

CSE TEST – OCTOBER 2011

YEAR 12 – ENGLISH

Written test

Reading time: 15 minutes
Writing time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response (Reading and responding)	20	1	20
B – Writing in Context (Creating and presenting)	4	1	20
C – Analysis of language use (Using language to persuade)	1	1	20
			Total 60

- Students are 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

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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'**.

**END OF SECTION B
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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.

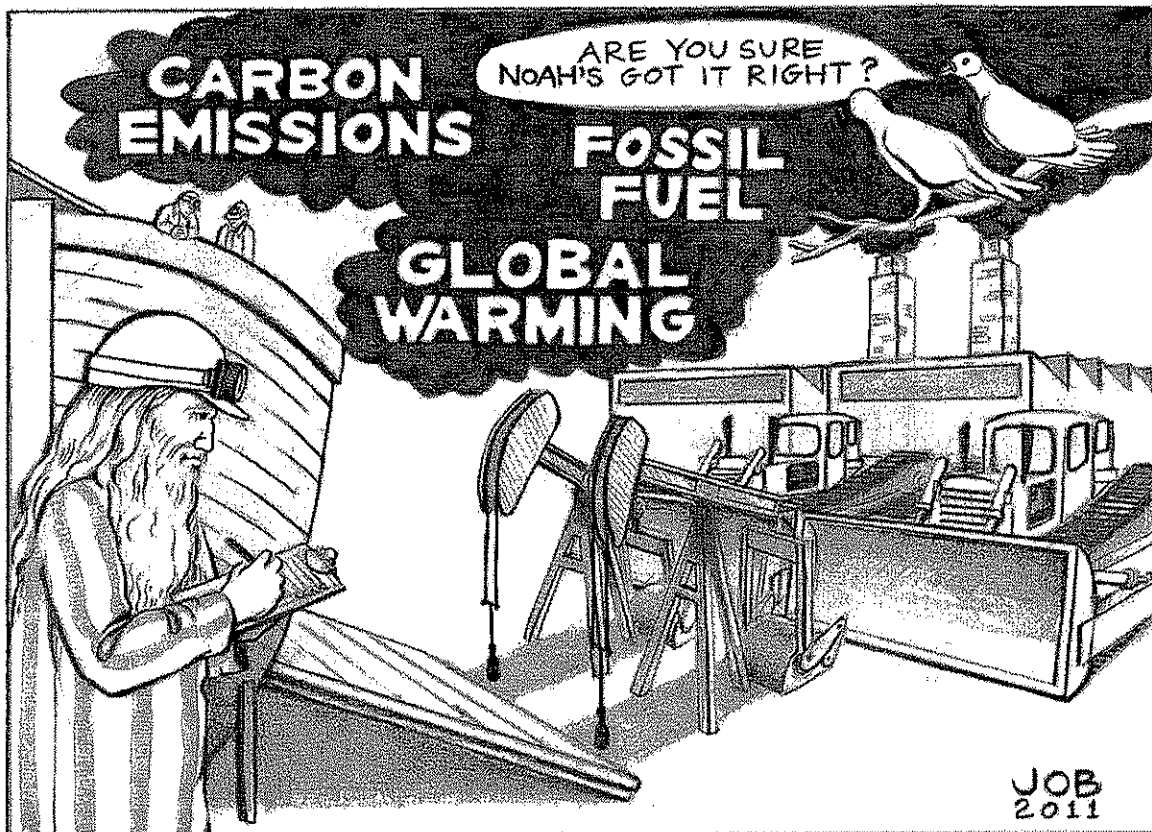
If it is difficult to develop a consistent approach within a single country, imagine how much more difficult it is to achieve cohesive international action. We need to ensure that what we undertake at personal, community and national levels will facilitate a co-ordinated global action plan. To me, it 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



END OF SECTION C
TURN OVER

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.