

insight™
YEAR 12 Trial Exam Paper
2014
ENGLISH
Written examination

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 to write in blue or black pen.
- 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

- Task book of 16 pages, including **Examination assessment criteria** on page 16.

Instructions

- Write your **name** on each of your answers.
- You must complete all **three sections** of the examination.
- All answers must be written in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

Section A – Text response

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

Section B – Writing in Context

- Write your **Context** and the name of your **selected text** above 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.

At the end of the task

- Place all script books inside the front cover of one of the used script books.

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

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 the text selected and 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 book.

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

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

Text list

1. *A Christmas Carol* Charles Dickens
2. *All About Eve* Directed by Joseph Mankiewicz
3. *Brooklyn* Colm Tóibín
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *In the Country of Men* Hisham Matar
8. *Mabo* Directed by Rachel Perkins
9. *No Sugar* Jack Davis
10. *Ransom* David Malouf
11. *Selected Poems* Gwen Harwood
12. *Stasiland* Anna Funder
13. *The Complete Maus* Art Spiegelman
14. *The Reluctant Fundamentalist* Mohsin Hamid
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *This Boy's Life* Tobias Wolff
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë

SECTION A – continued
TURN OVER

1. *A Christmas Carol* by Charles Dickens

- i. “Why show me this, if I am past all hope?”
 ‘It is fear for his future, rather than genuine remorse or generosity of spirit, that causes Scrooge to change.’
 Do you agree?

OR

- ii. How does *A Christmas Carol* show the importance of family to an individual’s happiness?

2. *All About Eve* directed by Joseph Mankiewicz

- i. ‘Eve and Margo both desire fame and success, but their contrasting fates suggest that loyalty and trust in relationships are far more important.’
 Discuss.

OR

- ii. ‘*All About Eve* shows that the world of the theatre, for all its glamour and excitement, is ultimately superficial and empty of meaning.’
 Discuss.

3. *Brooklyn* by Colm Tóibín

- i. “She realized immediately that she should not comment on the difference between Tony and the rest of the family ...”
 ‘In *Brooklyn*, the things that remain unsaid are as important as the things that are said.’
 Discuss.

OR

- ii. ‘At the end of *Brooklyn* Eilis is no more in control of her life than she was when she left Ireland for the first time.’
 Discuss.

4. *Cat’s Eye* by Margaret Atwood

- i. “It’s surprising how little has changed.”
 ‘In *Cat’s Eye* the most significant changes are internal, rather than external.’
 Discuss.

OR

- ii. “They are my friends, my girlfriends, my best friends. I have never had any before and I’m terrified of losing them.”
 How important is friendship to a sense of identity in *Cat’s Eye*?

5. *Cloudstreet* by Tim Winton

- i. ‘*Cloudstreet* portrays a world in which chance and luck shape people’s lives, for better and for worse.’

Discuss.

OR

- ii. Quick says, “there’s no monsters, only people like us.”
‘*Cloudstreet* emphasises the underlying similarities between people, rather than their differences.’

Discuss.

6. *Henry IV, Part I* by William Shakespeare

- i. “Banish plump Jack, and banish all the world.”

To what extent does Falstaff embody the qualities of his world?

OR

- ii. “Lord, Lord, how this world is given to lying!”
‘*Henry IV, Part I* portrays a corrupt society in which truth is sacrificed to personal ambition and self-preservation.’

Discuss.

7. *In the Country of Men* by Hisham Matar

- i. ‘The child’s viewpoint in *In the Country of Men* enhances our appreciation of adult challenges and complexities.’

Discuss.

OR

- ii. “Mama and I spent most of the time together – she alone, I unable to leave her.”
‘Despite their very close relationship, Suleiman and his mother are often both together and alone at the same time.’

How does the narrative convey this?

8. *Mabo* directed by Rachel Perkins

- i. How do the filmmakers remind the audience that *Mabo* is based on real people and events?

OR

- ii. ‘The story of Eddie and Netta is as powerful as the story of Eddie’s legal battle.’ Do you agree?

**SECTION A – continued
TURN OVER**

9. *No Sugar* by Jack Davis

- i. How does Davis use theatrical techniques to show the gap between Aboriginal and non-Aboriginal worlds?

OR

- ii. 'Davis' play is both a condemnation of white rule and a celebration of Aboriginal survival.'

Discuss.

10. *Ransom* by David Malouf

- i. 'Although we admire Priam, we find it easier to like, and to sympathise with, the carter.'

Is this your view of Priam and Somax?

OR

- ii. "We are mortals, not gods. We die. Death is in our nature."

How does *Ransom* explore human mortality?

11. *Selected Poems* by Gwen Harwood

- i. 'In these poems women's lives are central, but their relationships with men are also significant.'

Discuss.

OR

- ii. "... these notes beckon the mind to move/out of the smiling context of/what's known ..."

In what ways is music significant in Harwood's poetry?

12. *Stasiland* by Anna Funder

- i. "To remember or forget – which is healthier?"

'In *Stasiland*, Funder clearly endorses remembering rather than forgetting.'

Discuss.

OR

- ii. "... it's the total surveillance that damaged me the worst."

How does Funder convey the difficulty of living under the Stasi?

13. *The Complete Maus* by Art Spiegelman

- i. 'The images convey not just the appearances of people and places, but the underlying emotional and psychological realities.'

Discuss.

OR

- ii. Artie says of Vladek, "in some ways he *didn't* survive."

Do you see Vladek primarily as a survivor, or as another victim of the war?

14. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. '*The Reluctant Fundamentalist* is a warning against all forms of prejudice and stereotyping.'

Discuss.

OR

- ii. "I remained emotionally entwined with Erica ..."

To what extent does Changez's relationship with Erica mirror his relationship with the United States?

15. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie

- i. 'Many characters in these stories find themselves trapped between two worlds, neither of which provides security or fulfilment.'

Discuss.

OR

- ii. "I drove home thinking of the lives we might have had and the lives we did have ..."

'The characters in these stories yearn for better lives, but are powerless to create them.' Discuss.

16. *The War Poems* by Wilfred Owen

- i. "I am the enemy you killed, my friend."

'In describing violent conflict, Owen highlights our shared humanity.'

How does Owen do this in his war poetry?

OR

- ii. 'Owen conveys a sense of human dignity and resilience existing in a world that attempts to destroy these qualities.'

Discuss.

**SECTION A – continued
TURN OVER**

17. *This Boy's Life* by Tobias Wolff

- i. 'Although Jack makes many poor choices, we never stop feeling sympathy for him.'

Do you agree?

OR

- ii. 'The first-person narrative of *This Boy's Life* means we learn much about how Jack sees himself, but little about how others see him.'

Discuss.

18. *Twelve Angry Men* by Reginald Rose

- i. 'It is far better for the guilty to go free than for the innocent to die.'

To what extent does *Twelve Angry Men* support this statement?

OR

- ii. 'The 8th Juror is the only character for whom we feel any admiration or sympathy.'

Do you agree?

19. *Will You Please Be Quiet, Please?* by Raymond Carver

- i. 'Although the characters lack sources of meaning or pleasure in their lives, they are not without hope for the future.'

Discuss.

OR

- ii. "For a long time he looked out the living-room window from behind the curtain."

How does Carver use setting and imagery to suggest the characters' states of mind?

20. *Wuthering Heights* by Emily Brontë

- i. How does Brontë use settings to convey her ideas in *Wuthering Heights*?

OR

- ii. Is Catherine Earnshaw a victim of her society, or of her own choices?

END OF SECTION A

END OF SECTION A

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and the main text drawn upon in the answer book.

In your writing, you must draw on ideas suggested by **one** of the **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 multimodal text in Section A, you must **not** write on a selected multimodal 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 book.

Context 1 – The imaginative landscape

Night Street Kristel Thornell

One Night the Moon Directed by Rachel Perkins

Peripheral Light John Kinsella

The View from Castle Rock Alice Munro

Prompt

‘Our hopes and fears are shown when we re-create landscapes in art, film, music or words.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘our hopes and fears are shown when we re-create landscapes in art, film, music or words’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

Wag the Dog Directed by Barry Levinson

Prompt

‘Invented realities can deceive, but they cannot replace the truth.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘invented realities can deceive, but they cannot replace the truth’**.

OR

Context 3 – Encountering conflict

Every Man in This Village Is a Liar Megan Stack
Life of Galileo Bertolt Brecht
Paradise Road Directed by Bruce Beresford
The Quiet American Graham Greene

Prompt

‘It is difficult for individuals to resolve conflict involving external forces.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘it is difficult for individuals to resolve conflict involving external forces’**.

OR

Context 4 – Exploring issues of identity and belonging

Skin Directed by Anthony Fabian
Summer of the Seventeenth Doll Ray Lawler
The Member of the Wedding Carson McCullers
The Mind of a Thief Patti Miller

Prompt

‘Identity is not just something we are born with; we develop it over time.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘identity is not just something we are born with; we develop it over time’**.

**END OF SECTION B
TURN OVER**

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SECTION C – Analysis of language use**Instructions for Section C**

Section C requires students to analyse the use of written and visual language.

Read the material on pages 14 and 15 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.

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

TASK

How does the writer use written and visual language to attempt to persuade readers to share her point of view?

Background information

The following article appeared in *Child Monthly*, a magazine for parents of young children widely distributed in maternal and child health centres. It responds to concerns about the increasing amount of time children spend viewing electronic media on television, computer, tablet and phone screens, as well as increasing rates of childhood obesity in Australia.

Beach lessons

By Zan Smith

During the long wet winter we've just had, our three toddlers were cooped up in the house week after week, rarely able to escape for a run or a climb. Despite our best efforts to come up with activities and games, there was no end to the arguments and squabbling, or the constant demands for attention and novelty throughout the day.

Occasionally we resorted to the TV for half an hour or so of entertainment – and half an hour of peace and quiet in the house to get dinner prepared. But it always seemed to reduce them to a kind of inertia, stopping them from interacting with one another and from engaging in more active behaviours.

Although it freed me up to get something done, I never wanted it to go for more than an hour.

So I was very interested, and rather concerned, to read the article in the previous issue of *Child Monthly* on iPads and computers being used in classrooms from Prep onwards, to encourage kids to do their own learning and creative play – especially kids who are slow to read and write. I can't help wondering if this is all a bit too much too soon. Where is this all going? What will the implications be for our children when they are older, if interacting with a screen becomes so normal so early?

In the US, for instance, the Department of Health and Human Services has reported that 8 to 18 year olds are watching on average around 4.5 hours a day of TV *and* spending over an hour a day playing video games. When do these children do their homework? Read a book? Play sport?

In Canada there are new guidelines for the amount of activity young children should be doing, based on findings that children aged 4 and under are spending over 70% of their days being sedentary. These guidelines are also addressing alarming levels of childhood obesity, with around a quarter of Canadian children being overweight or obese.

Is this where we're heading in Australia, too? In a country where kids used to grow up playing sport for hours after school, either in organised competitions or impromptu games of backyard cricket? Or practically living at the beach all summer? It seems the answer is 'yes'. The Australian Bureau of Statistics reports that in 2011–12, 25.1% of children aged 2 to 17 were overweight or obese.

And in Australia too, authorities are recommending lower levels of screen time for young children. The Raising Children Network recommends no more than an hour a day of screen time for children between 2 and 5, and no more than two hours for children 5 and over.



Captivated by the screen – but how much is too much?
Photo: iStock/Getty Images

It's not that screen time by itself is necessarily a bad thing, in the way that eating sugar is bad for your teeth. There are many educational games and apps that kids find fun and engaging, and which undoubtedly help them to learn. And digital literacy is going to be more and more important in our children's lives.

Rather, it's the things that are *not* happening while you're sitting or lying in front of a screen that make it essential to limit its use. It's the senses that *aren't* being engaged: while sight and sound are active, taste and smell are totally dormant. Touch can be used minimally for a tablet, but there is really nothing especially tactile about a glass screen, and we all know how much children learn by doing things with their hands.

It was a great relief to our family, then, when the warm weather finally arrived towards the end of spring and we could set off for our local beach once again, buckets and spades, towels and togs in hand. Miraculously, the arguments and demands stopped almost instantly as the fresh air, the soft sand and the cool water provided all the stimulation needed for hours at a time. Sandcastles were built, races were run along the beach, faces were splashed. There were so many things to see and hear, but even more importantly there were things to taste, smell and – most of all – touch.

I was amazed by the transformation in my children's behaviour, from cranky to content, from depending on me as the source of all entertainment and education to finding these things

readily available on the beach. The beach is not just a playground; it's also a place where children learn without even trying. Marine and bird life are all around, from seagulls to tiny fish in the shallows to the tenacious mussels, limpets and crabs eking out an existence in rock pools. Water and sand play becomes a lesson in flow, absorption, textures. A surfboard left on the beach for communal use becomes a child's first ecstatic experience of buoyancy.

Even the hazards of the beach are instructive: the dangers of too much sun exposure; the risk posed by creatures that might bite or sting; the threat implicit in deep or rough water. All are part of life's complexity, yet become sources of learning and understanding when they are part of an environment we clearly belong to.

So here's looking forward to a long summer, to days on the beach, to swimming lessons – and, in all weathers, the open air, the world of the senses, and sources of childhood contentment that enrich all of our lives.



The beach can be much more than a playground; it's also a school for life.

Photo: iStock/Getty Images

**END OF SECTION C
TURN OVER**

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria.

Section A – Text response

- 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

- 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 – Analysis of language use

- 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

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END OF TASK BOOK