



INSIGHT

Trial Exam Paper

2010

ENGLISH

Written examination

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response	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 the following items into the examination: pens, pencils, highlighters, erasers, sharpeners, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring sheets of paper or white out liquid/tape into the examination.
- Calculators are not permitted in this examination.

Materials provided

- The task book of 13 pages, including **Examination assessment criteria** on page 13.

Instructions

- Write your **name** on each of your answers.
- This examination consists of Section A – Text response; Section B – Writing in Context; and Section C – Analysis of language use. You must complete **all three** sections.
- You must answer the questions in English.

Section A – Text response

- Write the name of your **selected text** on your response.

Section B – Writing in Context

- Write the name of your chosen **Context** and your **selected text** on 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 electronic devices into the 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 on one or two in very close detail, depending on what you think is appropriate.**

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

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 Farewell to Arms* Ernest Hemingway
2. *A Human Pattern – Selected Poems*..... Judith Wright
3. *A Man for All Seasons* Robert Bolt
4. *Bypass: the Story of a Road* Michael McGirr
5. *Cosi* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Editor: Bernard Edelman
7. *Great Short Works* Edgar Allan Poe
8. *Hard Times* Charles Dickens
9. *Home* Larissa Behrendt
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Into Thin Air* Jon Krakauer
12. *Life of Pi* Yann Martell
13. *Look Both Ways* Director: Sarah Watt
14. *Maestro* Peter Goldsworthy
15. *Nineteen Eighty-Four* George Orwell
16. *Of Love and Shadows* Isabel Allende
17. *On the Waterfront* Director: Elia Kazan
18. *Richard III* William Shakespeare
19. *Selected Poems* Kenneth Slessor
20. *Year of Wonders* Geraldine Brooks

SECTION A – continued

1. *A Farewell to Arms*

- i. 'Although Hemingway portrays the horrors of war, *A Farewell to Arms* is not an anti-war novel.' Do you agree?

OR

- ii. '*A Farewell to Arms* is a novel without hope.' Discuss.

2. *A Human Pattern – Selected Poems*

- i. 'Judith Wright's poems challenge the idea that the Australian landscape can be conquered.' Discuss.

OR

- ii. "Out of the I and the you/spreads this field of power ..."
How does Wright view relationships between men and women in her poems?

3. *A Man for All Seasons*

- i. '*A Man for All Seasons* demonstrates that resisting authority is always futile.' Do you agree?

OR

- ii. Is Sir Thomas More the only admirable character in *A Man for All Seasons*?

4. *Bypass: the Story of a Road*

- i. '*Bypass* suggests that the journey is more important than the destination.' Do you agree?

OR

- ii. "The Hume Highway links Sydney and Melbourne. But it touches every corner of the country."
How does McGirr use the stories of both famous and ordinary Australians to show this?

5. *Cosi*

- i. Lewis admits that he agrees to direct *Cosi* "for the money".
Is money the only thing Lewis gains in the course of directing the play?

OR

- ii. How does Nowra use the opera *Così Fan Tutte* to explore the play's main ideas?

6. *Dear America – Letters Home from Vietnam*

- i. How do the letters in *Dear America* demonstrate the devastating effects of war on the human psyche?

OR

- ii. 'The letters included in *Dear America* reveal that different people respond to war in completely different ways.'
Discuss.

**SECTION A – continued
TURN OVER**

7. *Great Short Works*

- i. 'Poe's stories suggest that fears of imagined terrors are often worse than fears of real threats.'
Do you agree?

OR

- ii. What is the effect of Poe's use of insane or mentally unstable narrators?

8. *Hard Times*

- i. '*Hard Times* suggests that there is no place for love in a purely rational world.'
Discuss.

OR

- ii. 'Although *Hard Times* heavily criticises Gradgrind's worldview, it offers no plausible alternatives.'
Do you agree?

9. *Home*

- i. 'It is only by making contact with her past that Candice is able to come to terms with her present.'
Do you agree?

OR

- ii. '*Home* is extremely pessimistic about the possibility of reconciliation between Aboriginal and non-Aboriginal Australians.'
Discuss.

10. *Interpreter of Maladies*

- i. 'Lahiri's displaced characters struggle to cope in their adopted countries, partly due to their unfamiliar surroundings, and partly because of their inability to adapt.'
Discuss.

OR

- ii. '*Interpreter of Maladies* suggests that cultural clashes can always be overcome by compassion and understanding.'
Do you agree?

11. *Into Thin Air*

- i. 'Krakauer primarily blames the guides, rather than their clients or the physical environment, for the disaster that occurred on Mount Everest.'
Discuss.

OR

- ii. How does *Into Thin Air* convey the contrast between Sherpa and Western views of nature?

SECTION A – continued

12. *Life of Pi*

- i. Pi says to Richard Parker, “If I didn’t have you now, I don’t know what I would do.”
How far does Pi’s survival depend on the presence of Richard Parker?

OR

- ii. ‘Both versions of what happened on the lifeboat are equally valid.’ Discuss.

13. *Look Both Ways*

- i. “Things just happen,” says Anna.
‘*Look Both Ways* suggests that acceptance is the best way to deal with the unpredictability of life.’
Do you agree?

OR

- ii. Nick’s mother says, “It doesn’t matter how life ends, it matters how it was.”
Is this the view presented by the film as a whole?

14. *Maestro*

- i. To what extent do you see Keller as responsible for Paul’s disappointments as well as his successes?

OR

- ii. ‘*Maestro* is ultimately an optimistic book, which suggests that personal growth can arise out of disappointment.’
Discuss.

15. *Nineteen Eighty-Four*

- i. At the end of the novel, Winston “had won the victory over himself. He loved Big Brother.”
What, if anything, does Winston accomplish in *Nineteen Eighty-Four*?

OR

- ii. ‘The party’s control of language is more important than its use of physical force in maintaining power over Oceania’s population.’
Discuss.

16. *Of Love and Shadows*

- i. How does the narrative demonstrate the importance of love and faith in an uncertain world?

OR

- ii. ‘It is Irene’s discovery of the body of Evangelina Ranquileo, rather than her love for Francesco, that most changes her view of the world.’
Do you agree?

**SECTION A – continued
TURN OVER**

17. *On the Waterfront*

- i. 'At the end of *On the Waterfront*, Terry Malloy considers himself a failure.'
Is this your view of Terry?

OR

- ii. Does *On the Waterfront* suggest that honesty is always the best policy – whatever the consequences?

18. *King Richard III*

- i. 'After Richard seizes power, he loses the qualities that initially make us feel sympathy for him.'
Do you agree?

OR

- ii. 'The main message of *Richard III* is that "absolute power corrupts absolutely".'
Discuss.

19. *Selected Poems (Kenneth Slessor)*

- i. 'Slessor's depictions of the city suggest that modern life lacks meaning and beauty.'
To what extent is this an accurate view of Slessor's urban landscapes?

OR

- ii. 'Slessor's poems are mainly expressions of human isolation and loneliness, rather than of community and relationships.'
Discuss.

20. *Year of Wonders*

- i. 'The plague brings out the best in some characters, and the worst in others.'
Discuss.

OR

- ii. 'The first-person narrative voice of Anna Frith makes us admire the female characters more than the male ones.'
Do you agree?

END OF SECTION A

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 book.

SECTION B – continued
TURN OVER

Context 1 – The imaginative landscape

1. *Island* Alistair MacLeod
2. *Jindabyne* Director: Ray Lawrence
3. *The Poetry of Robert Frost* Robert Frost
4. *Tirra Lirra by the River* Jessica Anderson

Prompt

‘Our vision of the landscape reflects our vision of ourselves.’

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 vision of the landscape reflects our vision of ourselves’.

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Enduring Love* Ian McEwan
7. *The Player* Director: Robert Altman
8. *The Shark Net* Robert Drewe

Prompt

‘No single person’s view of reality can be seen as absolute truth.’

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 single person’s reality can be seen as absolute truth’.

OR

SECTION B – continued

Context 3 – Encountering Conflict

9. *Omagh* Director: Pete Travis
 10. *The Crucible* Arthur Miller
 11. *The Rugmaker of Mazar-e-Sharif* Robert Hillman and Najaf Mazari
 12. *The Secret River* Kate Grenville

Prompt

‘Conflicts can be constructive as well as destructive.’

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 ‘conflicts can be constructive as well as destructive’.

OR

Context 4 – Exploring issues of identity and belonging

13. *Growing Up Asian in Australia* Alice Pung
 14. *Sometimes Gladness* Bruce Dawe
 15. *The Catcher in the Rye* J D Salinger
 16. *Witness* Director: Peter Weir

Prompt

‘The group to which we belong provides us with our 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 ‘the group to which we belong provides us with our identity’.

**END OF SECTION B
TURN OVER**

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 *Too Young, Too Soon* and carefully study the image that accompanies it. 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 *Too Young, Too Soon*?

Background information

The following opinion piece was published in a city newspaper. The writer is responding to the recent trend of young people attempting solo voyages around the world. The accompanying photograph was supplied by the newspaper.

Too Young, Too Soon
Written by Michael Grey



Daredevil acts by young people have recently become alarmingly popular. An increasing number of teenagers have attempted to sail around the world solo, or perform some other death-defying feat – nearly always with the backing and encouragement of their eager parents. While a sense of adventure in the young is to be encouraged, parents who put the lives of their children at risk are not. The motives of such parents need to be examined – are they needlessly endangering their children’s lives merely to gain a brief flash of publicity?

Children who attempt stunts such as solo circumnavigation can’t be held solely responsible for their actions. If a child is too young to vote, drive a car or drink alcohol, common sense suggests that he or she is also too young to embark on a hazardous round-the-world trip. It goes without saying that complex mental and physical skills can only be developed over time, through sheer patience, hard work and persistence. The modern culture of thrill-seeking and instant gratification pours fuel on the spreading fire of teenage risk taking.

Adult supporters of adolescent daredevil behaviour argue that young people are too protected in today’s society and must be given a chance to prove themselves in some way, but there is a tendency to take this to extremes. Parents must recognise the boundary between challenging activities that develop positive life skills and wild adventures that come with an unjustifiable level of risk.

SECTION C – continued
TURN OVER

The World Sailing Speed Record Council appeared to see the error of its ways when it recently discontinued its endorsement of the age record for the youngest solo circumnavigation. Such a record only encouraged would-be sailors who were too young, too inexperienced and too vulnerable to safely attempt such a feat. In 2009 a Dutch court placed 13-year-old Laura Dekker under state care to prevent her from embarking on a two-year solo voyage due to the mental and physical risks involved. Do Australians really have to look overseas to find an example of the firm moral and practical leadership that is required to care for young people?

Valuing reckless acts over responsible and compassionate behaviour robs children of the chance to lead normal lives, yet traditional outlets that encourage positive development in a supervised context, such as the Boy Scouts and Girl Guides, are virtually unattended these days. Although this may suggest that modern children are seeking different testing grounds from those of previous generations, life-endangering activities are not an acceptable alternative. Parents who allow their children this level of unsupervised freedom are unfit for the responsibility of child-raising.

Young people simply cannot comprehend the size of a challenge such as a solo circumnavigation, nor can they comprehend the fact that their immaturity makes them completely unfit to undertake such a feat. A young sailor would of course be excited at first by the enterprise, but as the seemingly endless days and nights pass by in lonely succession and the child is confronted by the emptiness and immensity of the ocean, the reality of being alone and vulnerable would sink in. Apart from the physical dangers involved, such intense loneliness and awareness of vulnerability can be very harmful for young minds.

This is not to suggest that brave feats should never be attempted: many admirable men and women throughout history have expanded human knowledge through their courage. But there is a proper time in life to attempt such feats, and it is *not* during adolescence. Legendary sailors of the past did not simply 'hop on a boat' and race around the globe as a crude publicity stunt, as happens today. Instead, they were painstakingly trained by experts over a number of years before taking command of a ship.

Unleashing unskilled junior sailors onto the seas creates another, more practical problem: who pays for their mistakes when things go wrong? It is, of course, we taxpayers who have to foot the bill for a rescue operation every time an inexperienced teenager runs aground on a coral reef. Why should those in our society who act responsibly have to fund the activities of those who do not? This behaviour has to stop, and the authorities must recognise the need for better regulation, sensible age restrictions and more concern for the wellbeing of children.

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

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

Section B – Writing in Context

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

Section C – Analysis of language use

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

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END OF TASK BOOK