'

Discuss

5. *Cat's Eye*

- i. 'The novel suggests that past and present are closely intertwined.'
Discuss the ways in which the characters cope with this experience.

OR

- ii. How are Cordelia's, Elaine's, Carol's and Grace's families different?

6. *Cosi*

- i. 'One of the key comic elements in the play is that Lewis, nominally the director, is a fake, with little to teach and much to learn.'

Discuss

OR

- ii. " love is not so important nowadays", " without love the world wouldn't mean much"

Discuss the views of love in *Cosi*.

7. *Dear America – Letters Home from Vietnam*

- i. 'Many fears and concerns were shared in the letters which were often written in haste, without self-consciousness and pretence.'

How does this affect the reader?

OR

- ii. 'These letters reveal tragedy, despair and helplessness, with no redemption.'

Discuss

8. *Dreams from My Father*

- i. 'Obama, his father and his grandfather all confronted the problem of being black men in a society dominated by whites.'

What did they learn?

OR

- ii. '*Dreams from My Father* is about persistence and change.'

Discuss

9. *Henry IV, Part I*

- i. 'How significant are the differences between Henry IV and his son?'

OR

- ii. 'Hotspur, Hal and Falstaff all have notions of honour.'

In what ways do they differ?

10. *Interpreter of Maladies*

- i. 'Lahiri's stories show us loneliness and isolation, but also relationships, often struggling and unformed.'

Discuss.

OR

- ii. 'Lahiri creates a powerful sense of place linked with characters.'

Discuss

11. *Life of Pi*

- i. '*Life of Pi* forces us to consider just what actions are acceptable in a life and death situation.'

Discuss

OR

- ii. 'I have a story that will make you believe in God', says the old man in Pondicherry.

To what extent is Pi able to hold onto his faith as he struggles to survive?

12. *On the Waterfront*

- i. 'Terry has divided loyalties; in the end he has to betray someone.'

Discuss

OR

- ii. 'The film is notable for its style and for the simplicity and directness of its dialogue.'

Discuss

13. Ransom

- i. 'The simple sincerity of the carter is contrasted with the strangely abstract existence of the king.'

Discuss?

OR

- ii. 'Achilles, Priam and Somax are all trying to escape from their current situation.'

Discuss.

14. The Old Man Who Read Love Stories

- i. 'The film is more than a focus on the joys of reading, there is a grimmer mystery present.'

Discuss

OR

- ii. '*The Old Man Who Read Love Stories* is a story of shame and guilt.'

Discuss

15. The Reluctant Fundamentalist

- i. '*The Reluctant Fundamentalist* is the story of two failed love affairs.'

What were the consequences of these failures?

OR

- ii. 'In what ways does this story show that 'fundamentalism' is a multi-layered term.?

16. The War Poems

- i. 'Owen said: "My subject is war and the pity of war."'

To what extent is Owen's poetry anti-war?

OR

- ii. 'Owen's poetry uses to great effect in his poet

17. *Things We Didn't See Coming*

- i. 'All the characters face destruction, but some don't change.'

Discuss

OR

- ii. 'I'm trying to expose us to something a little different.'

What hope is there for survival in *Things We Didn't See Coming*?

18. *Twelve Angry Men*

- i. Why did Juror 8 have such difficulty convincing the others that there was 'reasonable doubt'?

OR

- ii. "It's eleven to one...you're alone."

Discuss how Rose explores the plight of one individual against a group?

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

- i. 'Many of Carver's stories involve characters grappling with forces beyond their control.'

Do you agree?

OR

- ii. 'Raymond Carver's stories are very understated; readers have to work hard to understand the point of the stories.'

To what extent do you agree with this view?

20. *Year of Wonders*

- i. 'The worst aspect of the plague was the mental anguish it imposed on its survivors.'

Discuss.

OR

- ii. 'Women are shown as being closer to nature and therefore more vulnerable under pressure.'

Discuss?

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.

Context 1 – The Imaginative Landscape

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

Prompt

‘Place may stay the same, but perceptions change.’

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 **‘place may stay the same, but perceptions change’**

OR

Context 2 – Whose Reality?

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

Prompt

‘Having illusions does not mean people have lost touch with reality.’

Task

1. 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 **‘having illusions does not mean people have lost touch with reality.’**

OR

Context 3 – Encountering conflict

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

Prompt

‘Because individuals are so similar, conflict is inevitable.’

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 **“because individuals are so similar, conflict is inevitable.”**

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. *Skin*.....Director: Anthony Fabian

Prompt

‘Who you are depends on who is asking.’

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 **“who you are depends on who is asking.”**

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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 the escalating sales of bottled water, 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 in an attempt to persuade readers to share the points of view expressed in the material that follows relating to organic food.

Background information

The Australian organic food market is experiencing a massive surge in demand as consumers seek out alternatives to conventional food.

Organic farming is the production of food without the use of synthetic chemicals or genetically modified components. It is labelled 'certified organic'.

Organic foods are not necessarily completely chemical free, but the pesticide residues will be considerably lower than those found in produce manufactured with synthetic chemicals.

Organic farming is said to be better for the environment and more likely to be sustainable.

Talk about organic growth

Organically grown foods are not necessarily chemical free, but the pesticide residues are considerably lower than those found in foods produced with synthetic chemicals. This is the basis for the significant annual growth in organic food sales, for many people believe organic food is healthier. Then there are those who have concerns about the use of the environment and the treatment of animals.

These people may well be onto something for there is circumstantial evidence that pesticide chemicals affect brain and nervous system development and function especially in children. US studies have found that in blood samples of children aged two to four, concentrations of pesticides were six times higher in children eating conventionally farmed fruits and vegetables compared to those eating organic food.

The question then is – is organic food better for you than conventional food?

Scientific studies are quoted by advocates and sceptics alike. For instance, sceptics quote the UK systematic review of scientific literature over the past fifty years which found no evidence for superior nutritional content of organic produce. In Australia, Choice magazine spokesperson, Christopher Zinn says: 'Our conclusion was that there is no real difference in the nutritional value of organic and conventional food.' Proponents of organic food quote the United Nations study which says: 'It has been demonstrated that organically produced foods have lower levels of pesticide and veterinary drug residues, and, in many cases, lower nitrates contents.'

So, the focus on 'health risks' of pesticides is contrasted with doubts about superior nutrition.

There are other issues. Gaining organic certification is a long, challenging and fraught process. Choice says more than half the butchers it surveyed were unable to verify their claims that the meat they were selling was indeed organic. This is an issue when the organic food market in Australia is now worth \$600 million per year.

There may well be no 'smoking gun' linking agricultural chemical exposure to specific health outcomes but doubt is sufficient for many not to take the risk.

We are what we eat and we need to pay attention to what we put into our mouths. The trick is to balance between high yield agricultural practices to provide the volume of food needed year round for our population and the health implications of poorer nutrient quality and possibly harmful additives in the food supply.

Then, there is taste. Claims are made that organic food is higher in antioxidants and flavonoids which trigger our taste buds. Chemicals in the soil draw more water out of the soil and thus a conventional tomato tastes watered down. Organic chickens win on taste – it's like chalk and cheese. Chemicals suppress our immune systems. Remove them and the body is significantly better able to fight cancer.

The main drivers for growth in organic food consumption are the focus on healthy eating and the popularity of food culture. We have all heard of 'food miles'. Of course, there is also the growing reluctance of people to shop at major chain supermarke

Ninety-one per cent of Australians want chemical-free products, according to a report released by the Biological Farmers of Australia (BFA) in 2010. And the report showed six out of every 10 households now buy organic occasionally – up from 40 per cent in 2008.

Australia is home to 2986 certified organic operators, representing 1.6 per cent of total farming operations.

Not surprisingly, supermarkets are bending over backwards to meet demand, with the BFA predicting the organic market will grow from 1 per cent to between 3-5 per cent of all retail sales in Australia by 2020.

Smaller entrepreneurs are also keen to find ways to profit, with new organic brands launching each year.

Comparison costs of organic and non-organic food

	ORGANIC	NON-ORGANIC
Carrots (per kilo)	\$3.98 (Thomas Dux)	\$1.45 (Woolworths)
Green capsicum (per kilo)	\$9.99 (The Organic Grocer)	\$5.99 (IGA)
Pink Lady apples (per kilo)	\$8.99 (Organic Wholefoods)	\$5.99 (Franklins)
Chicken drumsticks (per kilo)	\$11.50 (organic feast.com.au)	\$2.99 (Coles)
Leg of lamb (per kilo)	\$17.25 (Organic Wholefoods)	\$13.49 (Woolworths)
Peanut butter (375g)	\$8.25 (Organic Works)	\$3.24 (Coles)
Penne pasta (500g)	\$4.29 (Abundant Organics)	\$0.79 (Aldi)

There should be a word for the smug feeling you get when a piece of independent research confirms your own long-held prejudices.

According to the abstract of the paper, published in the *Journal of Social Psychological & Personality Science*, people exposed to organic food are more likely to be judgemental about other people.

They also volunteered significantly less time to help a needy stranger.

The study's lead author, Dr Kendall J. Eskine, told US television: "There's something about being exposed to organic food that made them feel better about themselves. And that made them kind of jerks a little bit, I guess."

One of the more insidious trends of the modern era, is the moral sanctity people attach to their food choices. Eating is no longer something we do for taste and energy consumption, it is a political act.

That makes eating, which is supposed to be both functional and fun, just tiring and tedious. The ability to select and consume biodynamic, macro-biotic, locally sourced and fully organic food that, with luck, is also Fair Trade, is surely the greatest middle-class indulgence of our time.

This bourgeois angst was famously lampooned in the *Portlandia* episode about chicken, in which the couple at the restaurant quiz their waitress about the provenance of the poultry on the menu

The waitress produces the chicken's certification and tells her customers its name was Colin.

Thanks to Eskine's study, we now know that apparently the more concern you plough into the moral worth of your food, the less you have for your fellow man.

The researchers called it "moral licensing", whereby because you do good deeds in one area of life, you feel like you have paid your dues and can give up on being good in other areas.

Which sounds a lot like a sort of reverse version of the mediaeval church system of "indulgences" in which sinners could buy absolution.

Adapted from: You are what you eat, and that's food for judgmental thought by Jacqueline Maley

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.