

2011 Compiled Practice Exams

[For 'Stasiland' topics refer to
Unit 5 Revision Booklet]



Victorian Association for
the Teaching of English

VATE Publications

2011

ENGLISH

Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VCE English Examination. Names of individuals and the characters are fictional, with no comparison with, or comment on, any living individual intended. The views expressed in the scenario are not necessarily those of the writer or publisher.

Total writing time: 3 hours

TASK 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

Materials

Task book of 12 pages, including **Examination assessment criteria** on page 12.

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

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.

Section A – Text response (Reading and responding) – Write the name of your selected text at the top of your answer page.

Section B – Writing in Context (Creating and presenting) – Write your **Context** and the name of your selected text at the top of your answer page.

Section C – Analysis of language use (Using language to persuade)

Disclaimer: Exam instructions and the examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority 2010 English Exam. The VCAA does not endorse the content of this exam.

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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 at the top of your answer page 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 12 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. <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>Cosi</i> | Louis Nowra |
| 6. <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 7. <i>Dreams from My Father</i> | Barack Obama |
| 8. <i>Great Short Works</i> | Edgar Allan Poe |
| 9. <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. <i>Life of Pi</i> | Yann Martel |
| 11. <i>Maestro</i> | Peter Goldsworthy |
| 12. <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. <i>Ransom</i> | David Malouf |
| 14. <i>Richard III</i> | William Shakespeare |
| 15. <i>Selected Poems</i> | Kenneth Slessor |
| 16. <i>The Old Man Who Read Love Stories</i> | Director: Rolf de Heer |
| 17. <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 18. <i>Things We Didn't See Coming</i> | Steven Amsterdam |
| 19. <i>Twelve Angry Men</i> | Reginald Rose |
| 20. <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol*

i. ‘Scrooge has to learn the truth about himself before he can understand life in general.’

Discuss.

OR

ii. ‘The places Scrooge visits are just as important to his redemption as the people he observes.’

Do you agree?

2. *A Farewell to Arms*

i. “So now they got her in the end. You never got away with anything. Get away hell!”

‘Hemingway’s novel is obsessed with death.’

Do you agree?

OR

ii. “I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain.”

How does Hemingway’s novel condemn rather than glorify war?

3. *A Human Pattern: Selected Poems*

i. ‘Much of Judith Wright’s poetry focuses on the relationship Australians, indigenous and non-indigenous, have with the land.’

How is this true of the collection?

OR

ii. ‘Judith Wright draws on both mystical and real life experiences in her poetry.’

Discuss.

4. *Bypass: the story of a road*

i. “[T]he power of the person who gets to tell the story, the one whose words are left standing.”

What gives power to McGirr’s story?

OR

ii. What are the main lessons learned by McGirr on his journey?

5. *Cosi*

i. Why does the audience ultimately question who is normal and who is not?

OR

ii. “With someone like you I could be true and faithful.”

Is this the view of most of the characters in *Cosi*?

6. *Dear America – Letters Home from Vietnam*

- i. ‘The cumulative effect of these letters is that we not only change our views of war but of what things we value most in life.’

To what extent do you agree?

OR

- ii. ‘The raw material of the letters is shaped into a powerful book.’

Why is *Dear America* so powerful?

7. *Dreams from My Father*

- i. ‘Everyone is doomed to repeat the mistakes of their parents, even by accident.’

Discuss with reference to *Dreams from My Father*.

OR

- ii. ‘Barack Obama is a minor character in his own memoir.’

Do you agree?

8. *Great Short Works*

- i. ‘Poe constructs a perverse world in his stories. There is little evidence of normality.’

Is this how you view the collection?

OR

- ii. ‘The reader knows something is going to happen, but is unaware of exactly what this something might be.’

How does Poe create tension in his stories?

9. *Interpreter of Maladies*

- i. How does Jhumpa Lahiri’s anthology explore what it is to feel alienated?

OR

- ii. “Whenever he is discouraged, I tell him that if I can survive on three continents, then there is no obstacle he cannot conquer.”

‘Ultimately, Lahiri’s short stories are uplifting.’

Do you agree?

10. *Life of Pi*

- i. Pi condemns “those who lack artistry and imagination, the inability to commit to a story”.

How important is story-telling in the novel?

OR

- ii. “Life on a lifeboat isn’t much of a life. It is like an end game in chess, a game with few pieces...”

How does Pi win the game of survival?

11. *Maestro*

- i. "Better a small hurt now than a wasted life."

How true is this for the characters in *Maestro*?

OR

- ii. 'Since events are only seen and judged by Paul, the reader should challenge them.'

Do you agree?

12. *On the Waterfront*

- i. 'Johnny Friendly is a stereotypical villain. Despite this, in some ways, he deserves the viewer's sympathy.'

To what extent do you agree with this view?

OR

- ii. 'Kazan's film offers viewers a close insight into the struggles of working class 1950s America.'

How does he achieve this?

13. *Ransom*

- i. 'To forgive those who have wronged one, one must first be at peace with oneself.'

To what extent does *Ransom* show this to be true?

OR

- ii. What gives *Ransom* its emotional impact?

14. *Richard III*

- i. "... [S]ince I cannot prove a lover ... I am determined to prove a villain..."

What motivates Richard to commit such evil acts in the play?

OR

- ii. '*Richard III* shows that everyone is the architect of their own fate.'

Do you agree?

15. *Selected Poems*

- i. How do Slessor's poems reveal much about life in Australia?

OR

- ii. 'History plays a vital role in Slessor's poetry.'

Discuss.

16. *The Old Man Who Read Love Stories*

- i. ‘The darkness and brutality in *The Old Man Who Read Love Stories* makes it difficult to see it as a story about love.’

Do you agree?

OR

- ii. ‘If the harmony between man and nature is destroyed, all is threatened.’

How is this presented in the film?

17. *The Reluctant Fundamentalist*

- i. ‘Mohsin Hamid actively involves the reader in his novel.’

How does he do this?

OR

- ii. ‘The novel shows us that the way in which people view the world is shaped by their cultural heritage.’

To what extent is this true?

18. *Things We Didn’t See Coming*

- i. ‘Amsterdam makes us aware of how much we depend on others for our well-being.’

To what extent do you agree?

OR

- ii. How does the text show that we can never be completely prepared for the future?

19. *Twelve Angry Men*

- i. How does *Twelve Angry Men* show that prejudice can obscure the truth?

OR

- ii. ‘The defendant in *Twelve Angry Men* is the dominant character in the play even though he plays no active part.’

Do you agree?

20. *Year of Wonders*

- i. “I used to love this season...”

How does Brooks use the landscape and environment to explore the human experience?

OR

- ii. “And so the rest of us set about learning to live in the wide green prison of our own election.”

What do the characters learn about themselves and their relationships with others?

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 12 of this book.

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

‘We may think we alter the world around us, but in reality it is the landscape that shapes us.’

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 **‘we may think we alter the world around us, but in reality it is the landscape that shapes us.’**

OR**Context 2 – Whose reality?**

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

Prompt

‘The way we perceive the world is shaped by internal rather than external factors.’

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 **‘the way we perceive the world is shaped by internal rather than external factors.’**

OR

Context 3 – Encountering conflict

9. *Paradise Road*.....Director: Bruce Beresford
 10. *The Crucible*.....Arthur Miller
 11. *The Rugmaker of Mazar-e-Sharif*.....Najaf Mazari and Robert Hillman
 12. *The Secret River*.....Kate Grenville

Prompt

'The ways we attempt to resolve conflict define who we are.'

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 '**the ways we attempt to resolve conflict define who we are.**'

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

'To know who you are is to know where you belong.'

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 '**to know who you are is to know where you belong.**'

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 *AllAbroad* 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 12 of this book.

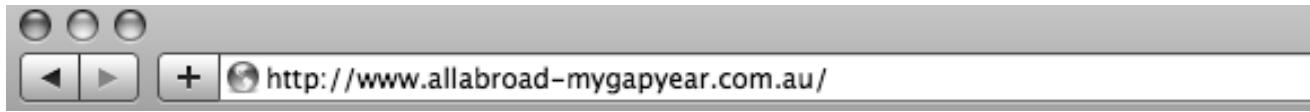
TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of the *AllAbroad* webpage?

Background information

A gap year is the term used to describe a year's break between completing Year 12 and starting university or a career. This webpage was posted on the website of *AllAbroad*, a company specialising in the provision of gap year programmes.

SECTION C – continued
TURN OVER



Home About Us Sitemap News Projects Sign Up Testimonies Contact us

AllAbroad

The ultimate gap year experience for young Australians

"What an amazing experience — words can't describe what this year has done for my self-confidence. Who would have thought that straight out of school I'd be teaching a class of 45 children, navigating remote magical jungles, camping under the stars by the ocean and riding a tuk-tuk through the throbbering streets of Bangkok... and all in the first month! Guys — put all of those uni plans on hold and get out there. I promise it will be the smartest decision you ever make."

Hayley, AllAbroad gap year success story



Congratulations, and welcome *Abroad*!

First of all, we would like to congratulate you — by visiting the AllAbroad website you have taken the first step towards achieving the dream of a lifetime. The gap year is one of the most exhilarating and edifying experiences a young adult can have. And with just a little forethought and planning, it can also be transformed into a powerful act of goodwill.

Imagine: in a single overseas journey you could combine feats of wild adventure with invaluable and rewarding acts of charity. You could help others whilst also helping yourself to all the world has to offer. The opportunities are endless — so read on to find out just why so many young people just like yourself have already seized the opportunity offered by Australia's premier gap year provider, AllAbroad...

Expand your horizons — get that all important life experience

No doubt you've heard older siblings or other young adults talk about the employment difficulties they face as an enthusiastic, but inexperienced, jobseeker. And in Australia's current economic climate — where economists warn we are in a technical recession and face a deepening of our current skills shortage — uncertain employees are sitting tight in their current positions rather than re-entering the market. As a consequence it is getting harder for school leavers to secure employment. Melbourne Institute employment specialist Mark Wooden told *The Age* newspaper in February of this year that "it is to be expected that employment of teenagers falls during recessions... Young people don't come with skills, they have to acquire them." In the same article it was reported that, "youth unemployment has risen from 15.8% to 16.5 % over the past year." ('Jobs growth strong but not for the young' — February 11, *The Age*)

This is where the gap year comes in: spend a year overseas getting the best work experience available, add the details to your CV upon your return, and... suddenly you're more employable. You've read Hayley's ringing endorsement above, now consider this: she is currently working part-time as an education assistant in Queensland whilst undertaking study to become a fully qualified teacher of secondary English and TESOL. When she finishes her course she is heading back overseas to help establish an English language school in the impoverished northeast Thai district of Tha Rae. After that? Well, the world's her oyster, really. All thanks to the gap year.

Make new friends — real social networking

So, sure you could spend the whole of next year slaving away at a university course, straight after the stresses of VCE and all those previous years of preparation for the all-important ATAR, talking to your high school friends on Facebook about how little time you have to see each other thanks to all those critical readings you get lumped with at the start of each semester but always seem to feel too tired to read...

Or alternatively you could spend the year soaking up Vitamin D in the great outdoors, perhaps with some of those same friends and certainly with a whole host of new ones, connecting face-to-face and one-on-one with like-minded youths who share a passion for adventure and a desire to help others. That's real social networking. Nothing beats the thrill of meeting new people from exotic locations and learning first-hand the intricacies of their culture; and what better way to do this than with a gap year? You'll make friends and memories to last you a lifetime; and of course you'll need to visit those new-found friends every so often, so there's all the excuse you need to keep travelling the world in the years to come!

Help others, feel good about yourself

Of course the best thing about the AllAbroad gap year is that it makes you feel good — good about the choice you've made, good about your contribution to the global community, good about yourself. We guarantee that after hearing your first heartfelt "thank you" — whether it's from a student mastering the English alphabet thanks to your tutelage, or an overwhelmed teacher who can now conduct lessons indoors because of the classroom you helped build, or a relieved farmer whose crops were planted on time because you and a dozen other volunteers got your hands dirty and helped him over the line — we know you'll feel 100% satisfied with the decision you made.

Think back to the beginning of this year, when so much of Australia was ravaged by natural disaster — floods, cyclones, fires — and so many Australians carried on despite the tragedy, buoyed by the incredible spirit of generosity exhibited by family, friends and strangers alike. Think about how proud you felt at that moment; now imagine feeling like that for a whole year, knowing you are helping others so much less fortunate than yourself to carry on in a similar fashion. Well, don't imagine — do it!



To find out more about the AllAbroad gap year, click on one of the links below. All you need to get started is 100 points of identification and a sense of adventure...

[Sign up for the ultimate AllAbroad gap year experience here](#)

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Image source: <http://www.projects-abroad.com.au/projects/care/sri-lanka/?content=care-centers/>

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
- 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 (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

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Co-ordinated by the Exam Working Party of VATE

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END OF TASK BOOK



Victorian Association for
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VCE 2011 English Trial Examination

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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 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 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 back 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. <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>Cosi</i> | | Louis Nowra |
| 6. <i>Dear America – Letters from Vietnam</i> | | Bernard Edelman |
| 7. <i>Dreams from My Father</i> | | Barack Obama |
| 8. <i>Great Short Works</i> | | Edgar Allan Poe |
| 9. <i>Interpreter of Maladies</i> | | Jhumpa Lahini |
| 10. <i>Life of Pi</i> | | Yann Martell |
| 11. <i>Maestro</i> | | Peter Goldsworthy |
| 12. <i>On the Waterfront</i> | | Elia Kazan |
| 13. <i>Ransom</i> | | David Malouf |
| 14. <i>Richard III</i> | | William Shakespeare |
| 15. <i>Selected Poems</i> | | Kenneth Slessor |
| 16. <i>The Old Man Who Read Love Stories</i> | | Rolf de Heer |
| 17. <i>The Reluctant Fundamentalist</i> | | Hamid Mohsin |
| 18. <i>Things We Didn't See Coming</i> | | Steven Amsterdam |
| 19. <i>Twelve Angry Men</i> | | Reginald Rose |
| 20. <i>Year of Wonders</i> | | Geraldine Brooks |

SECTION A**1. *A Christmas Carol***

- i. ‘*A Christmas Carol* begins with a realistic portrayal of the harsh Victorian world and finishes with an unattainable dream version of that world.’

Do you agree?

OR

- ii. ‘Scrooge’s attitude to the poor is “it’s not my business”.’

To what extent does Dicken’s novel show that a wealthy society should not ignore its poor?

2. *A Farewell to Arms*

- i. “Poor little kid! I wished the hell I’d been choked like that. No I didn’t.”

‘Frederic Henry’s life is dominated by anguish and grief, but he does not regret his life.’

Discuss.

OR

- ii. ‘There are two Frederic Henrys in the novel: the young soldier living the events as they unfold, and the experienced man who recounts those events knowing what happens.’

Discuss.

3. *A Human Pattern: Selected Poems*

- i. ‘Judith Wright’s poetry challenges our society’s assumption that science is more significant than spirituality.’

Discuss.

OR

- ii. ‘Judith Wright’s poems are inseparable from Judith Wright’s politics.’

Do you agree?

4. *Bypass – the story of a road*

- i. “I think I’ll enjoy the ride a lot more when I stop wishing the Hume was a little leafy lane in the countryside.”

‘McGirr directs the reader to appreciate and enjoy the Hume Highway for what it is.’

Discuss.

OR

- ii. “The road is a monument to restlessness.”

To what extent is this ‘story of a road’ a means for McGirr to chart the story of his own spiritual journey?

5. *Cosi*

- i. “He says politics is the real theatre.”

‘*Cosi* is first and foremost a political play.’

Do you agree?

OR

- ii. “Ppppretending to be other people.”

‘Staging Mozart’s *Così Fan Tutte* allows the play’s characters to be brought “out of their shells”.’

Discuss.

6. *Dear America – Letters from Vietnam*

- i. ‘A recurring idea in *Dear America – Letters from Vietnam* is that these young people had no idea what they were supposed to be fighting for.’

Discuss.

OR

- ii. “We are all afraid to die and all we can do is count the days till we go home.”

To what extent is this typical of the attitudes reflected in *Dear America – Letters from Vietnam*?

7. *Dreams from My Father*

- i. ‘Obama learns the lessons of several men who in some way “fathered” him to become the man he is.’

Discuss.

OR

- ii. ‘The strongest characteristic revealed in Obama’s memoir is his ability to listen to other people and empathise.’

Do you agree?

8. *Great Short Works*

- i. ‘Poe’s stories often feature irrational violence, but the reader is not asked to judge the characters morally.’

Do you agree?

OR

- ii. ‘Edgar Allan Poe’s settings often parallel the haunted psyche of the main characters.’

Discuss.

9. *Interpreter of Maladies*

- i. ‘Jhumpa Lahiri features food in her short stories to reflect her characters and their relationships.’

Discuss.

OR

- ii. ‘The stories in *Interpreter of Maladies* examine the harmful consequences of carelessness and neglect within relationships.’

Discuss.

10. *Life of Pi*

- i. ‘*Life of Pi* is preoccupied with the limits of human understanding.’

To what extent is this true?

OR

- ii. ‘Martell urges readers to accept the importance of suspending disbelief in our daily lives.’

Does your reading of *Life of Pi* support this view?

11. *Maestro*

- i. “... a great man had died”.

‘The reader cannot share Paul’s sympathetic admiration for this emotionally crippled piano teacher.’

Do you agree?

OR

- ii. ‘*Maestro*’s middle-aged narrator nostalgically recounts his past to make excuses for the foolishness of his youth’.

Discuss.

12. *On the Waterfront*

- i. ‘In *On the Waterfront*, Kazan depicts a man slowly realizing the truth about himself and his environment.’

Discuss.

OR

- ii. “You lost the battle, but you got a chance to win the war.”

To what extent does Terry Malloy “win the war” in *On the Waterfront*?

13. *Ransom*

- i. To what extent is story telling a way to construct identity in *Ransom*?

OR

- ii. "... we should have pity for one another's losses."

'Malouf shows that pity rather than rage is the means to achieve inner peace.'

Discuss.

14. *Richard III*

- i. 'The women of the play are the only characters to openly defy Richard and confront him with the truth.'

Discuss.

OR

- ii. "Since every Jack became a gentleman

There's many a gentle person made a Jack."

'Richard III is preoccupied with those in power having a right to that power.'

Discuss.

15. *Selected Poems*

- i. 'However bleak its message, the most memorable aspect of Slessor's poetry is its underlying sense of humanity.'

Does your reading of Kenneth Slessor's poetry support this view?

OR

- ii. "You find this ugly, I find it lovely"

'Slessor's poetry has been judged as having a "ground-base of disgust with life".'

Is this how you see Slessor's poetry?

16. *The Old Man Who Read Love Stories*

- i. 'Even though the jaguar hunts and savagely kills people, it is never seen as the enemy in Rolf de Heer's film.'

Discuss.

OR

- ii. 'The film shows the mayor becoming weaker at the same time as it shows Antonio Bolivar getting stronger.'

Discuss.

17. *The Reluctant Fundamentalist*

- i. “I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to mine.”

To what extent is the reader encouraged to endorse or reject Changez’s view of himself as having been a “servant of the American empire”?

OR

- ii. ‘Hamid suggests Changez’s anti-American feelings stem entirely from his feelings of rejection.’

Discuss.

18. *Things We Didn’t See Coming*

- i. ‘In *Things We Didn’t See Coming*, the strongest characters also tend to be the least admirable.’

To what extent is this true?

OR

- ii. “We will be the ghosts that feed off the edges of life.”

‘Amsterdam suggests that there is more to life than mere survival.’

Discuss.

19. *Twelve Angry Men*

- i. ‘In *Twelve Angry Men*, it does not matter whether the defendant is innocent or guilty.’

Discuss.

OR

- ii. ‘Rose suggests the conditions under which the jurors deliberate are inhospitable.’

To what extent does the setting have an impact on the events of the play?

20. *Year of Wonders*

- i. ‘*Year of Wonders* suggests that the greatest threat to an individual is the ignorance and misunderstanding of others.’

Does your reading of *Year of Wonders* support this view?

OR

- ii. “... these times, they do make monsters of us all.”

‘The malice and greed shown by people in *Year of Wonders* outweighs the generosity and altruism shown.’

Discuss.

SECTION B – Writing in Context

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 at the end of this book.

Context 1 – The imaginative landscape

- | | | |
|--------------------------------------|-------|--------------------------|
| 1. <i>Island</i> | | Alistair MacLeod |
| 2. <i>One Night the Moon</i> | | Director: Rachel Perkins |
| 3. <i>The Poetry of Robert Frost</i> | | Robert Frost |
| 4. <i>Tirra Lirra by the River</i> | | Jessica Anderson |

Prompt

'We can imaginatively change and shape our environment in order to feel a part of 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 can imaginatively change and shape our environment in order to feel a part of it.

OR

Context 2 – Whose reality?

- | | | |
|------------------------------------|-------|-------------------------|
| 5. <i>A Streetcar Named Desire</i> | | Tennessee Williams |
| 6. <i>Spies</i> | | Michael Frayn |
| 7. <i>The Player</i> | | Director: Robert Altman |
| 8. <i>The Shark Net</i> | | Robert Drewe |

Prompt

'The way we perceive reality is largely determined by an accident of when and where we are born.'

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 way we perceive reality is largely determined by an accident of when and where we are born.

OR

Context 3 – Encountering conflict

9. <i>Paradise Road</i>	Director: Bruce Beresford
10. <i>The Crucible</i>	Arthur Miller
11. <i>The Rugmaker of Mazar-e-Sharif</i>	R. Hillman & N. Mazari
12. <i>The Secret River</i>	Kate Grenville

Prompt

'It is sometimes better to engage in conflict than it is to avoid 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 it is sometimes better to engage in conflict than it is to avoid conflict.

OR

Context 4 – Exploring issues of identity and belonging

13. <i>Growing Up Asian in Australia</i>	Alice Pung
14. <i>Sometimes Gladness</i>	Bruce Dawe
15. <i>Witness</i>	Director: Peter Weir
16. <i>Members of the Wedding</i>	Carson McCullers

Prompt

'We do not have a single identity; we have multiple identities that are continually evolving.'

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 do not have a single identity; we have multiple identities that are continually evolving.

END OF SECTION B

SECTION C – Analysis of language use

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 **Noise Sickness** and then complete the task below.

Write your analysis as a coherently constructed piece of prose.

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

TASK

How is written and visual language used to attempt to persuade the audience to share the point of view of the writer in the article **Noise Sickness**?

Background information

- Palatini Lauricle wrote this article for a national newspaper supplement in June 2011.
- On February 3rd 2011, a petition was presented to Canberra Parliament demanding legislation to put limits on ‘unacceptable levels of public noise pollution’.
- A member of the House of Representatives Petitions Committee, Paul Surd, was heard publicly dismissing the petition as a ‘silly campaign to get ambulances to switch off their sirens so that people can enjoy the birds singing’ before it had been officially heard.
- This caused a media outcry and campaigners have been given intermittent media attention ever since.

Noise Sickness

Palatini Lauricle is a Sydney based author of ‘Noise and the Fear of Silence’ published by Midas Press.

A recent Australian Institute of Hearing (AIH) study showing that one in five Australian teens suffer from some degree of hearing loss should ring a piercing alarm siren to health policymakers. And the facts should be a wake-up call to government officials such as Paul Surd who want to dismiss noise pollution campaigners as busy-bodies only concerned with fleeting high-volume noise sources such as ambulance sirens. Indeed, contrary to Surd’s absurd claims, no-one ever petitioned for ambulances to silence their sirens. What campaigners want is the government to recognise the research which proves what they have long suggested; that a growing health crisis in hearing is due to the avoidable exposure to noise which assaults most of our children every day. Indeed, the Institute’s Senior Researcher, Dr Geoff Merton, believes there could be serious implications if the report’s findings continue to fall on deaf ears.



My own concern with noise pollution was triggered when I began to experience increasing difficulty ordering food and drink at bistros and bars in the city. At first I put it down to an increase in mumbling servers, but then I realised I had problems holding conversations in public spaces with people I knew to be highly articulate. I have always been able to ignore the hum of other patrons' conversation and the clatter of cutlery and dishware; but I just cannot filter the painfully loud piped-in music that it seems no Australian establishment today believes it can do without. A health check suggested that both my ears were in very good shape, so I found myself wondering whether an overall degradation of hearing amongst younger people could be linked to this phenomenon of ever-louder "background" music.

Think about it. How much time does the average teenager, armed with an ear-phoned electronic device, spend in the absence of intrusive background music? A recent glance at a school web-site suggests perpetual musical accompaniment is to be assumed by allowing I-Pods in class. Setting aside the implications this might have for classroom learning, what is this phenomenon doing to the hearing health of our youth? Who hasn't encountered two people each strapped into their headphones holding a fragmented shouted conversation on a train or tram, where the only people not annoyed is anyone else similarly strapped into their own personal sound system.

Silence is rapidly becoming an endangered experience, especially the ability to hear only natural sounds. I had long thought that being deaf would be one of the scariest afflictions for a human to suffer, but after crossing the country and taking sound measurements to research my own book on silence and noise in the post-industrial world, I have found that at most we might get a 5-minute window of natural background before being invaded by an intrusive human generated noise, (and this is despite much of my sound sampling being done in parks and gardens!). Talking with middle school students, it is clear they think that wildlife cannot be found in the city because they cannot hear wildlife. But even when they can, they do not know how to listen to recognise it as such. A resounding image from Farley Mowat's memoir of his experiences in Italy during World War II is

how the birds stopped singing in answer to the barrage of war. But a more alarming idea is the way we no longer even listen for the sound of the bird song in the first place to be able to miss it. Most of us are too busy trying to find an internal balance from the constant barrage of human-made noise - what is the physical, mental, even spiritual toll exacted from trying to tune it all out?

Our society is quite literally becoming sick with noise. There is a flood of data demonstrating that this is the case. One alarming example is how chronic sound environments of relatively low scale — 55 decibels, for example, the level of suburban traffic — have measurable effects on cardiac health. And chronic low-level sound is proven to add to stress, degrading health overall. Yet even without the other harmful effects of noise on our physical health, this alarming finding about our youth's increasing problem with hearing has another unpleasant side-effect because according to leading child psychiatrist Sonya Black, the hearing damage among the young has secondary effects of lower grades and poor self-esteem. She claims this could even be a contributory factor to teen suicide rates.

As a society, we embrace noise sickness. Our culture associates high-volume sounds with parties, success and the ringing of cash registers. Anthropologists have shown Australians are conditioned to trust people who talk loud and long, and shun those who stay silent. "Silence", says Dr Merton, "has become a metaphor of malfunction". In researching my book, I got the overall impression that most people fear silence, perhaps to the same extent that they are dependent on the very system that destroys it.

Safe listening levels for portable music devices depend not only on the volume level, but also the duration of time; however, warning signs such as muffled-sounding speech or ringing in the ears should be reason to have a teenager's hearing tested. If these things are occurring and the teenager assumes they are normal because that is what everyone else experiences too, then perhaps we need to rethink the direction of our culture.

Yet silence, or at least its near relative — a low, comfortable level of day-to-day sound — is vital to palliate not only hearing damage, but the overall stress levels of our infotainment society. Until policymakers, and the culture generally, accept relative silence as a goal, our hearing and our overall health will continue to deteriorate. Surely this cannot be dismissed as a "silly campaign to get ambulances to switch off their sirens so that people can enjoy the birds singing"?

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 2011 VCE English Trial Examination

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2011 Trial Examination

STUDENT NUMBER							Letter
Figures							
Words							

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

ENGLISH

Written examination Trial Paper 2011

TASK BOOK

Reading time: 15 minutes
Writing time: 3 hours

A – Text response (Reading and responding) 1 response	20 marks
B – Writing in Context (Creating and presenting) 1 response	20 marks
C – Analysis of language use (Using language to persuade) 1 response	20 marks
Total	60 marks

- Students may bring an English or bilingual printed dictionary
- Stationery allowed: Pens, pencils, highlighters, erasers, rulers
- NO blank paper, white out or calculators are allowed in the examination room
- NO mobile telephones and other electronic devices
- This task book is 12 pages including front cover and two blank pages
- This examination includes three sections. You must answer all sections.
- All answers need to be written in English
- You may not write on two film texts in the examination
- Section A – Text response – Write the name of your selected text at the top of your answer page
- Section B – Writing in Context – Write your Context and the name of your selected text at the top of your answer page

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Schools are referred to VCAA English Assessment criteria as per Assessment Handbook

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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.

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..... Director: Rolf de Heer
17. The Reluctant Fundamentalist..... Moshin Hamid
18. Things We Didn't See Coming..... Steven Amsterdam
19. Twelve Angry Men..... Reginald Rose
20. Year of Wonders..... Geraldine Brooks

1. *A Christmas Carol*

- i. Scrooge learns that a selfish life is a wasted life. Discuss.

OR

- ii. In transforming his life, Scrooge opens up his heart to love and everyone benefits, including himself. Discuss.

2. *A Farewell to Arms*

- i. Although a war novel, Hemingway's choice to have a passionate love affair dominate the text, emphasizes that war is the opposite of life-giving. Discuss.

OR

- ii. Hemingway uses Henry as the anti hero along with other dispassionate characters to challenge the so called heroism of war. Discuss.

3. *A Human Pattern: Selected Poems*

- i. Wright's poetry reminds us of the interconnectedness of all life within the patterns of nature. Discuss.

OR

- ii. Nature and landscape are not only appreciated for their own sake, but also used as a mirror in Wright's poems. Discuss.

4. *Bypass : the story of a road*

- i. The Hume is always the same road yet the journeys along it celebrate the uniqueness and diversity of life. Discuss.

OR

- ii. Despite the humour, McGirr shows us that the journey of life is filled with hardship and tragedy. Discuss.

5. *Cosi*

- i. In staging 'Cosi', much was gained – or was it all just a diversion? Discuss.

OR

- ii. In the end it is the so called 'normal' people who prove to be the weakest characters in 'Cosi'. Discuss.

6. *Dear America: Letters Home from Vietnam*

- i. The text ‘Dear America’ is constructed in such a way as to highlight that the Vietnam War was a wasteful massacre. Discuss.

OR

- ii. Given the grim conditions and the lives of the soldiers in Vietnam, we see the power of love and belonging to others in ‘Dear America’. Discuss.

7. *Dreams from my Father*

- i. An individual born into two ethnic cultures will never find a sense of belonging to society. Discuss.

OR

- ii. ‘Dreams From my Father’ emphasizes the pain caused by an absent father for a young boy and man. Discuss.

8. *Great Short Works (Edgar Allan Poe)*

- i. There are many types of ‘madness’ in Poe’s stories, suggesting the fragility and vulnerability of the human mind. Discuss.

OR

- ii. In Poe’s stories, evil is a manifestation of sickness – a depravity of sorts. Discuss.

9. *Interpreter of Maladies*

- i. It must be something in human nature that drives us to target the ‘outsiders’ in our communities. Discuss.

OR

- ii. ‘Interpreter of Maladies’ reminds us that in our differences we find our greatest gifts as well as challenges. Discuss.

10. *Life of Pi*

- i. Richard Parker, tiger, is the central driving force in ‘Life of Pi’. Discuss.

OR

- ii. It takes adversity and great struggles to realise our true strength and worth. Discuss.

11. *Maestro*

- i. Some of us carry our past pain with us every day and the burden is almost unbearable. Discuss.

OR

- ii. Both the ‘maestro’ and Paul manipulate and use music in their lives but fail to appreciate its inherent worth and beauty. Discuss.

12. *On the Waterfront*

- i. It is through his relationship with Edie that Terry is transformed into a reluctant hero. Discuss.

OR

- ii. There are no winners or heroes in ‘On the Waterfront.’ Discuss.

13. *Ransom*

- i. ‘Ransom’ suggests that even in times of war one’s honour must be maintained. Discuss.

OR

- ii. In ‘Ransom’ Malouf explores the destructive powers of unexpressed grief and guilt. Discuss.

14. *Richard III*

- i. Ultimately, it is his formidable gift with words and speech that enables Richard III to go so far. Discuss.

OR

- ii. “...I myself/ Find in myself no pity to myself” (V.III.203-204) Richard III seems very aware of his behaviour and motivations, but does he really know what he wants? Discuss.

15. *Selected Poems (Kenneth Slessor)*

- i. It seems that Kenneth Slessor was never able to come to terms with the reality of death as many of his poems grieve the limitations of life. Discuss.

OR

- ii. The artist and the creative process are celebrated and honoured in Slessor’s poetry. Discuss.

16. *The Old Man Who Read Love Stories*

- i. According to the Mayor, ‘everyone has his price...’ This is the great tragedy of the film, that the only things that matter are material gains. Discuss.

OR

- ii. Antonio loves to read love stories because ‘the sentences sometimes make me forget the barbarity of man.’ Discuss.

17. *The Reluctant Fundamentalist*

- i. Nothing is as it seems in ‘The Reluctant Fundamentalist’. Discuss.

OR

- ii. ‘The Reluctant Fundamentalist’ is pervaded by an uneasy atmosphere of tension, fear and anxiety. Discuss.

18. *Things We Didn’t See Coming*

- i. Amsterdam’s eerie dystopian world suggests a bleak outlook for humanity. Discuss.

OR

- ii. It is the similarities to our own society that make ‘Things We Didn’t See Coming’ so frightening. Discuss.

19. *Twelve Angry Men*

- i. ‘Twelve Angry Men’ was set in the Summer of 1956, however its’ key focus on the importance and integrity of justice is timeless. Discuss.

OR

- ii. ‘Twelve Angry Men’ is a powerful exploration of the fallibility of man and the essentials of group dynamics in society. Discuss.

20. *Year of Wonders*

- i. Despite its title, there is no wonder in the novel ‘The Year of Wonders’. Discuss.

OR

- ii. In times of fear and conflict, those who do not conform become the first targets. Discuss.

SECTION B – Writing in Context (Creating and presenting)

Instructions for Section B

Section B requires you to complete a written response.

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 film text in Section A, you must **not** write on a selected film text in Section B.

Context 1 – The imaginative landscape

- | | |
|--|--------------------------|
| 1. <i>Tirra Lirra by the River</i> | Jessica Anderson |
| 2. <i>Island</i> | Alistair MacLeod |
| 3. <i>One Night the Moon</i> | Director: Rachel Perkins |
| 4. <i>The Poetry of Robert Frost</i> | Robert Frost |

Prompt

'We see ourselves mirrored in the landscape around us.'

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 ourselves mirrored in the landscape around us.'**

OR

Context 2 – Whose reality?

- | | |
|--|-------------------------|
| 1. <i>A Streetcar Named Desire</i> | Tennessee Williams |
| 2 . <i>Spies</i> | Michael Frayne |
| 3. <i>The Player</i> | Director: Robert Altman |
| 4. <i>The Shark Net</i> | Robert Drewe |

Prompt

'Reality does not exist, we merely create 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 **'Reality does not exist, we merely create it.'**

OR

Context 3 – Encountering conflict

1. *Paradise Road*..... Director: Bruce Beresford
2. *The Crucible* Arthur Miller
3. *The Rugmaker of Mazar-e-Sharif* R. Hillman and N. Mazari
4. *The Secret River* Kate Grenville

Prompt

'As long as we see only differences, we will create 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 **'As long as we see only differences, we will create conflict.'**

OR

Context 4 – Exploring issues of identity and belonging

1. *Growing up Asian in Australia*..... Alice Pung
2. *Sometimes Gladness*..... Bruce Dawe
3. *The Member of the Wedding* Carson McCullers
4. *Witness* Director: Peter Weir

Prompt

'Growing up into our identity is never easy and always a compromise.'

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 **'Growing up into our identity is never easy and always a compromise.'**

SECTION C – Analysis of language use (Using language to persuade)

Instructions for Section C

Section C requires you to analyse the ways in which language and visual features are used to present a point of view.

Read the opinion piece ***ONLINE DANGERS!*** and then complete the task below.

Write your analysis as an essay.

TASK

How is written language used to attempt to persuade readers to share the point of view of the writer of ***ONLINE DANGERS?***

Background information

The following article appeared in ***COMMUNITY NEWS*** a weekly bulletin sent home to all families at Community College.

SECTION C- Continued

Community NEWS

ONLINE

DANGERS!



from the Principal's Desk...

A number of staff have expressed serious concerns over the recent media coverage of issues related to youth and their careless use of technology. We intend to be very proactive in addressing your children regarding these issues and we hope that you will do the same thing and support us. Teenagers are very vulnerable to peer and media pressure. Whether we like it or not, they may involve themselves in activities that seem harmless enough but within the wider community, take on a more severe dimension. I am referring to 'sexting' which is where some of our students may be taking digital photographs posing provocatively and posting them on various chat sites. Many students think this is harmless fun and they are just posing like celebrities and models, but there can be serious consequences. Once these images are out on the internet, they can be used and copied without permission leading to cyber bullying, unwanted sexual attention, public embarrassment and more. Various governments have set up help lines regarding this topic. It is an offence for anyone to take sexual photographs of young people. The best thing you can do is actively involve yourself in the technology your children are using, even asking them to show you how to use it! More and more parents are using MySpace and Face Book as well as Twitter just so they understand what they are and don't feel so confused by the technology.

Children and teenagers need to be warned about the wider context of their behaviours, including the reality of predators, the consequences of behaviours and exactly how they may use their mobile telephones and computers. Remember that you as parents have every right to supervise and monitor their use of technology. None of us are perfect parents and vigilance is the key. Recently I was shocked to discover that one of our girls had been harmlessly communicating with a friend of a friend – a male – and they had exchanged mobile numbers. Upon closer inspection, and reading the communications from him, we believe that this young woman was being 'groomed' by a predator. Signs of this included a seemingly caring and understanding adult tone (not a teenager); attempts at discrediting the girls' parents and encouraging rebellion; inviting secrecy/confidentiality and so on. This is a reality that may be facing any number of children and teenagers at any time, including your own. Are your children safe? I urge those of you who hold the safety of your child at heart to take control of the internet usage at home. Remember that the human brain does not reach maturity until the age of 21, which explains many of the dangerous risks young people take in life.

Another area of concern is the material that students are accessing via YouTube and other sites. After careful consideration, the College has decided to indefinitely ban YouTube and similar sites, as they are filled with foul language, sexual content, crude videos and blatant bullying. There are many video clips that encourage highly dangerous and daring practises, seen as 'practical jokes'. Furthermore, we do not want our students wasting their time watching vulgar video clips of obscene songs and celebrities. Whilst there have been some complaints from students, we trust you will support us in this ban as they are not missing out on anything remotely positive or educational.

Mrs. Josephine Watson, Principal.



Are YOUR Children Safe? Responsible Parents...

- ✓ Limit the time their children use the Internet/Mobile
- ✓ Monitor and observe frequently
- ✓ Talk about technology - its uses and abuses
- ✓ Observe changing or erratic behaviour in their children
- ✓ Always check/ telephone parents of friends regarding outings and sleepovers
- ✓ Remember – teenagers lie to adults all the time!

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Trial Examination 2011

VCE English Units 3 & 4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

Structure of Booklet

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 booklet of 14 pages, including **Examination assessment criteria** on page 14.

Three script booklets.

Instructions

Write **your name** and **your teacher's name** on the front cover of each script booklet.

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.

Section A – Text response (Reading and responding)

Write your response in a separate script booklet. Write the name of your selected text on the **front cover** of the script booklet.

Section B – Writing in Context (Creating and presenting)

Write your response in a separate script booklet. Write your **Context** and the name of your selected text on the **front cover** of the script booklet.

Section C – Analysis of language use (Using language to persuade)

Write your response in a separate script booklet.

At the end of the task

Place all script booklets inside the front cover of one of the used script booklets.

You may keep this task booklet.

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

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2011 VCE English Units 3 & 4 Written Examination.

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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 in your script booklet 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 14 of this booklet.

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. *Così* 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* Director: 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

1. *A Christmas Carol*

- i. ‘*A Christmas Carol* is merely a child’s ghost story with no deeper significance.’
Discuss.

OR

- ii. ‘Scrooge is the ultimate anti-hero.’
Do you agree?

2. *A Farewell to Arms*

- i. “Keep right on lying to me.”
To what extent does the relationship between Catherine and Frederic Henry depend on deception?

OR

- ii. “There is nothing worse than war.”
How is war depicted in *A Farewell to Arms*?

3. *A Human Pattern – Selected Poems (Judith Wright)*

- i. ‘Wright uses local themes to create universal meanings.’
Do you agree?

OR

- ii. Wright has been described as ‘a poet of human contact with the land’.
How does Wright’s poetry show this connection?

4. *Bypass: the Story of a Road*

- i. ‘It is McGirr’s relationship with Jenny that gives purpose to his life, more than any other factor.’
Do you agree?

OR

- ii. ‘Far from being a mere collection of amusing anecdotes, *Bypass* celebrates the power of the human spirit to overcome adversity.’
Discuss.

5. *Così*

- i. “[Love] is not divine madness like people think. There’s no such thing as divine madness, madness is just madness.”
Discuss the ‘crazy’ aspects of love in the play.

OR

- ii. “Part of this project is to bring out people like Henry.”
How successful is the project in transforming the participants?

6. *Dear America – Letters Home from Vietnam*

- i. ‘Those who serve in war only cope by focusing on their job.’
Is this shown in the book?

OR

- ii. ‘The poetry expresses the feelings of the servicemen and women better than the letters.’
Do you agree?

7. *Dreams from my Father*

- i. ‘Obama’s memoir emphasises the struggle to reconcile dreams with reality.’
Discuss.

OR

- ii. ‘The absence of Obama’s father from much of his life has a greater impact on his life and beliefs than the presence of his mother.’
Do you agree?

8. *Great Short Works (Edgar Allan Poe)*

- i. ‘Poe’s stories appeal to our deepest selves, bringing to light our darkest desires.’
Discuss.

OR

- ii. ‘The power of Poe’s stories lies in the immediacy of his first person narration.’
Do you agree?

9. *Interpreter of Maladies*

- i. ‘None of the characters in the collection are comfortable in themselves.’
Do you agree?

OR

- ii. ‘Difference in cultural values is the biggest barrier to understanding others.’
Does this show in the collection?

10. *Life of Pi*

- i. ‘*Life of Pi* shows that desperation will drive individuals to protect themselves at all costs, while disregarding the effects on others.’
Do you agree?

OR

- ii. ‘Strangely, Richard Parker is everything Pi wishes to be.’
Do you agree?

11. *Maestro*

- i. “Only the second-rate never make mistakes.”

Is Herr Keller’s remark to Paul only about music?

OR

- ii. ‘The novel explores the ways in which the past exerts its influence over the present.’

Discuss.

12. *On the Waterfront*

- i. ‘Pop Doyle embodies what is most tragic about the lives of those in the waterfront community.’

Do you agree?

OR

- ii. ‘*On the Waterfront* teaches its audience that moral salvation is far more important than loyalty.’

Discuss.

13. *Ransom*

- i. ‘Priam and Achilles are both very different and very similar.’

Discuss.

OR

- ii. ‘*Ransom* suggests that new experiences challenge old patterns.’

Discuss.

14. *Richard III*

- i. ‘Richard is not motivated by political power.’

Do you agree?

OR

- ii. ‘*Richard III* highlights the theatrical nature of public life.’

Discuss.

15. *Selected Poems (Kenneth Slessor)*

- i. ‘Slessor’s poems tell us about his time, his place and his people.’

Discuss.

OR

- ii. ‘Slessor was the supreme poet of Sydney.’

Discuss.

16. *The Old Man Who Read Love Stories*

- i. ‘*The Old Man Who Read Love Stories* exposes the best and the worst of humanity.’

Do you agree?

OR

- ii. ‘Antonio says to the mayor “The natural order of things is upset already”.’

What does de Heer want the viewer to learn from Antonio’s insight?

17. *The Reluctant Fundamentalist*

- i. ‘Many characters in this novel are dangerously addicted to nostalgia.’

Discuss.

OR

- ii. ‘*The Reluctant Fundamentalist* suggests that personal identities are extremely fragile.’

Do you agree?

18. *Things We Didn’t See Coming*

- i. ‘*Things We Didn’t See Coming* explores humanity’s powerlessness in the face of forces outside of its control.’

Discuss.

OR

- ii. ‘Amsterdam portrays a world where morality, along with common decency, has all but vanished.’

Do you agree?

19. *Twelve Angry Men*

- i. ‘It is the setting of Rose’s play that provides the greatest source of tension.’

Do you agree?

OR

- ii. ‘It is not the eighth juror who has triumphed at the end of Rose’s drama, but the deliberation process itself.’

Discuss.

20. *Year of Wonders*

- i. “I do not know what we would do without you.”

What role does Anna play in the lives of Michael and Elinor Mompellion?

OR

- ii. ‘*Year of Wonders* is an exploration of loss and responses to loss.’

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 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 14 of this booklet.

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

'The landscape of the imagination owes more to circumstances than to particular places.'

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 landscape of the imagination owes more to circumstances than to particular places**'.

OR

Context 2 – Whose reality?

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

Prompt

'The truth is sometimes elusive and difficult to identify.'

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 truth is sometimes elusive and difficult to identify**'.

OR

Context 3 – Encountering conflict

9. *Paradise Road* Director: Bruce Beresford
10. *The Crucible* Arthur Miller
11. *The Rugmaker of Mazar-e-Sharif* Najaf Mazari and Robert Hillman
12. *The Secret River* Kate Grenville

Prompt

'Conflict is always present when progress occurs.'

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 is always present when progress occurs**'.

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

'Those we admire often have the most profound influence on the development of our sense of self.'

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 '**those we admire often have the most profound influence on the development of our sense of self**'.

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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 ***Print Media – Where from and where to?*** 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 14 of this booklet.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the presenter of **Challenges for print media in reporting celebrity news?**

Background information

The following is a transcript of a presentation by Professor Lee Brun, given to delegates from the print media attending a conference on future directions for their industry. Media analyst Brun's presentation and subsequent workshop focused on **Challenges for print media in reporting celebrity news**.

Print Media – Where from and where to?

Colleagues, I am starting off with a question, in fact, **the** burning question facing traditional media today. My question is: how will print media sources adapt to the ongoing frenetic pace of electronic innovation, particularly the ways in which celebrity personalities, their activities and antics are reported? I am sure you are aware that in recent years competition with the wave of ‘new’ media forms has presented us with many challenges. In less than a generation, search engines, email, texting, blogs, Twitter, Facebook, you name it, have transformed the way information is distributed. Some of my comments might be seen by some of you as provocative and even unsettling. However, I assure you that my arguments are directed at enabling you to think through the issues and arrive at some workable solutions to the challenges before us. This is critical when so much of our media is interlinked and where there is no point in setting ourselves up against other media forms. The important thing is to find ways of making our various approaches complementary rather than confrontational.

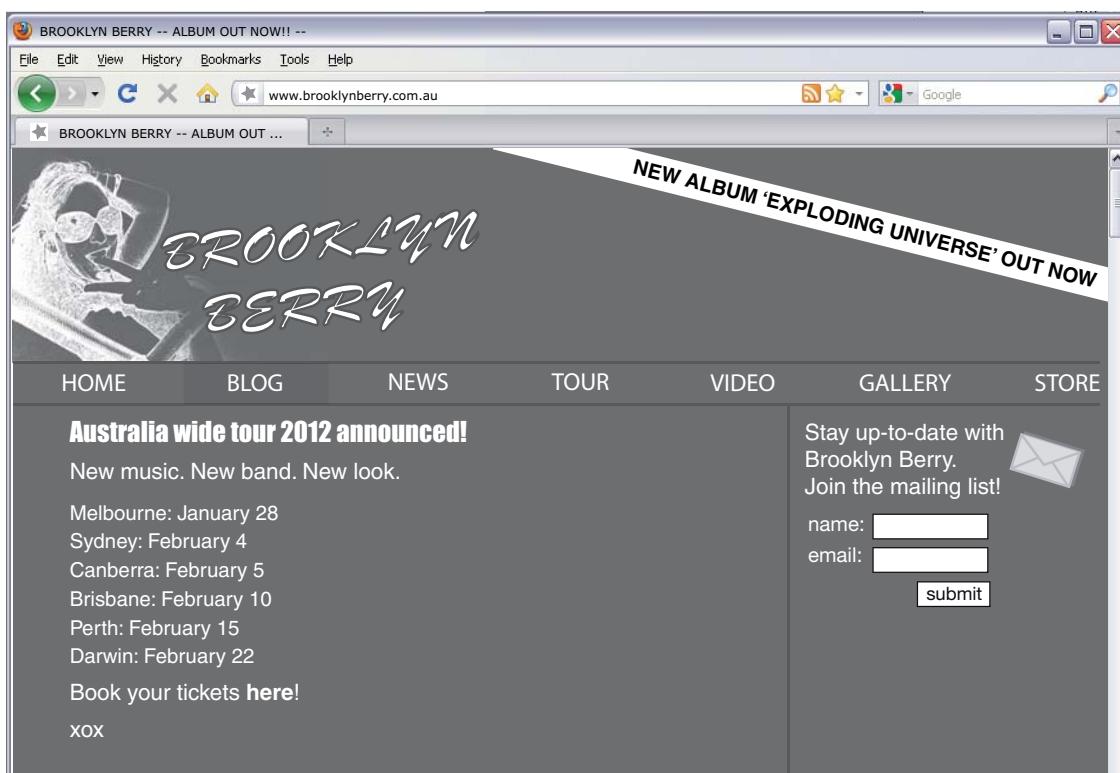


There is no question that the role of print has been challenged by both professional and non-professional ‘presenters’ in electronic media. Take the example of the ways in which Twitter and Facebook give celebrities the chance to broadcast their own ‘news’ in a quasi-documentary style. When celebrities are able to control the depiction of themselves and their life choices, with flattering portrait shots and moving images, the contrast with paparazzi presentations in popular magazines represents an apparently fundamental division between competing interests. Whereas print images might seem rather jaded, even clichéd, ‘live’ presentations give a sense of immediacy and excitement to users. The obvious limitation to celebrities’ personal reporting is that only positive ‘news’ will be offered, whereas the rumour mill of magazines appeals to consumers’ hunger for gossip, innuendo and scandal. This leads us to consider what kind of information people want to know about their favourite celebrities. Do some age groups prefer ‘true’ stories while others favour ‘juicier’ content? I believe that we need to do more intense and focused research to answer this question.

My special interest in print presentation of celebrity personalities leads me to look at the ways in which, traditionally, magazines have concentrated on the physical appearance and behaviour of famous people. Images originally contrived to evoke instant reader attention have evolved and almost fossilised into a specific genre. Taking the role of Devil’s Advocate for a moment, I invite you to look at the celebrity pages of today’s newspapers and magazines and analyse the ways in which celebrity news is presented. Do you get the impression they have not yet felt any need to change their format or portrayal of celebrity? Are some of the images and reporting techniques, even subject matter, in need of updating and renewal? And, if this is the case, how can we, as an industry, engage with and exploit other media to our mutual advantage? How can we develop new, entertaining and inter-related forms of reporting and presentation without sacrificing the undeniably positive aspects of our industry?

I am convinced that, in the new electronic era, when every mobile phone is recording and transmitting real-time, moving images, it is important to develop and refine new techniques to engage, excite and hold readers. And I am by no means arguing against satisfying audience curiosity and interest. We must keep our fingers on the pulses of various age groups, go out into the market and convince consumers that accessing information about their favourites is enhanced by using a mix of information sources.

Innovative approaches have to be developed, perhaps interacting with electronic forms and changing the ways in which celebrity news is reported and presented. For example, consider the perception that the Internet is the province of the younger generation. While it is true that over 70% of people aged 15–34 access the Internet on a regular basis, 60% of those aged 35–64 are also regular users. This presents a great opportunity for us to integrate the solid magazine market in the latter age group with the exciting prospects offered by combining various media to present celebrity news. Magazines already have websites but the possibilities of e-magazines have to be exploited and sold to a new and potentially profitable e-book market.



Of course, it has been said that, even in this age of instant communication, and the buzz generated by Twitter and Facebook, people still enjoy curling up and relaxing with a paper magazine. The jury is still out on the extent of decline in newspaper and magazine sales and I suppose that the media owners increasingly control both print and electronic media so they can't lose. Clearly, there are challenges ahead and we will discuss some of them in depth in our workshop this afternoon, but equally, we have a great opportunity to grow and invigorate our section of the print media by exploiting the enormous potential of the electronic age.

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 – Analysis of language use (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 BOOKLET



insight

INSIGHT

YEAR 12 Trial Exam Paper

2011

ENGLISH

Written examination

STUDENT NAME:

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	20	1	20
B – Writing in Context	4	1	20
C – Analysis of language use	1	1	20
Total 60			

- 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

- The Task Book of 15 pages, including **Examination assessment criteria** on the last page of the Task Book.

Instructions

- Write your **name** in the box provided.
- You must complete **all three sections** of the examination.
- All answers must be written in English.

Section A – Text response

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

Section B – Writing in Context

- Record the name of your **Context** and the name of your **selected text** in 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.

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 (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 the last page of this Task 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. *Così* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Edited by: 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 Martel
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* Director: 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

1. *A Christmas Carol*

- i. ‘Scrooge is miserly and callous but we feel pity for him because his life is bereft of love and joy.’

Do you agree?

OR

- ii. ‘Dickens suggests that true happiness and fulfilment can be found only when one is generous to others.’

Discuss.

2. *A Farewell to Arms*

- i. ‘Hemingway views both war and love with a sense of hopelessness and despair.’

Do you agree?

OR

- ii. Frederic Henry is described variously as “domineering and rude” and as “lovely”.

How do you see him?

3. *A Human Pattern: Selected Poems*

- i. In ‘Tightropes’ Wright suggests that “Free verse is harder to bring off than rhyme”.

How does Wright use form to express her ideas?

OR

- ii. ‘Although the natural world is depicted as vibrant and powerful, Wright’s poetry suggests that loss and death are inevitable aspects of our lives.’

Discuss.

TURN OVER

4. *Bypass: the story of a road*

- i. ‘McGirr’s journey is about celebrating the lives of ordinary people more than glorifying the Hume.’

Discuss.

OR

- ii. How is McGirr’s relationship with Jenny influenced by his journey on the Hume?

5. *Così*

- i. Lucy says, “Love is an emotional indulgence for the privileged few.”

Is this the view of love presented by the play?

OR

- ii. How does Nowra use comic elements to engage the audience in this play?

6. *Dear America – Letters Home from Vietnam*

- i. ‘*Dear America* shows that in war, little is accomplished except the loss of innocent life.’

Discuss.

OR

- ii. Editor Bernard Edelman says he “saw and felt a lot of the hurt and anger and confusion” in Vietnam.

What do you see as the main emotions conveyed by the letters in *Dear America*?

7. *Dreams from My Father*

- i. “My identity might begin with the fact of my race, but it didn’t, couldn’t, end there.”

How important is race to Obama’s sense of identity?

OR

- ii. ‘*Dreams from my father* suggests that family is a source of disappointment as well as fulfilment.’

Do you agree?

8. Great Short Works

- i. ‘Poe’s stories shock because they reveal how frail and inept we are.’

Discuss.

OR

- ii. ‘Poe’s characters are malicious and self-interested individuals with no redeeming qualities.’

Do you agree?

9. Interpreter of Maladies

- i. “I haven’t been able to express this to anybody.”

‘The characters in these stories find it difficult to be open and honest with each other.’

Why do the characters struggle in this way?

OR

- ii. ‘These stories suggest that relationships with others are limiting rather than liberating.’

Discuss.

10. Life of Pi

- i. “The elements allowed me to go on living.”

‘Pi survives more through luck than through ingenuity and determination.’

Do you agree?

OR

- ii. Pi says that fear is “life’s only true opponent”.

Is this the view presented by the novel?

TURN OVER

11. *Maestro*

i. Keller says, “We must be on our guard against beauty always. Never trust the beautiful.”

To what extent does *Maestro* endorse this view?

OR

ii. “[A] Great Man had died, whatever the crimes he felt he had committed.”
 ‘Keller is not the only flawed individual in *Maestro*.’

Discuss.

12. *On the Waterfront*

i. Terry says to Edie, “Quit worryin’ about the truth all the time and worry about yourself.”

To what extent does Terry follow his own advice?

OR

ii. ‘*On the Waterfront* suggests that when people’s lives are ruled by self-interest and fear they have little chance of fulfilment.’

Discuss.

13. *Ransom*

i. ‘The text suggests that in a time of crisis, family bonds are the strongest influence on our behaviour.’

Do you agree?

OR

ii. ‘Priam’s most powerful quality is his humility.’

Discuss.

14. *Richard III*

- i. To what extent does Richard's opening soliloquy explain and justify his later actions?

OR

- ii. *Richard III* shows that when people act without moral values, they destroy themselves as well as those around them.'

Discuss.

15. *Selected Poems (Kenneth Slessor)*

- i. 'Slessor presents a bleak view of human experience.'

Do you agree?

OR

- ii. Slessor uses a variety of personas. How do they contribute to the meanings of his poems?

Discuss.

16. *The Old Man Who Read Love Stories*

- i. Nushino says to Antonio, "You are like us but you are not one of us".

'Antonio Bolivar is an eccentric individual who is incapable of belonging to any community.'

Discuss.

OR

- ii. '*The Old Man Who Read Love Stories* suggests that exploitation and violence have far-reaching consequences that change the lives of all.'

Is this your view of the film?

TURN OVER

17. *The Reluctant Fundamentalist*

- i. Changez reflects that, “I did not know where I stood on so many issues of consequence: I lacked a stable *core*.”

Is this how you see Changez?

OR

- ii. ‘The text suggests that while a preoccupation with the past can be harmful, a focus on the present can be just as damaging.’

Do you agree?

18. *Things We Didn’t See Coming*

- i. ‘The future world portrayed by Amsterdam is an utterly bleak one, devoid of any hope.’

Do you agree?

OR

- ii. To what extent does the fragmented structure of the narrative reflect the lives of the characters in *Things We Didn’t See Coming*?

19. *Twelve Angry Men*

- i. How does the 8th Juror persuade the other jurors to change their minds about the verdict?

OR

- ii. ‘In *Twelve Angry Men* Rose suggests that prejudice almost always shapes our interaction with, and judgement of, other people.’

Discuss.

20. *Year of Wonders*

- i. Mr. Mompellion says to Anna, “*How can you possibly know that?*”

What does Anna learn from her experiences in *Year of Wonders*?

OR

- ii. ‘*Year of Wonders* suggests that adversity brings out the best and the worst in people.’

Do you agree?

SECTION B – Writing in Context

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 the last page of this Task Book.

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

'Our understandings of place are mostly fleeting and elusive.'

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 '**our understandings of place are mostly fleeting and elusive**'.

OR

Context 2 – Whose reality?

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

Prompt

'Reality is shaped by imagination as much as by fact.'

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 '**reality is shaped by imagination as much as by fact**'.

OR

Context 3 – Encountering Conflict

9. *Paradise Road* Director: Bruce Beresford
 10. *The Crucible* Arthur Miller
 11. *The Rugmaker of Mazar-e-Sharif* Robert Hillman and Najaf Mazari
 12. *The Secret River* Kate Grenville

Prompt

‘Conflict is an ever-present and ongoing aspect of people’s lives.’

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 is an ever-present and ongoing aspect of people’s lives’**.

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

‘Knowing where we belong is essential to our sense of identity.’

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 **‘knowing where we belong is essential to our sense of identity’**.

TURN OVER

This page is blank.

SECTION C – Analysis of language use

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 *Mobile Concerns* 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.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *Mobile Concerns*?

Background information

The following opinion piece by David James appeared in *Driver*, the magazine of the *National Organisation of Drivers (NOD)*. David James is the President of the *National Organisation of Drivers*.

The article was written by the President of *NOD* in response to a report that claimed that drivers should be banned from using all forms of mobile phone technology.

TURN OVER

Mobile Concerns

By David James

The recent report on mobile phone use in cars by the Accident Prevention Group (APG) insists that all forms of phone use by drivers should be banned in all vehicles. This obviously includes hands-free mobiles as well as conventional hand-held mobile phones. The chief writer of the report, Dr Gerard Gray, claims that while traffic accidents can be caused by a number of factors, hands-free and hand-held mobile phone use *arguably* contributed to eight per cent of accidents in the year 2009–2010. Gray contends that this is eight per cent too many accidents and believes that all forms of mobile communication use need to be banned while driving if we are to see a decrease in the number of injuries and fatalities that occur on the road.

Understandably, the APG Report has caused some consternation. Our own position at *Driver* is that the recommendation to ban all forms of mobile communication is reactionary and completely unnecessary. We assert that although hand-held mobile phone use should not be allowed while driving, drivers should be able to use a hands-free mobile phone at all times. Although hand-held mobile phones can clearly prevent a driver from handling the car safely (particularly if the driver decides to text someone), hands-free phones allow for both hands to be on the wheel and for full control to ensue. Of course there will be some who will say that it is impossible to lend full concentration to the task of driving while talking to someone on the phone. But then the same could be said of looking at a GPS, talking to a passenger, taking a sip of water or singing to the latest hit on the radio. Are we going to ban these perfectly normal activities too?

It doesn't take much to think of a scenario where the inability to use a hands-free phone would be inconvenient and potentially distressing. Imagine this: your seven year old has been injured playing sport at school. She needs to go to hospital and is upset. You, however, are on a freeway on which roadwork is being carried out so it is impossible to pull over for quite a long distance. Then the phone rings. It's your daughter's ring tone. She rings once. She rings twice, obviously not content to leave a message. And she rings again. If you could use the hands-free mobile phone while driving you could readily take the call and take appropriate action. But if it is illegal to take the call you might just have to live with the guilt of your child suffering when she most needed you – and what parent would want to do that?

The dilemma of answering a call or not would be the fate of law-abiding citizens if the APG's proposal is legally endorsed. However, some people would just take the call anyway. After all, the ban on all forms of mobile phone communication while driving would be incredibly difficult to police. How easy would it be to differentiate between someone talking on a hands-free mobile and talking to a passenger or singing a song? The police have a hard enough job as it is without requiring them to enforce a rule that looks simple in theory, but would be complicated in practice.

We can understand the APG's desire to reduce the road toll: something needs to be done to decrease the number of fatalities and injuries that occur on our roads each year. However, we don't think that banning hands-free mobile phones is the way to do it. Persuading the State Government to fix roads – particularly in the country where pot-holes and poor shoulders abound, making driving at night especially treacherous – would be a more logical focus. True, fixing roads costs the state – and therefore taxpayers – more money than banning hands-free mobile phones would (the ban would actually make money for the state through fines) but surely that is the price we all must pay if our roads are to be safe.

Mobile phones are part and parcel of daily life: it is hard to remember how we functioned without them. They provide us with a sense of security and peace of mind, while also allowing us to maintain contact with others when away from a land-line phone. Although it is true that driving while using the hand-held device is a distraction, we do not view hands-free phones as inherently unsafe. Any desire to reduce the road-toll is admirable but banning hands-free mobile phones is not going to help anyone.



Figure 1 Focussed and in control.

END OF TASK BOOK



Education Essentials 2011

YEAR 12 – ENGLISH

Trial Exam

Reading time: 15 minutes

Writing time: 3 hours

TASK 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 test room: pens, pencils, highlighters, erasers, rulers and an 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 electronic communication devices into the test 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 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>Cosi</i> | Louis Nowra |
| 6. <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 7. <i>Dreams of my Father</i> | Barack Obama |
| 8. <i>Great Short Works</i> | Edgar Allan Poe |
| 9. <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. <i>Life of Pi</i> | Yann Martel |
| 11. <i>Maestro</i> | Peter Goldsworthy |
| 12. <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. <i>Ransom</i> | David Malouf |
| 14. <i>Richard III</i> | William Shakespeare |
| 15. <i>Selected Poems</i> | Kenneth Slessor |
| 16. <i>The Old Man Who Read Love Stories</i> | Director: Rolf deHeer |
| 17. <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 18. <i>Things we didn't see Coming</i> | Steven Amsterdam |
| 19. <i>Twelve Angry Men</i> | Reginald Rose |
| 20. <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol*

- i. ‘Dickens shows us that even the most hard-hearted of men can be reformed if he sees his responsibilities.’ Discuss

OR

- ii. Discuss the role of the ghosts in the novel.

2. *A Farewell to Arms*

- i. ‘Catherine, and later Henry, believe that mankind imposes order on the world through personal values’.

What personal values do Catherine and Henry espouse?

OR

- ii. What does the novel conclude about heroism?

3. *A Human Pattern: Selected Poems*

- i. “Wright’s poetry reveals a popular element, but contains wisdom which endures.” Discuss

OR

- ii. ‘Wright’s poetry changes over the years, but she is always aware of the inter-connectedness of things.’ To what extent do you agree?

4. *Bypass: the story of a road*

- i. ‘This is not the story of a road, but the story of the characters who were spawned by it throughout its history.’

Discuss

OR

- ii. ‘The reason McGirr takes a bike and not a car for his journey is so that he can stop and see, really observe the road on which he is traveling.’

Are his observations surprising?

5. *Cosi*

- i. ‘*Cosi* uses laughter to bring madness out of the corner so that we can relate to it.’

Discuss.

OR

- ii. ‘For Lewis, directing the play brings about a change in perspective.’

Discuss.

6. *Dear America – Letters Home from Vietnam*

- i. ‘What is revealed in these letters is the emotions of soldiers towards the conduct of the war.’

Discuss

OR

- ii. ‘*a hundred people tried to get into the one bunker nearby. It holds about 30 people normally. This is really insane.*

... Somebody might get hurt

Discuss the attitude of soldiers to the realities of war in Vietnam

7. *Dreams from my Father*

- i. ‘In that moment, at least, I felt like the luckiest man alive.’

To what extent does *Dreams from my Father* support this contention?

OR

- ii. Obama says this book is ‘*a boy’s search for his father and through that search a workable meaning for his life as a black American.*’

What has this search yielded?

8. *Great Short Works [Edgar Allan Poe]*

- i. ‘Many stories involve the ongoing struggle of the logical mind and the primitive fears that lurk within.’

Discuss

OR

- ii. ‘Poe is not so much interested in the confessions to a crime as in the effect of the crime on the mind of the perpetrator.’

Do you agree?

9. *Interpreter of Maladies*

- i. ‘In Lahiri’s stories it is not only older people who feel estranged.’

Discuss

OR

- ii. ‘In these stories family is shown to be a powerful hedge against the difficulties life brings.’

Discuss.

10. *Life of Pi*

- i. ‘The inhabitants of the lifeboat survive because they actively fight against their fate.’

Discuss

OR

- ii. ‘Pi finds stories infinitely superior to dry factuality.’

What part do stories play in Pi’s survival?

11. *Maestro*

- i. There are many kinds of exile in the novel *Maestro*’

Discuss.

OR

- ii. ‘Mere talent is not enough - genius is needed.’

In what ways is Keller’s belief both inspiring and destructive for Paul?

12. *On the Waterfront*

- i. ‘At the heart of *On the Waterfront* are choices.’

Discuss.

OR

- ii. ‘You think you’re God Almighty, but you know what you are? You’re a cheap, lousy, dirty, stinkin’ mug! And I’m glad what I done to you, ya hear that? I’m glad what I done!’

How has Terry come to this new conviction?

13. *Ransom*

- i. “I believe,” he says, “that the thing that is needed to cut the knot we are all tied in is something that has never before been done or thought of. Something impossible. Something new.”

How do you judge Priam’s actions in ransoming his dead son?

OR

- ii. ‘Somax has more in common with Priam than their social roles might indicate.’

Discuss.

14. *Richard III*

- i. ‘Richard has an obsessive lust for power.’

What impact does this have for him and for others?

OR

- ii. As Richard approaches murder with a smile on his lips, so we must approach the play and the character of Richard with humour’

To what extent is this possible for an audience?

15. *Selected Poems*

- i. ‘*Selected Poems* reveals Slessor’s personal view of Australia, and it is not one of drovers and shearers.’

Discuss

OR

- ii. “The best of Slessor’s poetry combines utter simplicity of lines with gravity of feeling”

Discuss

16. *The Old Man Who Read Love Stories*

- i. “This is a story of determination overcoming all obstacles.”

Discuss.

OR

- ii. ‘Bolivar’s life is redeemed through reading, and through the tracking and killing of the jaguar’

Do you agree?

17. *The Reluctant Fundamentalist*

- i. ‘Who is Changez, the narrator who leads us on his own path to awakening?’

OR

- ii. ‘This novel exposes the clouds of suspicion that shroud our world.’

Discuss

18. *Things we didn't see Coming*

- i. ‘*Things we didn't see coming* presents a challenging world of experiences and events ,but throughout we have a sense that there is always good in people.’

Discuss

OR

- ii. ‘Many of the stories deal with the facts of living, even though the world outside seems to be dying.’

Discuss

19. *Twelve Angry Men*

- i. ‘*Twelve Angry Men* focuses on the jury members rather than the accused.’

Do you agree?

OR

- ii. ‘Juror Eight insists that, during the trial, too many questions were left unasked. He urges the others to practice patience, and to contemplate the details of the case.’

To what extent is Juror 8 the real defence lawyer in the trial?

20. *Year of Wonders*

- i. ‘In *Year of Wonders* adaptability and resourcefulness are shown to be strong characteristics of human society.’

Discuss

OR

- ii. ‘For Anna survival requires common sense combined with openness to learning and wisdom.’

Do you agree?

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/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.

**SECTION B CONTINUED
TURN OVER**

Context 1 - The Imaginative Landscape

1. *Tirra Lirra by the River*..... Jessica Anderson
2. *The Poetry of Robert Frost*..... Robert Frost
3. *Island*..... Alistair MacLeod
4. *One Night the Moon*..... Director: Rachel Perkins

Prompt

'The imaginative landscape can be just as challenging as the physical landscape.'

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 imaginative landscape can be just as challenging as the physical landscape.'**

OR

Context 2 - Whose Reality?

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

Prompt

'Dreams and ambitions are powerful realities.'

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 **'dreams and ambitions are powerful realities.'**

OR

Context 3 – Encountering conflict

- | | | |
|---|----|---------------------------|
| 9. <i>The Secret River</i> | .. | Kate Grenville |
| 10. <i>The Rugmaker of Mazar-e-Sharif</i> | | N Mazari and R Hillman |
| 11. <i>The Crucible</i> | | .Arthur Miller |
| 12. <i>Paradise Road</i> | | Director: Bruce Beresford |

Prompt

'The most difficult conflict to resolve is inner 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 **'the most difficult conflict to resolve is inner conflict.'**

OR

Context 4 – Exploring issues of identity and belonging

- | | | |
|--|----|----------------------|
| 13. <i>Sometimes Gladness</i> | .. | Bruce Dawe |
| 14. <i>Growing Up Asian in Australia</i> | | Alice Pung |
| 15. <i>The Member of the Wedding</i> | | Carson McCullers |
| 16. <i>Witness</i> | | Director: Peter Weir |

Prompt

'A strong sense of identity requires a strong sense of difference.'

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 **'a strong sense of identity requires a strong sense of difference.'**

END OF SECTION B

TURNOVER FOR SECTION C

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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 what the future holds for our planet, 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 to attempt to persuade readers to share the points of view expressed in BOTH in the outline of the aims of the International Year of the Forest AND in Craig Forestier's article.

Background information

Native forests and woodchipping have been the focus of a great deal of media attention. Politicians, scientists, business leaders, have all become involved in the debate over what the future holds for our resources and our planet. 2011 has been designated the UN International Year of the Forests. Craig Forestier, a leader writer with a newspaper has written an exposition of aspects of the forests versus woodchipping debate.

**SECTION C CONTINUED
TURN OVER**

The United Nations General Assembly has declared 2011 as the International Year of Forests to raise awareness on sustainable management, conservation and sustainable development of all types of forests.



"By declaring 2011 as the International Year of Forests," Secretary-General Ban Ki-Moon said, "the United Nations General Assembly has created an important platform to educate the global community about the great value of forests — and the extreme social, economic and environmental costs of losing them."

Sha Zukang, Under-Secretary-General for Economic and Social Affairs, added: "Political interest in forests is on the rise, but we need to use this International Year as a way to translate this interest into action."

And Jan McAlpine, Director of the United Nations Forum on Forests Secretariat, pointed out that "every one of us, all 7 billion people on earth, has our physical, economic and spiritual health tied to the health of our forest ecosystems", adding: "Throughout 2011, we will celebrate this intricate, interdependent relationship between forests and people."

Global observance of the Year comes amid growing recognition of the role that forests managed in a sustainable manner play in everything from mitigating climate change to providing wood, medicines and livelihoods for people around the world.

By showcasing success stories on humanity's central role in tackling the challenges facing many forests, the Year provides a platform to bring people's voices together and galvanize action for forests around the world.

The UN cites a number of statistics that demonstrate the importance of forests to human health and wellbeing:

- Forests cover 31 per cent of total land area.
- The livelihoods of over 1.6 billion people depend on forests. Forests are home to 300 million people around the world.
- Forests are home to 80 per cent of our terrestrial biodiversity.
- 13 million hectares of the world's forests are lost every year, mainly as a result of converting forest land to other uses.
- The annual value of wood removed from forests is estimated to be over \$100 billion.
- Currently deforestation globally accounts for about 20 per cent of global carbon dioxide emissions, which is greater than the entire transport sector around the world.

Ironically, the UK Government is currently looking to auction off its publicly owned forests to private landowners.

BIG TIMBER NOT QUITE OUT OF THE WOODS

Industry finds itself at the crossroads over native forests and woodchipping.

Gregory Saunders, general manager of the Mount Bremen woodchip mill, used to have a high-octane victory salute to break the tension at heated stand-offs with protesters against his native-forest operation. He used to get out his chain-saw and cut off the legs of the 6m-high tripods made by protesters from saplings and used to stop logging trucks from entering his mill. It proved a crowd-pleaser for frustrated logging truck drivers, and a final insult to the self-styled 'green police' such as Lisa, Sooty, Adrian, Lucy and Jack the Hammer, doing their best for the trees in the forests of south-east NSW and north-east Victoria.

This year, however, Saunders has put away his chain-saw: "This young woman had her arms wrapped tightly around one of the legs of a tripod. I was revving the chain-saw and the shrieking blade was only inches from her face, when I realized she was not going to let go."

Saunders' loss of determination has nothing to do with the UN Year of the Forest; it is a reflection of the shaken confidence of big timber which finds itself at the crossroads over native forests. The crisis has been created by a number of factors: first, a prolonged downturn in the Japanese market; secondly, long-term mismanagement by state government departments, and thirdly, a glut of timber from private plantations. Together, they pose a most uncertain outcome for the industry, the state forests and the conservation movement.

The timber industry has reacted by closing down woodchipping plants in Tasmania and jarrah mills in Western Australia, and restructuring itself around plantation timber. Conservationists in Victoria, who organized boycotts of paper made from native-forest woodchips, startled producers with the ferocity of their protest, which has seen several brands banned by leading consumers such as Telstra and Officeworks.

Change is on the way; the question is how much and how quickly.

The saw log industry is now nearly finished with multi-aged forests almost gone. Now the market prefers plantation. Loggers who take seven seconds to cut down a tree, strip it and cut it into lengths with a \$2m machine are moving into plantation. This may sound all very progressive and ecologically sound, but it is going to mean the 'death' of many towns in those regions dependent on traditional logging and woodchipping. For these towns, very few jobs will be left' they will cease to be 'working' towns, and will offer only a bleak future for people like Mike Ford, who joined his father's logging business seven years ago as a mechanic, recently married and has a child on the way. What lies ahead for him and his family?

Ironically, this year, the UN Year of the Forest, could be the time Australia's native forests are catapulted out of the woodchipper and into the furnace. Applications are already in to turn the sawdust from woodchip plants and surrounding sawmills into pellets that can be used for heating, and, on a large scale, in coal-fired power stations. Another company plans to burn its waste from the woodchipper to generate electricity, to supply its own needs and sell any surplus to the grid. It does not take much imagination to see how this bio-energy from 'forest waste' could simply become a re-run of the woodchip experience, where the industry became dominated by what was supposed to be a side operation.

Contrary to popular belief, it is not the left-overs that are taken to the mill to be chipped, but almost 90% of all logs. .

- Craig Forestier

END OF SECTION C

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.

END OF TASK BOOK

CSE TEST – OCTOBER 2011

YEAR 12 – ENGLISH

Written test

Reading time: 15 minutes
 Writing time: 3 hours

TASK 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 test room: pens, pencils, highlighters, erasers, rulers and an 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.

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>Cosi</i> | Louis Nowra |
| 6. <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 7. <i>Dreams of my Father</i> | Barack Obama |
| 8. <i>Great Short Works</i> | Edgar Allan Poe |
| 9. <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. <i>Life of Pi</i> | Yann Martel |
| 11. <i>Maestro</i> | Peter Goldsworthy |
| 12. <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. <i>Ransom</i> | David Malouf |
| 14. <i>Richard III</i> | William Shakespeare |
| 15. <i>Selected Poems</i> | Kenneth Slessor |
| 16. <i>The Old Man Who Read Love Stories</i> | Director: Rolf deHeer |
| 17. <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 18. <i>Things we didn't see Coming</i> | Steven Amsterdam |
| 19. <i>Twelve Angry Men</i> | Reginald Rose |
| 20. <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol*

- i. 'Because Dickens focuses on highlighting social problems, *A Christmas Carol* is less engaging as a narrative.'

Do you agree?

OR

- ii. Discuss Tiny Tim's role in the novel.

2. *A Farewell to Arms*

- i. 'Hemingway wrote of war: "I know war as few other men now living know it, and nothing to me is more revolting."

To what extent does *A Farewell to Arms* confirm Hemingway's view of war?

OR

- ii. What does the novel conclude about the ways in which people try to lessen the pains of their war-torn world?

3. *A Human Pattern: Selected Poems*

- i. 'Wright's poetry is noted for the sharpness of her observation and a human connection to the land.'

Discuss.

OR

- ii. 'Wright sees a strong link between past and present.'

Do you agree?

4. *Bypass: the story of a road*

- i. How does McGirr, the fat, fortyish, inexperienced bike rider, bring the Hume to life?

OR

- ii. 'Though amiable in manner, McGirr casts a critical eye over the people, places and events he encounters on his ride.'

Discuss.

5. *Cosi*

- i. '*Cosi* is a play about having goals and achieving them, no matter who you are.'

Discuss.

OR

- ii. '*Cosi* depicts a magical world of mayhem, madness and Mozart.'

Discuss this summation of Nowra's play.

6. Dear America – Letters Home from Vietnam

- i. 'These letters reveal the tragedy of war for both the ordinary soldiers and those waiting for them at home.'

Discuss.

OR

- ii. 'It is a beautiful country, but I hate it.'

In what sense is personal despair the overriding reaction in these letters?

7. Dreams from my Father

- i. "The past is never dead: it's not even past."

To what extent does *Dreams from my Father* support this contention?

OR

- ii. "All men live in the shadow of their fathers: the more distant the father, the deeper the shadow."

Discuss the influences that shaped Barack Obama.

8. Great Short Works

- i. 'The reader is simultaneously attracted to, and repelled by, Poe's stories.'

To what extent was this your reaction?

OR

- ii. 'Poe's most horrific stories are those seen through the eyes of the killer.'

Do you agree?

9. Interpreter of Maladies

- i. 'Memories do more than nurture the present; they both hide the past and reveal it.'

Do you agree?

OR

- ii. 'These stories reveal the influence of one's cultural background.'

Discuss.

10. *Life of Pi*

- i. 'This novel presents several versions of the same story.'

What is the truth?

OR

- ii. '*Life of Pi* is a story about struggling to survive against seemingly impossible odds.'

How did Pi survive?

11. *Maestro*

- i. 'Goldsworthy's novel invites its readers to consider what "success" really means.'

Discuss.

OR

- ii. "*Paul Crabbe, grey, dissatisfied, fast approaching mid-life, my backside stuck to a minor chair in a minor music school.*"

To what extent is Keller responsible for Paul's sense of disillusionment?

12. *On the Waterfront*

- i. 'At the heart of *On the Waterfront* are crises of conscience.'

Discuss.

OR

- ii. Edie: "I've never met anyone like you. There's not a spark of sentiment or romance or human kindness in your whole body."

To what extent is Edie's assessment of Terry an accurate one?

13. *Ransom*

- i. How significant a role do the Gods play in the novel?

OR

- ii. 'Malouf's novel highlights the ways in which people can be transformed by grief.'

Discuss.

14. *Richard III*

- i. Hastings: I'll have this crown of mine cut from my shoulders
Before I'll see the crown so foully placed.

[Act 3, Sc.ii]

To what extent does the play justify Hastings' condemnation of Richard?

OR

- ii. 'A charismatic villain is always more memorable than a virtuous hero.'

To what extent is this true of *Richard III*?

15. *Selected Poems*

- i. 'Selected Poems clearly indicates Slessor's love of the city and the sea, rather than the country.'

Do you agree?

OR

- ii. "You find this ugly, I find it lovely."

['William Street']

Discuss the ways in which *Selected Poems* illustrates Slessor's ability to discover beauty in unexpected places.

16. *The Old Man Who Read Love Stories*

- i. 'This is more than the story of a jaguar hunt; it is also the story of a man on the fringes of society and his redemption.'

Discuss.

OR

- ii. 'This is a story of quiet patience and harmony with nature, in an idyllic but violated setting.'

Is this how you see the film?

17. *The Reluctant Fundamentalist*

- i. 'Changez leads us on a roller-coaster ride through the agonies of America's place in the world.'

Is he to be trusted as a narrator?

OR

- ii. What kind of fundamentals does Changez finally settle on?

18. *Things we didn't see Coming*

- i. 'This book is all about fears present in ordinary moments of life.'

To what extent does it have a positive outlook?

OR

- ii. "...a plan for a future heist." [p.69].

'The narrator fights his instinct to steal, and to live merely for survival.'

To what extent does he succeed?

19. *Twelve Angry Men*

- i. '*Twelve Angry Men* demonstrates the weaknesses of the jury system.'

Do you agree?

OR

- ii. In the play, the accused's guilt or innocence is never resolved.

Does this matter?

20. *Year of Wonders*

- i. "We are become Golgotha – the place of skulls ... and yet also Gethsemane, the garden of waiting, and of prayer." [Mompellion]

How important is religious faith for the community of Eyam?

OR

- ii. '*Year of Wonders* demonstrates that, when a community is under great stress, no one emerges unscathed.'

To what extent is this true of *Year of Wonders*?

END OF SECTION A

END OF SECTION A

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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. *The Poetry of Robert Frost*..... Robert Frost
3. *Island*..... Alistair MacLeod
4. *One Night the Moon*..... Director: Rachel Perkins

Prompt

'The inner life of people is revealed in what they do.'

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 inner life of people is revealed in what they do'.

OR

Context 2 – Whose Reality?

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

Prompt

'Illusion is often stronger than reality.'

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 'illusion is often stronger than reality'.

OR

Context 3 – Encountering conflict

1. *The Secret River*.....Kate Grenville
9. *The Rugmaker of Mazar-e-Sharif*.....N Mazari and R Hillman
10. *The Crucible*.....Arthur Miller
11. *Paradise Road*.....Director: Bruce Beresford

Prompt

'In any conflict, only the strong survive.'

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 '**in any conflict, only the strong survive**'.

OR

Context 4 – Exploring issues of identity and belonging

12. *Sometimes Gladness*.....Bruce Dawe
13. *Growing Up Asian in Australia*.....Alice Pung
14. *The Member of the Wedding*.....J D Salinger
15. *Witness*.....Director: Peter Weir

Prompt

'Being true to oneself is the only way to live life.'

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 '**being true to oneself is the only way to live life**'.

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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 what the future holds for our planet, 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 to attempt to persuade readers to share the points of view expressed in **BOTH** Dr Donaldson's speech, "Confronting the future today", **AND** JOB's cartoon?

Background information

Carbon emission agreements and the effects of global warming have been the focus of a great deal of media attention. Politicians, scientists, business leaders, humanists have all become involved in the debate over what the future holds for our planet. Dr James Donaldson, author of a number of books on economics and sustainability, delivered the following speech at a forum attended by senior classes from Silverton Secondary College. Dr Donaldson entitled his address, "Confronting the future today".

Dr Donaldson's address: 'Confronting the future today'.

"Headmaster, members of the Silverton Learning Community:

Thank you for this opportunity to speak to you. Today, a number of critical issues face our society and indeed the world, and the greatest of these are climate change and sustainability.

Most of you are no doubt aware that the global population is predicted to rise from 6 billion today to 9 billion in 2050; that millions of people die from, or are ill because of, the consequences of pollution. But have you thought about the vast differences in lifestyle between the people of the developed and the developing world? Do you realise that the regrettable but understandable desire of the latter to emulate the former will require them to use a five-fold greater level of energy in the future to achieve their goal?

At the moment, the source of that energy comes principally from fossil-based fuels which contribute alarmingly to the build-up in carbon dioxide in the atmosphere. The more carbon dioxide we add to the atmosphere, the longer it will take to bring down the levels by remedial actions. Why? Because the carbon dioxide released today will take one hundred years to remove...One hundred years!

While there are still some sceptics, the overwhelming majority of experts support the view that the earth is warming due to increasing greenhouse gases as a result of human activity. This has led to serious issues that need to be managed with a degree of urgency.

A report written about six years ago by Alan Dupont, a strategic analyst, and Graeme Pearman, the former head of Atmospheric Research at CSIRO, revealed that, over the past 100 years, the earth's surface has warmed at an unprecedented rate in history; that thermal expansion has caused a global rise in sea levels; that the great Himalayan glaciers that feed water to major rivers such as the Ganges, Indus, Mekong, Yangtze and Yellow rivers are melting at 10-15 metres per year.

These are facts; equally alarming are Dupont and Pearman's predictions.

They forecast that carbon dioxide levels will double in the next seventy years; that by the end of the century, global surface temperature changes will be up to 5.8°C higher than they are today. The general view of most climate scientists is that we have missed our opportunity to limit the change to 2°C and so, in addition to urgent action, we also need to learn to live with the consequences of this and minimise their effects.

What does this mean for you and me? There is only one conclusion in the short term. We must change our behaviour and aspirations, as our current lifestyles are simply unsustainable.

Let me give you an example. I recently travelled to Bendigo out along the Calder freeway, the improvements to which have enticed developers to extend suburbs out on this route. I noticed an area of development where the houses virtually occupy almost the entire block of land and almost 50% of their back yards, visible from the freeway, contain a tennis court with lights or a heated pool or both. These large houses are likely to be occupied by the average family of mum and dad and two children. Is this sustainable development? Is there public transport available that is not reliant on petrol with its ever increasing price? Whatever happened to our sense of community that enabled us to share such things as tennis courts and swimming pools? Can we alter our personal expectations and behaviour to cope with the need to decrease energy usage and reverse the trend in carbon dioxide emissions? If we cannot, then should we really expect people in the developing countries to limit *their* use of energy and decrease *their* chances of improving *their* life style?

A key question that now arises is whether governments at local, State or Federal levels in this and other countries are willing to act by legislating to change people's behaviour to ensure that the burden of cutting energy expenditure is equally distributed across the populace. Yes, we do have water restrictions which are reasonably obeyed, but how far can we go, and how successful will we be in altering other aspects of our behaviour?

There is always the difficult issue of how well we embrace legislation that limits or controls our freedom to act and make decisions. This calls into question of the degree to which we are willing to take personal responsibility for our actions.

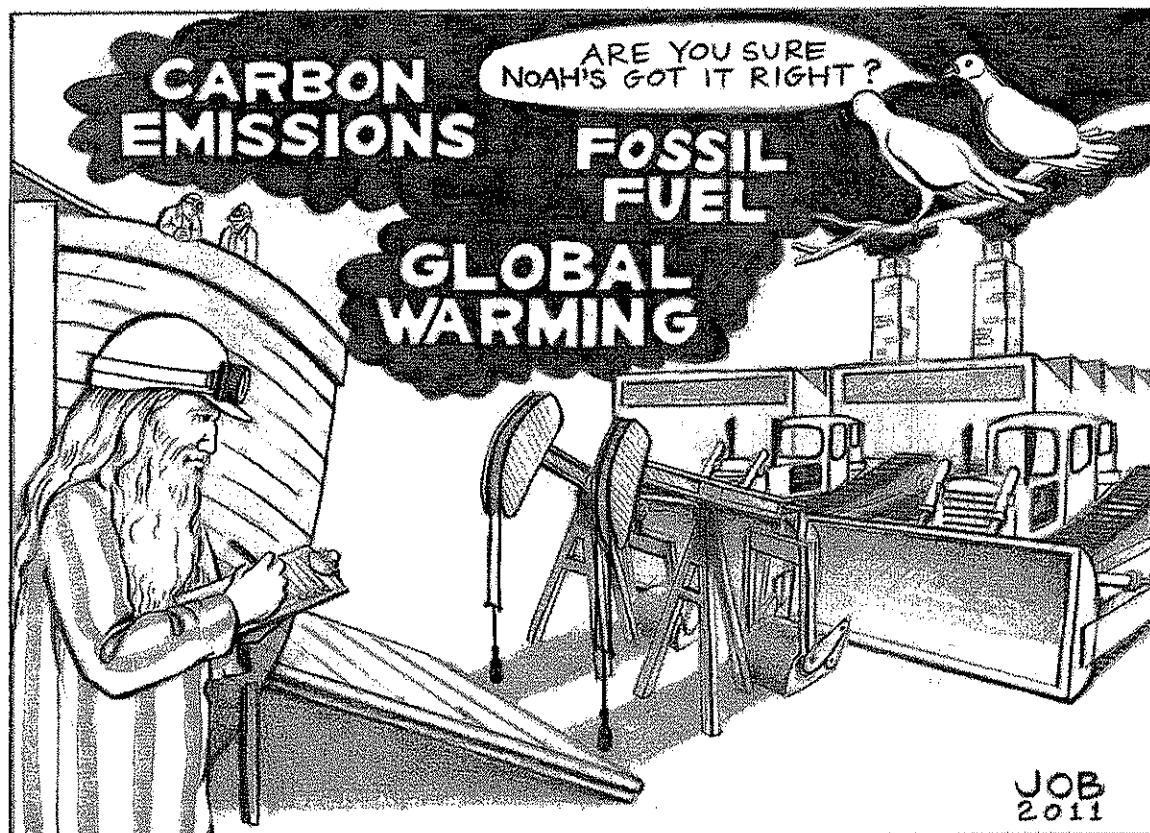
If it is difficult to develop a consistent approach within a single country, imagine how much more difficult it is to achieve cohesive international action. We need to ensure that what we undertake at personal, community and national levels will facilitate a co-ordinated global action plan. To me, it would be impossible to develop a global agenda if we in Australia maintained that our level of energy expenditure was sacrosanct.

There is much that can be done but time is running out. We need urgent action which, at its core, must reduce our energy expenditure in our personal lives, at local government, State, Federal and global levels. Not easy to achieve, but we must succeed as the consequences are life-threatening to this planet. You can all do your bit. Read a book called *Climate Red Alert*, written by David Sutton and Catherine Wang – it will be available at your local library. Get your friends to read it, and join together to act on some of the issues which it raises. There is something everyone can do.

In a democracy, strong and unpalatable actions by governments have only been taken successfully in times of crisis such as the threat of war. This crisis needs a similarly strong response.

Thank you."

JOB's CARTOON



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)

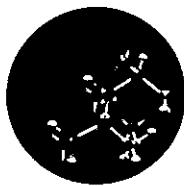
- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task.

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.



CHEMOLOGY EDUCATION SERVICES

ENGLISH TRIAL EXAM 2011

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 15 pages, including **Assessment criteria** on page 15.

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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Text List

1. A Christmas Carol Charles Dickens
2. A Farewell to Arms Ernest Hemingway
3. A Human Pattern Judith Wright
4. Bypass Michael Mc Ginn
5. Così Louis Nowra
6. Dear America 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. Director: 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 – 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. “It is not enough for Scrooge to be told what he needs to know. It is necessary for him to see it”.

Discuss.

OR

ii. “*A Christmas Carol* sets the power of compassion against the drive for profit”.

Discuss.

2. A Farewell to Arms Ernest Hemingway

- i. "I did not love Catherine Barkley, nor had any idea of loving her. This was a game".
What causes Frederick Henry to reassess his priorities?

OR

- ii. "There is no finish to a war".
In what ways do the effects of war linger on in *A Farewell to Arms*?

3. A Human Pattern Judith Wright

- i. "I live through a web of language".
In what ways does Wright use different types of language to achieve different effects?

OR

- ii. "We create the night".
In what ways does Wright's poetry explore human destructiveness?

4. Bypass Michael McGirr

- i. "You just have to keep going".
In what ways does *Bypass* explore the importance of moving onward?

OR

- ii. "The Hume has a dark side".
What dark aspects of the Hume does McGirr explore in *Bypass*?

5. Così.....Louis Nowra

- i. “Lewis states, ‘This is an unusual position for me’”.
What does Lewis learn from being placed in such a position?

OR

- ii. “*Così* balances hope with a recognition of life’s potential darkness”.
Discuss.

6. Dear America.....Bernard Edelman

- i. “The emotions of war often swing wildly from comradeship and exhilaration to shame and guilt”.
How is this shown in *Dear America*?

OR

- ii. “*Dear America* redefines the nature of heroism”.
Discuss.

7. Dreams from My FatherBarack Obama

- i. “You think you have control, but you are like a fly in someone else’s web”.
To what extent is it possible for the young Obama to have control over his life?

OR

- ii. “*Dreams from My Father* is a story of ‘raised expectations’ and ‘dashed hopes’”.
Discuss.

8. Great Short Works.....Edgar Allan Poe

- i. “In the writings of Poe the terrors of the outer world are less significant than those of the inner world”.
Discuss.

OR

- ii. “In all that I endured there was no physical suffering, but of moral distress an infinitude”.
In what ways does Poe explore the relationship between the body and the mind?

9. Interpreter of Maladies.....Jhumpa Lahiri

- i. “Lahiri’s characters are tormented by pain and guilt”.
Discuss.

OR

- ii. “Isolation is central to *Interpreter of Maladies*”.
Discuss.

10. Life of Pi.....Yann Martell

- i. “The lower you are, the higher your mind will want to soar”.
How do Pi’s experiences affect his beliefs?

OR

- ii. “*Life of Pi* is a criticism of ‘humanity and its unreliable ways’”.
Discuss.

11. MaestroPeter Goldsworthy

- i. "Nothing could ever make me homesick".
To what extent do Paul and Keller differ in their attitudes to the past?
OR
- ii. "*Maestro* is an exploration of the power of education".
Discuss.

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

- i. "For some people it is just not possible to 'quit worrying about the truth'".
Discuss.
OR
- ii. "*On the Waterfront* suggests that there are many different forms of betrayal".
Discuss.

13. Ransom David Malouf

- i. "There is more than one type of hero in *Ransom*".
Discuss.
OR
- ii. "Although the gods feature in *Ransom*, Malouf's focus is on the mortal, not the immortal".
Discuss.

14. Richard III..... William Shakespeare

- i. "Richard III is motivated both by self-love and self-hate".
Discuss.

OR

- ii. "Conscience is but a word that cowards use".
In what ways does *Richard III* explore the conflict between conscience and the pursuit of power?

15. Selected Poems..... Kenneth Slessor

- i. "You find this ugly, I find it lovely".
In what ways do Slessor's poems explore notions of beauty?

OR

- ii. "Slessor is concerned with what endures and what passes away".
Discuss.

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

- i. What does Antonio Bolivar gain by reading love stories?

OR

- ii. "*The Old Man Who Read Love Stories* suggests that the human capacity for violence exceeds that of animals".
Discuss.

17. The Reluctant Fundamentalist Mohsin Hamid

- i. Various factors make Changez a fundamentalist. Why is he a reluctant one?

OR

- ii. “*The Reluctant Fundamentalist* explores the link between wealth and power”.
Discuss.

18. Things We Didn’t See Coming Steven Amsterdam

- i. “I did what I had to do”.
To what extent does Amsterdam’s narrator question his actions?

OR

- ii. “*Things We Didn’t See Coming* demonstrates that people’s values change as a result of changes to their world”.
Discuss.

19. Twelve Angry Men Reginald Rose

- i. “In arriving at their judgment, the jurors must also judge themselves”.
Discuss.

OR

- ii. “Prejudice always obscures the truth”.
In what ways does *Twelve Angry Men* explore prejudice?

20. Year of Wonders.....Geraldine Brooks

- i. “Michael Mompellion’s chief characteristic is a ‘most unnatural coldness’”.
Do you agree?

OR

- ii. “Fear was working a change in all of us”.
Is it only fear which brings about changes in *Year of Wonders*?



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. *The Poetry of Robert Frost*** Robert Frost
- 4. *Tirra Lirra by the River*.....** Jessica Anderson

Prompt

“Landscape acts as a mirror to the mind”

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 **landscape acts as a mirror to the mind**.

Context 2 – Whose reality?

- | | |
|---|-------------------------|
| 5. <i>A Streetcar Named Desire</i> | Tennessee Williams |
| 6. <i>Spies</i> | Michael Frayn |
| 7. <i>The Player</i> | Director: Robert Altman |
| 8. <i>The Shark Net</i> | Robert Drewe |

Prompt

“No one version of reality is ever complete”.

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 **no one version of reality is ever complete**.

Context 3 – Encountering conflict

- | | |
|--|---------------------------|
| 9. <i>Paradise Road</i> | Director: Bruce Beresford |
| 10. <i>The Crucible</i> | Arthur Miller |
| 11. <i>The Rugmaker of Mazar-e-Sharif</i> | R. Hillman and N. Mazari |
| 12. <i>The Secret River</i> | Kate Grenville |

Prompt

“In time, internal conflict becomes external 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 **in time, internal conflict becomes external conflict**.

Context 4 – Exploring issues of identity and belonging

- | | |
|---|----------------|
| 13. <i>Growing up Asian in Australia</i> | ed. Alice Pung |
|---|----------------|

- 14. Sometimes Gladness.....Bruce Dawe**
15. The Member of the Wedding.....Carson McCullers
16. WitnessDirector: Peter Weir

Prompt

“Excessive isolation is more of a threat to identity than excessive belonging”.

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 **excessive isolation is more of a threat to identity than excessive belonging**.

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 *Materialistic, Narcissistic, Unrealistic: Child Beauty Pageants a Disgrace?*

Background information

In her article *Materialistic, Narcissistic, Unrealistic: Child Beauty Pageants a Disgrace* published in the *Avonlea Scrutineer* on 2.2 2011 columnist J.Rodd canvasses issues relating to child beauty pageants.

Materialistic, Narcissistic, Unrealistic: Child Beauty Pageants a Disgrace

The best part of beauty is that which no picture can express.

Francis Bacon (1561 - 1626)

How often have we heard the truism, "We're all beautiful in our own special way"? Although this saying has acquired the status of a cliché, it encapsulates an important truth – a truth we would do well to remember in an era increasingly obsessed with glitz and glamour.

It was not until the 1960s that beauty pageants were first held for children. At that time, children were judged on looks, poise, confidence, and "talent". The emphasis was on natural beauty. Now, with the numbers of pageants growing exponentially, all the resources of cosmetic artifice are employed to enable children to masquerade as miniature adults.

Those who defend pageants claim that the "perfect pageant girl" loves dressing up

and feeling special. She adores being the centre of attention and grows in self-assurance the more she competes. If only this were so.

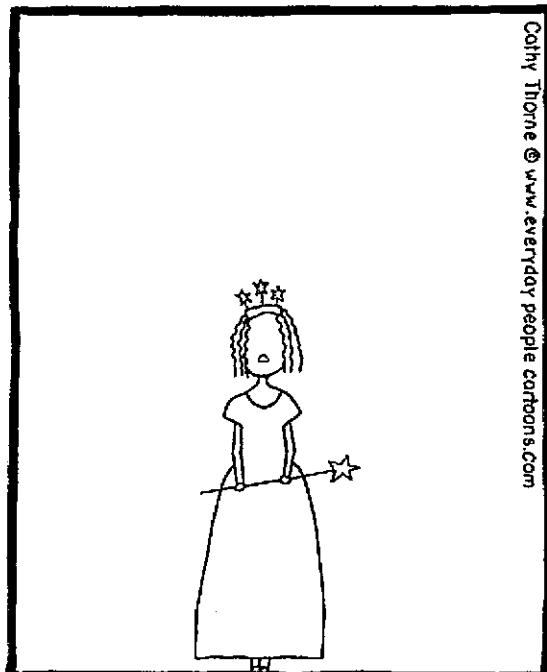
At the very least, pageants are expensive time-wasters. Contestants have to spend hours practising their smile, their walk, and their "moves". They often have to travel long distances, and, on the day of the pageant, must be available for prolonged hair and makeup sessions. And all of this for the questionable benefit of participating in an often toxic atmosphere of rivalry and recrimination.

Notoriously, pageant "moms" can turn very nasty when their own child does not

win.

And the brutal truth is that not every child can be a winner. The system does not allow it.

Where those who do win may find themselves trapped in a self-confining cycle of performance anxiety, those who lose are likely to suffer lasting damage to their self-esteem. Win or lose, there are consequences. William Pinsof, a clinical psychologist and president of the Family Institute at Northwestern University states, "Being a little Barbie doll says your body has to be a certain way and your hair has to be a certain way. In girls particularly, this can unleash a whole complex of destructive self-experiences that can lead to eating disorders and all kinds of body distortions in terms of



Dorothy Thorne © www.everydaypeoplecartoons.com

SOMETIMES I'M THE ONLY ONE WHO APPRECIATES MY SPECIALNESS.

body image." [<http://www.minorcon.org/pageants.html>]

As the reference to Barbie suggests, there are times when the whole pageant industry seems like just a cynical exercise in marketing. Ever since beauty pageants first emerged in the 1920s, they have been associated with advertising and product placement. Today, parents typically pay an average of 200 dollars per costume on each of the many costumes a pageant may require, but there are also extreme cases when over a thousand dollars might be spent on a particularly extravagant evening dress. Add to this the cost of entry fees, transport, accommodation, tanning, hair pieces, and possibly cosmetic dentistry, and it is clear they are paying dearly for their folly.

Indeed, it is not uncommon for families to be driven into debt through their insistence on following the pageant circuit and for what? Is it really for the child or are these parents trying to live through their kids? And what kind of parent wants their child to be paraded like some sort of circus freak? Grooming techniques and specialised photography can, in the hands of an expert, turn a child into a child-woman. Can a responsible parent really see this as a positive?

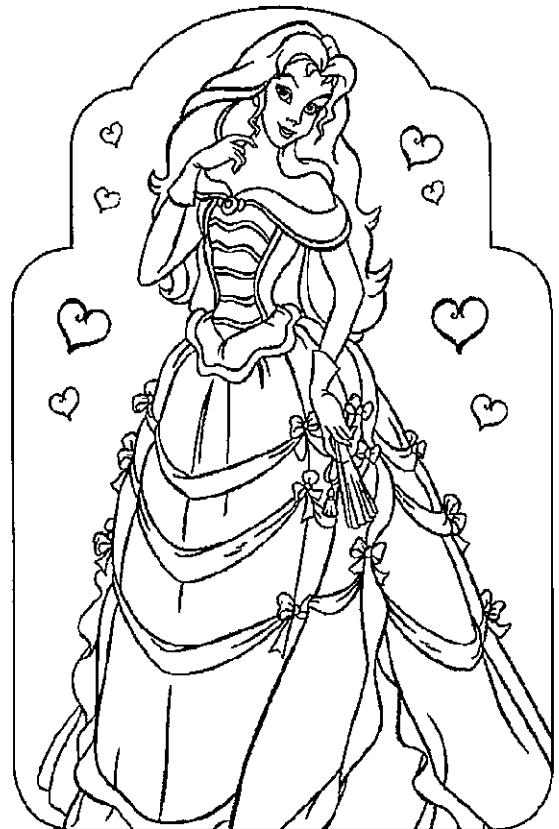
Surely it is wrong for children – some as young as two - to be robbed of the innocence of childhood and dumped straight into the distorted and pretentious world of beauty pageants.

How can children who are encouraged to judge themselves in terms of a narrow set of physical criteria grow up to be normal people? And sadly, we all know what type of people get their kicks out of seeing children plastered in makeup and provocatively dressed like adults.

Cute? Charming? A path to self-development? Beauty pageants for children are none of these things. If we value our children, we should treat them with respect and not as dolls to be flaunted for the gratification of adult appetites or egos.

"No one ever told me I was pretty when I was a little girl. All little girls should be told they're pretty, even if they aren't."

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



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)

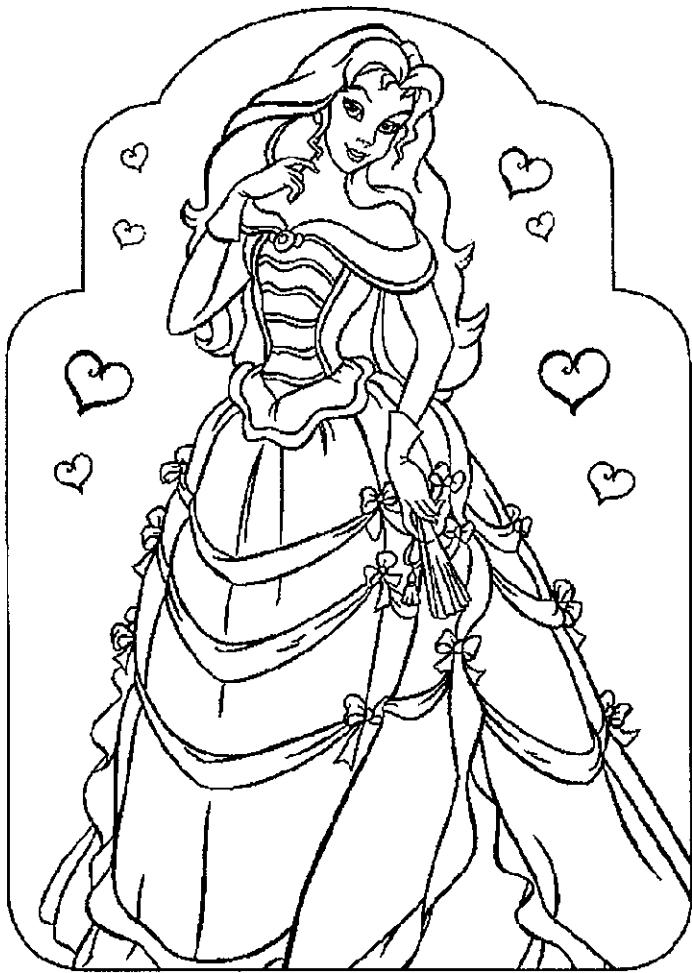
- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

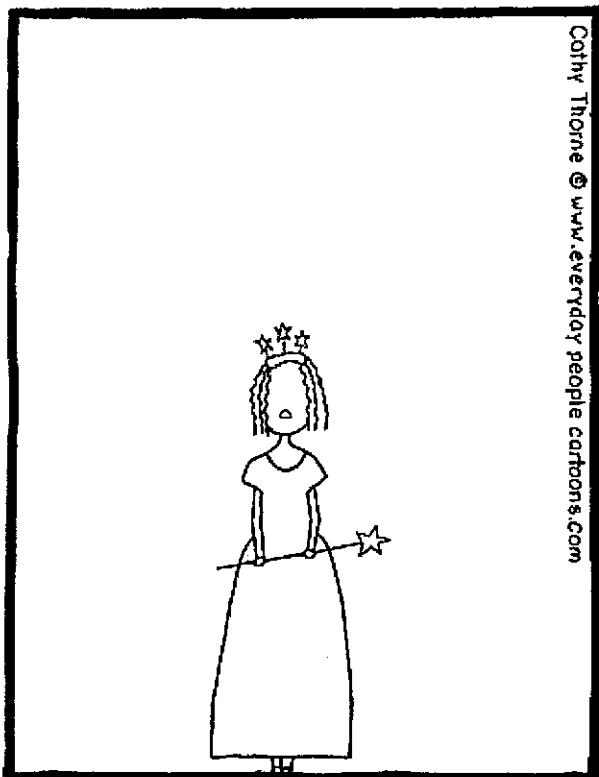
- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing 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



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SOMETIMES I'M THE ONLY ONE WHO
APPRECIATES MY SPECIALNESS.

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