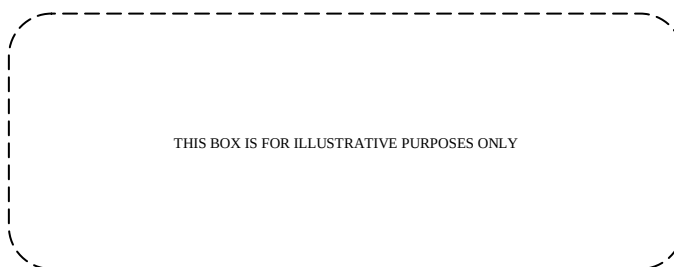




2018 Trial Examination



THIS BOX IS FOR ILLUSTRATIVE PURPOSES ONLY

STUDENT
NUMBER

--	--	--	--	--	--	--	--

Letter

--

ENGLISH

Written examination

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

Section	Number of questions	Number of questions to be answered	Marks
A – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	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, 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 14 pages, including **Examination Assessment Criteria** on page 14.

Instructions

- Write your **student number** and name on the front cover of this booklet.
- You must complete all **three sections** of the examination
- Complete each section in the answer book.
- If you select to write on a multimodal text in Section A, then you must not write on a text pair that includes a multimodal text in Section B.
 - All written responses must be in English.
 - You may ask the supervisor for extra writing paper.

At the end of the examination

- Enclose your written answers inside the front cover of this examination paper.
- You may keep this task book.

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

SECTION A- Analytical Interpretation of a Text**Instructions for Section A**

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

Your response will be assessed according to the assessment criteria set out on page 14 of this book.

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

Text list

1. *After Darkness*.....Christine Piper
2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*.....Katherine Boo
3. *Burial Rites*.....Hannah Kent
4. *Extinction*.....Hannie Rayson
5. *Frankenstein*.....Mary Shelley
6. *I for Isobel*.....Amy Witting
7. *In Cold Blood*.....Truman Capote
8. *Island: Collected Stories*.....Alistair MacLeod
9. *Like a House on Fire*.....Cate Kennedy
10. *Measure for Measure*.....William Shakespeare
11. *Medea*.....Euripides
12. *Old/New World: New & Selected Poems*.....Peter Skrzynecki
13. *Persepolis*.....Marjane Satrapi
14. *Rear Window*.....directed by Alfred Hitchcock
15. *Selected Poems*.....John Donne
16. *Stories We Tell*.....directed by Sarah Polley
17. *The Golden Age*.....Joan London
18. *The Left Hand of Darkness*.....Ursula Le Guin
19. *The Lieutenant*.....Kate Grenville
20. *The White Tiger*.....Aravind Adiga

SECTION A- continued

1. *After Darkness* by Christine Piper

- i. 'In *After Darkness* Ibaraki learns the difference between discretion and truth.'
Discuss.

OR

- ii. "...With just one ill wind, everything could change."
What changes for Ibaraki after he experiences internment at Loveday Camp?

2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo

- i. 'Katherine Boo highlights the poverty and corruption that engulfs India's slums in *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*.'
Discuss.

OR

- ii. 'Katherine Boo paints a realistic picture of death in *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*'
Do you agree?

3. *Burial Rites* by Hannah Kent

- i. 'The Icelandic landscape depicted in the text significantly impacts the lives of the characters.'
Discuss.

OR

- ii. The real villain in *Burial Rites* is Blöndal.'
Do you agree?

4. *Extinction* by Hannie Rayson

- i. How does *Extinction* answer the question of what is worth saving?

OR

- ii. "You have to be someplace where life is unfolding *beyond* human control."
How does *Extinction* demonstrate the value of the environment?

5. *Frankenstein* by Mary Shelley

- i. 'The monster was misunderstood throughout the novel *Frankenstein*.'
To what extent do you agree?

OR

- ii. In what ways did Shelley mean for her novel *Frankenstein* to be a warning for readers of the 19th century?

**SECTION A- continued
TURN OVER**

6. *I for Isobel* by Amy Witting

- i. 'Isobel has difficulty forming relationships with others because she struggles with her own identity.'

Discuss.

OR

- ii. 'While her own actions may contribute to her struggles, ultimately the reader feels sympathy for Isobel.'

To what extent do you agree?

7. *In Cold Blood* by Truman Capote

- i. 'It is because of Dick's unhappiness that the events in Holcomb in 1959 occur.'

Do you agree?

OR

- ii. 'Capote does not present an unbiased view of Dick and Perry.'

Discuss.

8. *Island: Collected Stories* by Alistair MacLeod

- i. "I never thought a son of mine would choose useless books over the parents that gave him life."
'The ever-changing landscape of Nova Scotia offers little to the next generation of inhabitants: escape to the city is the only way to survive for the youth in MacLeod's stories.'

Discuss.

OR

- ii. 'Use of flashback shows MacLeod's characters are imprisoned by their former lives even if they have to move away from the Island.'

To what extent do you agree?

9. *Like a House on Fire* by Cate Kennedy

- i. '*Like a House on Fire* affirms that it is through our relationships with others that we learn the most about ourselves.'

Discuss.

OR

- ii. 'In these stories, Kennedy highlights the unexpected ways people can be affected by loss and injury.'

Discuss.

SECTION A- continued

10. *Measure for Measure* by William Shakespeare

- i. 'In *Measure for Measure*, it is clear Shakespeare is critical of a society that aims to regulate sexuality.'

Discuss.

OR

- ii. 'Isabella's choice to value her "chastity" over her brother's life makes her difficult to sympathise with.'

Do you agree?

11. *Medea* by Euripides

- i. 'In the play *Medea*, women are depicted as spiteful and cruel.'

Discuss.

OR

- ii. 'Euripides use of symbolism heightens the dramatic tension of the play.'

Discuss.

12. *Old/New World: New & Selected Poems* by Peter Skrzynecki

- i. 'Skrzynecki is sometimes considered an example of an 'extra territorial' writer: someone who is caught between two places and cultures.'

How does this affect his understanding of migrant identity?

OR

- ii. 'Skrzynecki's poetry uses autobiographical experiences to explore universal human issues.'

Do you agree?

13. *Persepolis* by Marjane Satrapi

- i. '*Persepolis* is more than a story of a young girl's childhood.'

Discuss

OR

- ii. 'Satrapi's presentation of events in Iran means that the reader can interpret events in many ways.'

Do you agree?

14. *Rear Window* directed by Alfred Hitchcock

- i. "What people ought to do is get outside their house and look in for a change."

'The characters in *Rear Window* are too concerned with their outward appearance.'

Discuss

OR

- ii. 'Jeffries' fears of marriage are illustrated to the viewer through the female characters he spies on.'

To what extent do you agree?

SECTION A- continued

TURN OVER

15. *Selected Poems* by John Donne

- i. "This flea is you and I, and this / Our marriage bed." ("The Flea")
How does Donne use symbolism to convey his message?

OR

- ii. 'One of the characteristics of metaphysical poetry is paradox.'
How does Donne use paradox to advance his themes?

16. *Stories We Tell* directed by Sarah Polley

- i. 'Sarah Polley gives an essentially human insight into how people and circumstance make us what we are.'
Discuss.

OR

- ii. 'Discuss the impact on the family of Diane's secret?'

17. *The Golden Age* by Joan London

- i. '*The Golden Age* was a place of healing for more than just Frank and Elsa.'
Discuss.

OR

- ii. 'Joan London's *The Golden Age* presents a criticism of the insular and parochial society of 1950s Australia.'
Do you agree?

18. *The Left Hand of Darkness* by Ursula Le Guin

- i. 'In Ursula Le Guin's science fiction text, there is a less emphasis on science and technology and more emphasis on asking provocative questions about human's habitual way of thinking.'
Do you agree?

OR

- ii. 'Le Guin rejected the idea that *The Left Hand of Darkness* is a feminist novel, saying it is rather about betrayal and fidelity.'
Discuss.

19. *The Lieutenant* by Kate Grenville

- i. '*The Lieutenant* explores the impact of exploration.'
Discuss.

OR

- ii. 'The relationship between Rooke and Tagaran is a positive one.'
Discuss.

SECTION A- continued

20. *The White Tiger* by Aravind Adiga

- i. 'Balram is wrong to think he is as powerful as the white tiger.'
Discuss.

OR

- ii. '*The White Tiger* celebrates Balram and his success in breaking free of the rooster coop.'
To what extent do you agree?

**END OF SECTION A
TURN OVER**

SECTION B – Comparative Analysis of Texts

Instructions for Section B

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

Your response will be assessed according to the assessment criteria set out on page 14 of this book. Section B is worth one-third of the total marks for the examination.

Pair 1

***Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn**

- i.** ‘Isolation can cause a person to reconsider their beliefs.’
Compare the ways present this idea.

OR

- ii.** “The land was not wild but tame, bountiful, benign, giving, as long as you knew how to see it, how to be part of it.”
Compare how Davidson and McCandless rely on the land.

Pair 2

***Invictus* directed by Clint Eastwood and *Ransom* by David Malouf**

- i.** “Something impossible. Something new.” (*Ransom*)
“Times change. We need to change as well. (*Invictus*)
Compare what the two texts say about the importance of hope.

OR

- ii.** ‘It is only through acts of violence that a culture can transform.’
What do these two texts suggest about the nature of violence amongst men?

Pair 3

***Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell**

- i.** ‘Power corrupts. Absolute power corrupts absolutely.’
Compare what the two texts say about power.

OR

- ii.** Compare the importance of language and how it is used within these two texts.

SECTION B- continued

Pair 4

***Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds) and *The Namesake* by Jhumpa Lahiri**

- i. In adapting to a new culture, there is much the characters gain but there is also a sense of mourning what has been left behind.
Compare the way the two texts explore this idea.

OR

- ii. “In Australia we can’t pronounce your name. From now on your name is Jim. This resulted in an existentialist dilemma. From then on, not only did I not know where I was but I was no longer who I had been.” (*Joyful Strains*)
“For being a foreigner, Ashima is beginning to realize...that that previous life has vanished, replaced by something more complicated and demanding. (*The Namesake*)
Compare what the two texts say about identity.

Pair 5

***The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks**

- i. Both *The Crucible* and the *Year of Wonders: A Novel of the Plague* are set in an historical period in which superstition played a critical role.
How do Miller and Brooks differ in the way they deal with the effects of superstition?

OR

- ii. The point of view of *Year of Wonders: A Novel of the Plague* is first person narration by the young housemaid Anna Frith. In *The Crucible* we observe the action from different perspectives.
How does this affect our understanding of events?

Pair 6

***Bombshells* by Joanna Murray-Smith and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood**

- i. Both *Bombshells* and *The Penelopiad: The Myth of Penelope and Odysseus* are in the first person: monologues in the play and first person narration in the novel.
How does this affect our understanding of the character’s psychology?

OR

- ii. Both works look at the status of women in society. What are the similarities and differences in the way Atwood and Murray-Smith investigate this issue?

**SECTION B – continued
TURN OVER**

Pair 7

***Black Diggers* by Tom Wright and *The Longest Memory* by Fred D’Aguiar**

- i. “Maybe what’s done is done. It cannot now be undone, only understood.” (*The Longest Memory*)
Compare what the two texts suggest about understanding the past.

OR

- ii. Whitechapel and the black diggers respond to abuse with a mixture of stoicism and cynicism.
Discuss this statement, comparing how this is shown in the two texts.

Pair 8

***I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb and *Made in Dagenham* directed by Nigel Cole.**

- i. *I am Malala* and *Made in Dagenham* demonstrate how one person can effect change on a whole society.
What do these texts suggest is necessary in effecting social change?

OR

- ii. “One child, one teacher, one book, one pen can change the world.” (*I Am Malala*)
Compare the way these texts deal with the theme of education.

END OF SECTION B

THIS PAGE IS BLANK

SECTION C – Argument and Persuasive Language

Instructions for Section C

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 12 and 13, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

Your response will be assessed according to the assessment criteria set out on page 14 of this book.

Section C will be worth one-third of the total marks for the examination.

TASK

Write an analysis of the ways in which argument and written and visual language are used in the material on pages 12 and 13 to try to persuade others to share the points of view presented.

Background information

The following flyer/letter was distributed to local residents in the lead up to Clean Up Australia Day. The author, president of the local environment management committee is hoping for a united front against the current pollution of local waterways.

Dear Resident of Merri Creek,

stop, and take a look at our waterways next time you take your dog for a walk or you yourself take a leisurely stroll at the crack of dawn. Yes, that’s right, actually take a long hard look. What you will find, I am certain, will shock you.

Last Sunday morning, at the peaceful time of 6am, I took Charles, my 12-year-old golden retriever to the park for his weekly off lead romp. As usual, Charles decided it was necessary to jump into the creek just as we were about to leave. Upon his return to me I discovered plastic beer rings stuck around his paw and an odour, worse than his breath, coming from his fur. I marched down to the water, and upon closer inspection saw for myself the vile state of our creek.

Now friend, you are probably shaking your head and wondering why I let my dog into that water. Well why shouldn’t he be allowed to cool himself off? More to the point, why do some locals think it alright to leave their rubbish lying around? God knows what the remnants of the beer cans, or the deodorant bottles, or, heaven forbid, the cigarette butts are doing to the wildlife that depend on the creek. Or the flora and fauna that decorates our beautiful park.

SECTION C- continued

These parks and waterways are not just for us today. They are not consumables that can be replaced.. Picture your grandchildren fishing off the bank and catching a three-eyed fish. “What did you do today darling?” “Well I caught a fish at the creek, it has three eyes. Can we eat it for dinner?”

Now I am getting a bit carried away, but I can assure you it is not without reason. Yes, the council could do more by providing bins along the creek, and yes, I suppose I could be careful where I let Charles swim. But wouldn't it all be better if we all just did the right thing. When you have rubbish at home you put it in the bin, so why can't the same be done when you are out of your home. The current system of taking your own rubbish home is obviously too difficult for some people. But the creek and park are a natural nature reserve and home to animals and plants, it is not a tourist park or a fun park, it is not staffed.

As a community, we need to stick together. We need to make it work. I urge you to think about your own actions. Think about the impact you are having on the environment. If it is positive then I commend you. But, there are simply not enough people doing the right thing. We need 100% commitment.

Next month is Clean Up Australia Day, and as president of the Merri Creek Management Committee I am organising a focussed group of volunteers to spend their weekend knee deep in algae, fishing through reeds and making a start on our waterways. I also urge those of you unable to come to think about how you can turn around the negative impact of those that may be uneducated, careless or just need a little reminding. It is our environment, and we all need to work to keep it beautiful. What will be your mark?

Gordon Blemming,

Merri Creek Management Committee President



**END OF SECTION C
TURN OVER**

Examination assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

END OF TASK BOOK