



NAME/IB NUMBER

English A: language and literature – Standard level – Paper 1

Anglais A: langue et littérature – Niveau standard – Épreuve 1

Inglés A: lengua y literatura – Nivel estándar– Prueba 1

St Andrew's Cathedral School Year 12 Semester 2 Examinations 2022

1 hours 15 minutes / 1.25 heures / 1.25 horas

Instructions to candidates

- Do not turn over this examination paper until instructed to do so.
- Write a guided analysis on ONE passage, using the guiding question to help you to consider a technical or formal aspect of the passage
- The maximum mark for this examination paper is [20 marks].

Instructions destinées aux candidats

- Ne retournez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse guidée sur un passage, en utilisant la question directrice pour vous aider à considérer un aspect technique ou formel du passage.
- Le nombre maximum de points pour cette épreuve d'examen est de [20 points].

Instrucciones para los alumnos

- No dé la vuelta al examen hasta que se lo autoricen.
- Escriba un análisis guiado de un pasaje, utilizando la pregunta guía para ayudarle a considerar un aspecto técnico o formal del pasaje.
- La puntuación máxima para esta prueba de examen es [20 puntos].

5 pages/páginas

Write a guided analysis of the following text.

1. The following opinion column was published online in *The Guardian* newspaper, as an extract from a speech by the writer Tim Winton.

About the boys: Tim Winton on how toxic masculinity is shackling men to misogyny

In an excerpt from a speech about his new book *The Shepherd's Hut*, the author says it is men who need to step up and liberate boys from the race, the game, the fight.



Australian author Tim Winton argues that misogyny, like racism, is one of the great engines of intergenerational trauma. Photograph: Lynn Webb

Tim Winton

Mon 9 Apr 2018 12.15 AEST

5 I don't have any grand theory about masculinity. But I know a bit about boys. Partly because I'm at the beach and in the water a lot.

As a surfer you spend a lot of time bobbing about, waiting for something to happen. So eventually, you get talking. Or you listen to others talking. And I spend my work days alone, in a room with people who don't exist, so these maritime conversations make up the bulk of my social life. And most of the people in the water are younger than me, some by 50 years or more.

I like the teasing and the joking that goes on, the shy asymmetrical conversations, the fitful moments of mutual bewilderment and curiosity. A lot of the time I'm just watching and listening. With affection. Indulgence. Amusement. Often puzzled, sometimes horrified. Interested, but careful, of course, not to appear too interested. And the wonderful thing about getting older – something many women will understand – is that after a certain age you become invisible. And for me, after years of being much too

...e for my own comfort, this late life waterborne obscurity is a gift..

25 nese boys in the surf. The things they say to me! The stuff I hear them saying to their mates! Some of it makes you want to hug them. Some of it makes you want to cry. Some of it makes you ashamed to be a male. Especially the stuff they feel entitled or obliged to say about girls and women.

30 What I've come to notice is that all these kids are rehearsing and projecting. Trying it on. Rehearsing their masculinity. Projecting their experimental versions of it. And wordlessly looking for cues the whole time. Not just from each other, but from older people around them, especially the men. Which can be heartbreakingly witness, to tell you the truth. Because the feedback they get is so damn unhelpful. If it's well-meant it's often feeble and half-hearted. Because good men don't always stick their necks out and make an effort.

35 30 True, the blokes around me in the water are there, like me, for respite, to escape complexity and responsibility for an hour or two, to save themselves from going mad in their working lives, but their dignified silence in response to misogynistic trash talk allows other messages, other poisonous postures to flourish. Too often, in my experience, the ways of men to boys lack all conviction, they lack a sense of responsibility and gravity. And I think they lack the solidity and coherence of tradition. Sadly, modernity has failed to replace traditional codes with anything explicit, or coherent or benign. We're left with values that are residual, fuzzy, accidental or sniggeringly conspiratorial.

40 40 We've scraped our culture bare of ritual pathways to adulthood. There are lots of reasons for having clear-felled and burnt our own traditions since the 1960s, and some of them are very good reasons. But I'm not sure what we've replaced them with. We've left our young people to fend for themselves. We retain a kind of indulgent, patronising, approval of rites of passage in other cultures, including those of our first peoples, but the poverty of mainstream modern Australian rituals is astounding.

45 45 What are we left with? The sly first beer your uncle slips you. The 18th birthday party where the keg is the icon. Maybe the B&S ball, if you live in the bush. First drink, first root, first bog-lap in your mum's Corolla. Call me a snob, but that strikes me as pretty thin stuff. This, surely, is cultural impoverishment. And in such a prosperous country. To my mind, that's salt rising to the surface, poisoning the future.

50 50 In the absence of explicit, widely-shared and enriching rites of passage, young men in particular are forced to make themselves up as they go along. Which usually means they put themselves together from spare parts, and the stuff closest to hand tends to be cheap and defective. And that's dangerous.

Guiding question:

How does the text use language and other stylistic features to convey Winton's message?



Candidate session number

003376-0041

Candidate Name

JAMES SULLIVAN

At the start of each answer to a question, write the question number in the box using your normal handwriting

Example

27

2	7
---	---

Example

3

	3
--	---

	1
--	---

Authors frequently use opinion pieces on columns in which they may reach other people and share messages, often about dire societal issues. In society. The opinion piece, "About the boys," details large issues surrounding misogyny in mainstream Australian society. Released in 2018, it is an excerpt from a speech from Tim Winton about his new book. As a speech, Winton is aiming to reach those his book is targeted towards, older men in society, who he says are a key issue in that

--	--

--	--



of misogyny in our society. His primary purpose, in this sense, ~~is~~ is to enact wide scale change, especially among the aforementioned audience. However, a clear secondary audience also exists, the general population, ~~espec~~ especially younger boys and girls, to whom he is attempting to educate convey an informational message. It can be assumed that Winton is also attempting to advertise his book in his speech and opinion column. Winton achieves both his purposes through a clever use of tone, ~~specifically~~ specifically when giving context to the reader. Furthermore, Winton ~~else~~ intricately intertwines his own experience through authorial voice into his text, in a way through which he may build credibility. Finally, the author also frequently uses



description and imagery to convey an urgent and dire message to the reader.

Firstly, in opinion columns, authors must often rely on a wide range of techniques to set the scene and create a tone suited to the problem being displayed. In ~~this~~ the excerpt from his speech, Winton includes an image, likely of himself walking through a desolate beach. He uses ~~an~~ intra-diegetic eye-level eye-line ~~as~~ to symbolise deep thought, and convey a message to the reader that there is more beneath the surface, that the issue he is ~~is this conveyed?~~ detailing is important and requires urgent attention from the reader. Furthermore, the image symbolises isolation, a clear parallel with the subject of the



text, about how many young boys often feel isolated from society, which is why they must resort to misogyny. Beneath the image, Winton uses a caption, "Australian author Tim Winton," to build a sense of credibility. While a judgement can not be made ^{on} whether he wrote this caption, it clearly comes to lay out the context, in a credible, logical and efficient manner. The bleak tone created by this introduction is then quickly contrasted with that perpetuated throughout the remainder of the text. The use of colloquial language in phrases such as "I like ^{the} tearing and the joking that goes on," as well as the switch to first person, creates a more relaxed environment for the reader, making it so that they may listen to



Candidate session number

003376-0041

Candidate Name

JAMES SULLIVAN

At the start of each answer to a question, write the question number in the box using your normal handwriting

Example

27

2	7
---	---

Example

3

	3
--	---

what message Winton has to say. Additionally, Winton attempts to further develop the tone on an encapsulating feature of his text, as he uses short sentences like "Trying it on," and "Rehearsing their masculinity," to convey a sense of urgency in his message. This implicit creates a more contemplative tone, like that of the image, while also abiding by the aforementioned colloquial and relaxed tone, in order to both relax the reader and convey a message, Winton's primary purpose. As well as this, Winton incorporates irony in his text hypophora in his text to make

himself knowledgeable, like when he writes, "What are we left with? the sly first beer your Uncle slips you." Not only does this contemplative thought from the reader, but it also embeds many, as Winton attempts to ~~question~~ question ~~cultured~~ cultural norm that he clearly does not agree with. Furthermore, Winton personifies "beer" with the negative connotations of the word "sly," as if he is attacking a cultural norm that is close to the heart of many Australians, and might even evoke an emotional and contemplative thought from the reader. Tone, therefore, is critical in conveying a deeper message to the reader in an effective manner, hence achieving the primary purpose.

This will help encourage the primary audience to side with Winton, and the perspective he is sharing.



Furthermore, in order to build a relationship with the reader, Anthony may often perpetuate more personal stylistic and linguistic features throughout their text. This is a clear feature of Winton's text, as he uses inclusive language to create a sense of accountability with the reader. In the second paragraph of this rhetoric, Winton cleverly uses ~~more~~ direct ~~proactive~~ language through the use of words like "you," while he talks about his own personal anecdote. By switching between this and personal pronouns, Winton brings the reader along with him, giving them the opportunity to experience what he does. Importantly, also, it uses ~~ethos~~ ^{no} ^{ethos} ^{is created} ethos to build credibility in such a way that the reader will feel encouraged to ~~create~~.



purchase the author's book, hence working to implicitly achieve the secondary purpose. Wintan further establishes credibility by using the connotations of age and wisdom in the sentence, "some ^{what} ~~wise~~" by 50 years or more." Hence, a clear ~~purpose~~ purpose is set out at the beginning of the text, and the reader feels obliged to continue reading. Furthermore, when talking about himself, Wintan attempts to make himself memorable through the use of tricolon lists, such as "the ~~try~~ asymmetric conversations, the ~~fiffl~~ moments" like the teasing and the joking that goes on, the ~~try~~ asymmetrical conversations, the ~~fiffl~~ moments of mutual bewilderment and curiosity." In this, enjambement, as well as the intricate use of description is crucial in establishing a personal





Candidate session number

0 0 3 3 7 6 - 0 0 4 1

Candidate Name

JAMES SULLIVAN

At the start of each answer to a question, write the question number in the box using your normal handwriting

Example 27

2	7
---	---

Example 3

	3
--	---

and likable characters, which the reader can happily relate, relate to, especially seen as the which makes him more credible. target audience is of a similar age. Winton further accentuates his own authorial voice through the use of truncated sentences, such as "sent sometimes puzzled, sometimes horrified," whereby antithesis is used to accentuate and anaphora is used to accentuate a problem. Like before before, this creates an sense authorial voice of perservenem and knowledgability, as Winton is seemingly narrating his own experiences, as if he, were a and the

Why is this necessary?

audience was a bystander to the shocking misogyny that occurs, not only while surfing, but in society as a whole. Winton's theme of surfing is merely used as a relatable, fun anecdote which he may use to portray his perspective about society as a whole.

Finally, later on in the text, Winton includes the reader directly into the text, using "We've," in order to ~~convey~~ convey accountability to the reader, but also a sense of responsibility that the reader must urgently act in order to change. This also achieves the secondary purpose by encouraging the reader, implicitly, to purchase his book. Words like "our young people," further accentuate this accountability, and uses pathos to appeal to the readers.

How? How? How? How? How? How? How?



emotion. The use of authorial voice in inflicting accountability onto the reader is, therefore, crucial in conveying an effective message.

Additionally, visual Authors ~~visual~~ imagery and description is a crucial component of any opinion column, as it amplifies the message being portrayed.

In the case of Winton's text, he uses emotional language to set the scene of himself surfing,

visually describing his emotions rather than the physical surroundings. For example, Winton

says "These boys in the surf. The things

they say to me!" Here, Winton leaves

much to be desired, as he does not ~~desire~~

go into great detail, but instead encourages

the reader to continue reading. Omitting

What? How?
Does this make
sense to you?



such crucial description from the text is almost more important and affective than including it, as it encourages the reader to consider, for themselves, how they play a role in the social issues described within the text. ~~longer~~, Wintan continues to use strong, descriptive visual imagery by saying "some of it makes you want to hug them. Some of it makes you want to cry," whereby strong emotional language is inflicted upon the reader, describing and symbolising the volatility of the situation at hand. Mostly, this goes to can be attributed to visual imagery, whereby the readers images of sadness and despair are inflicted upon the reader through the

ANSWER BOOKLET

4 PAGES (4)



Candidate session number

0 0 3 3 7 6 - 0 0 4 1

Candidate Name

JAMES SULLIVAN

At the start of each answer to a question, write the question number in the box using your normal handwriting

Example 27

2	7
---	---

Example 3

	3
--	---

juxtaposition of words like "hug," connotating happiness, and "cry," connotating sadness.

Furthermore, Winter often uses descriptive, negative visual imagery in phrases like "other poisonous postures," whereby he symbolises the overall negative effects that toxic masculinity has on the reader. This emphasises the issue, and conveys urgency in action. Finally, ~~the~~ the author ends his opinion ~~the~~ column and

speech with the short truncated sentence, "and that's dangerous," where the short sentence, combined with the descriptive



connotations of "dangerous" are emphasize

the dire situation, and the urgency of it.

Winton, therefore, relies heavily on description

in order to use imagery to embed images

of urging into the readers mind, both

to purchase his book, but also to act

upon the societal issues.

To conclude, authors frequently use

opinion columns as a way through which they

can also advertise themselves, their products,

but also convey deeper meaning and societal

messages. In his text on toxic masculinity,

Winton creates a clear tone of urgency,

while using his authorial voice to inflict a

call to action upon the reader. Additionally,



Winter relies upon his clever and distinct use of description to clearly and convey strong images about society to the reader.