

2012 Compiled Practice Exams

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



Victorian Association for
the Teaching of English

VATE Publications

2012

ENGLISH

Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VATE English written examination sample paper. 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

<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

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: Examination instructions and the Examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) 2011 English Written Examination. 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. *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. *Cat's Eye*..... Margaret Atwood
6. *Cosi* Louis Nowra
7. *Dear America — Letters Home from Vietnam* Edited by: Bernard Edelman
8. *Dreams from My Father*..... Barack Obama
9. *Henry IV Part 1*..... William Shakespeare
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Life of Pi*..... Yann Martel
12. *On the Waterfront* Director: Elia Kazan
13. *Ransom*..... David Malouf
14. *The Old Man Who Read Love Stories*..... Director: Rolf de Heer
15. *The Reluctant Fundamentalist*..... Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Year of Wonders* Geraldine Brooks

1. *A Christmas Carol*

- i. ‘*A Christmas Carol* demonstrates the importance of human connections and social traditions in a largely bleak world.’

Discuss.

OR

- ii. “I will live in the Past, the Present, and the Future!”

‘Scrooge’s redemption proves that destinies may be changed.’

Discuss.

2. *A Farewell to Arms*

- i. “This was the end of the trap.”

Is *A Farewell to Arms* predominantly a story about being trapped?

OR

- ii. To what extent are Catherine and Frederic victims of war?

3. *A Human Pattern: Selected Poems*

- i. ‘In her poetry, Wright examines the relationships humans form with each other and with nature.’

Discuss.

OR

- ii. ‘Judith Wright’s poetry speaks in many voices in order to discover what Australia is like.’

Discuss.

4. *Bypass: the story of a road*

- i. ‘*Bypass: the story of a road* suggests that restlessness is simply part of human nature.’

Discuss.

OR

- ii. ‘It takes the bicycle journey for McGirr to be sure of his place in the world.’

Do you agree?

5. *Cat’s Eye*

- i. ‘It is through Elaine’s paintings that Atwood depicts her character’s journey to self-knowledge.’

Do you agree?

OR

- ii. In what ways does Atwood explore the impact of childhood experiences on the adult self?

6. *Cosi*

- i. 'In *Cosi*, Nowra suggests that theatre is more than mere entertainment.'
Discuss.

OR

- ii. Do any of the characters in *Cosi* overcome their limitations?

7. *Dear America — Letters Home From Vietnam*

- i. 'Despite the horrors of war, *Dear America* shows that the human spirit remains undefeated.'
Do you agree?

OR

- ii. 'The careful arrangement of material in *Dear America* gives insight into the Vietnam War's effect on a generation of young men.'
Discuss.

8. *Dreams from My Father*

- i. 'The places Obama lives in are as influential in forming his character as the people he meets.'
Do you agree?

OR

- ii. 'Obama's father is never truly absent.'
Discuss.

9. *Henry IV Part 1*

- i. 'Though a comic play, *Henry IV Part 1* conveys Shakespeare's serious concerns about war and rulers.'
Discuss.

OR

- ii. "So shaken are we, so wan with care."
To what extent are King Henry's worries diminished by the end of the play?

10. *Interpreter of Maladies*

- i. '*Interpreter of Maladies* reflects that adaptation to culture is as important as cultural identity.'
Do you agree?

OR

- ii. 'The settings of each story are crucial to our understanding of Lahiri's central message.'
Do you agree?

11. *Life of Pi*

- i. ‘*Life of Pi* is a novel about the power of believing.’
Do you agree?

OR

- ii. How does *Life of Pi* force the reader to examine the nature of fiction and fact?

12. *On the Waterfront*

- i. How does the film position us to sympathise with Terry Malloy?

OR

- ii. “You wanna hear my philosophy of life? Do it to him before he does it to you.”
‘*On the Waterfront* is a film about separating false values from real ones.’
Discuss.

13. *Ransom*

- i. “This old fellow, like most storytellers, is a stealer of other men’s tales, of other men’s lives.”
‘Malouf uses *Ransom* to explore the significance of storytelling.’
Discuss.

OR

- ii. ‘Despite being king, Priam is, in the end, simply a man.’
Do you agree?

14. *The Old Man Who Read Love Stories*

- i. “Antonio Bolivar, you are like us, but you are not one of us.”
Does Antonio ever truly belong anywhere?

OR

- ii. Why does Rolf de Heer make such expansive use of flashbacks in *The Old Man Who Read Love Stories*?

15. *The Reluctant Fundamentalist*

- i. How is the reader of *The Reluctant Fundamentalist* affected by its narrative voice and inconclusive ending?

OR

- ii. “I am a lover of America.”
Do Changez’s words at the start of the novel prove to be true?

16. *The War Poems*

- i. In what ways do Owen's poems give voice to the suffering of the soldiers?

OR

- ii. 'War subverts the relationship between man and nature.'

Is this how Owen portrays the war?

17. *Things We Didn't See Coming*

- i. 'All relationships in the novel are about survival, not love.'

Do you agree?

OR

- ii. "I want to trust her completely."

Is the narrator able to trust anyone?

18. *Twelve Angry Men*

- i. '*Twelve Angry Men* shows that one man can make a difference.'

Do you agree?

OR

- ii. 'The setting of the play is just as important as the dialogue.'

Is this how you see *Twelve Angry Men*?

19. *Will You Please Be Quiet, Please?*

- i. 'In Carver's world the family is shown to be dysfunctional and unattractive.'

Do you agree?

OR

- ii. 'It is what the characters do, more than what they say, that most powerfully conveys their feelings.'

Discuss.

20. *Year of Wonders*

- i. "I woke to the slow tolling of our church bell, ringing once again for the dead."

'Brooks gives the reader limited room for optimism in her novel.'

Do you agree?

OR

- ii. "Why should this good woman lie here, in such extremity, when a man like my father lived to waste his reason on drunkenness."

'There is little justice in *Year of Wonders*.'

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 12 of this book.

Context 1 — The imaginative landscape

1. *Island* Alistair MacLeod
2. *One Night The Moon* Director: Rachel Perkins
3. *Peripheral Light* John Kinsella
4. *Tirra Lirra by the River* Jessica Anderson

Prompt

‘Our life experiences shape our connections to the landscape.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘our life experiences shape our connections to the landscape’**.

OR

Context 2 — Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Spies* Michael Frayn
7. *The Lot: In Words* Michael Leunig
8. *The Player* Director: Robert Altman

Prompt

‘Understanding what is real and what is not is never easy.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘understanding what is real and what is not is never easy’**.

Context 3 — Encountering conflict

9. *Paradise Road* Director: Bruce Beresford
 10. *The Crucible* Arthur Miller
 11. *The Quiet American* Graham Greene
 12. *The Rugmaker of Mazar-e-Sharif* Najaf Mazari and Robert Hillman

Prompt

‘In times of conflict, people care more about themselves than anything or anyone else.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘in times of conflict, people care more about themselves than anything or anyone else’**.

OR

Context 4 — Exploring issues of identity and belonging

13. *Growing Up Asian in Australia* Alice Pung
 14. *Skin* Director: Anthony Fabian
 15. *Sometimes Gladness* Bruce Dawe
 16. *The Member of the Wedding* Carson McCullers

Prompt

‘Our self-understanding comes from our interactions with other people.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘our self-understanding comes from our interactions with other people’**.

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 all parts of the speech *Friendship and Focus in the Slow Lane*, 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 the audience to share the point of view of Ms Layne in her speech *Friendship and Focus in the Slow Lane* on pages 10 and 11?

Background information

The anxiety experienced by many Year 12 students – and its causes and effects – is discussed and debated in all schools. Some argue that the demands on senior school students have increased in recent times and that this, coupled with the demands of adolescence more generally, can spell disaster if not effectively managed. In this context, and in response to feedback from parents of previous VCE students, the principal of Alwell College in Melbourne asked her school counsellor – Alison Layne – to convene a ‘Wellbeing Retreat’ for the incoming Year 12 cohort. The retreat was held over a weekend at the start of the school year and afforded students the opportunity to participate in workshops on physical and mental health, interpersonal relationships and study habits. Ms Layne presented the following speech to the students at the retreat’s opening session.

Friendship and Focus in the Slow Lane

Speech presented in February at Year 12 Wellbeing Retreat by Ms Alison Layne, School Counsellor

‘Good evening everyone. Can I just say what a pleasure it is to be back with you all this year! There’s nothing I enjoy more than talking about health and wellbeing and I am delighted that our principal has had the foresight to prioritise this issue at the start of your final, very busy year. It is important that we all acknowledge the significance of this year in your lives; it is one that will be filled with exciting highs, and probably some lousy lows (not too many, hopefully), and it is also a year of profound transition — from adolescence to adulthood and from secondary schooling to the world beyond. I am hoping this session will offer some practical advice regarding how you can all help to be there for each other, and therefore see the year through without too much drama.

(Slide one)



Now, let’s start with something that I’m sure you’re all very excited about: the end-of-year celebrations. Check out these fun-loving school leavers — it looks like they’re having a great time, doesn’t it? I bet quite a few of you have already started planning your own end-of-year adventures. There are some exciting times ahead, no doubt.

But I want you to look closer. I’m wondering if everyone here has made the smart choices up to this point. I wonder if they’re all in the right shape to continue making smart choices for the rest of the evening. And I wonder if they’ve all got good friends looking out for them as this night of nights unfolds...

What I really want to stress this evening is just how important it is for all of you to be looking out for each other. Not just during these end-of-year festivities either, but throughout the year. There will undoubtedly be times when you’ll feel under pressure, either from the demands of coursework or from people who will push you to achieve your best: your teachers, your parents, even some of your peers. There will, on the other hand, be times when you feel under pressure to behave in ways that might feel uncomfortable or even plain wrong. And it is at *these* times that you will need good friends the most — friends who will help to reassure you, help you stay on track, help you make the smart choices.

Now, let’s get an indication with hands: how many of you are already Learner drivers, en route to your Ps? Yes, just as I thought, a hefty percentage. It’s exciting, isn’t it? Knowing that every time you get behind the wheel and successfully navigate from A to B you inch closer to that future dream where driving means freedom... rather than an argument with mum or dad about the pitfalls of the parallel park! But just for a moment I want you to consider a true story. It involves a young man your age, with exactly your sense of excitement about the future and the freedom it so palpably represents. Let’s call him ‘Phil’. Phil turned eighteen in March of his final year of school, and decided to immediately get his Ps, despite some protestation from concerned parents who felt that — given Phil’s academic woes and a tendency to be easily led by mates — he should put the licence idea on hold until he had finished the academic year.

I know — some of you are thinking that this is a typically conservative response from parents, who are forever putting the brakes on the social development of their children. But consider their perspective: Phil had really struggled in Year 11. His grades had slipped substantially, and mum and dad were concerned that a burgeoning social life was getting in the way of an education. In fact, towards the end of that year Phil’s school counsellor had recommended a form of academic probation for the first term of Year 12. Phil had agreed that this was a reasonable way forward. So there he was: commencing his final, exciting year of schooling, on probation but keen to make a real go of his studies, and sporting a P1 licence. The future was bright.

Until Thursday March 27, in just the third week of the new school year, when Phil crashed the family car into a telephone pole and blew .077 in a subsequent breath test.

(Slide two)



Here we go — that’s the car. A nice one too, isn’t it? (Or, I should say, wasn’t it?) Now I see some of you are finding this amusing, and thankfully no-one here was seriously injured — Phil survived, and so did the three passengers that he foolishly decided to drive home from the party they had attended that night. But the cost was substantial: a car written off, a licence revoked, stressful court appearances, strained friendships and family relationships and, tragically, a level of stress and anxiety in Phil so high that he was unable to complete his VCE studies. And of course, it could have been much, much worse...

“Why is she telling us this depressing story?” I hear you asking. And yes, I’m sorry, I know it seems like bleak territory for the start of the year. But what Phil’s story can teach us is that sometimes — perhaps particularly during adolescence when the weight of social expectation sits heavily on our shoulders — we can feel pressured to make stupid choices. Phil badly wanted his Ps because two of his best friends had them. And on the night of the accident he was far too keen to impress those friends, and made some terrible mistakes as a result: he had been drinking, was carrying an illegal number of passengers, and was speeding. And in a moment, a bright future suddenly got a lot darker. Perhaps if Phil’s friends had been more supportive, it would have turned out differently.

Speed is actually a good metaphor for our talk today. When we are in Year 12, we want everything to happen quickly. (OK — other than the school holidays!) We want to clock up the kilometres quickly, we want to get through our SACs quickly, we want the academic year to go quickly, to just be over. And who doesn’t want to experience that feeling of waking up, after the final Year 12 examination, with the realisation that the unflattering beige and brown school uniform will never be worn again (other than at a ‘back to school’ nightclub theme party)? But I would suggest that what we really need to remember in this final year, is that we would do well to slow down. To go easy on the markers of adulthood that we are so keen to embrace — getting a licence, drinking alcohol, going out to bars — but that can sometimes have a negative impact on our health and safety. And sometimes we need others to remind us to slow down — good friends who have our best interests at heart, and who understand exactly what we’re going through.

Slide one is shown again

So, these happy people have every right to smile — they’ve achieved so much. And of course, we can always find examples of people who don’t know how to slow down, and thankfully they are a minority; for every idiot who takes it too far and too fast there are hundreds of smart adults who know their limits, and how to apply the brakes. But when it comes to an event like Schoolies, I would encourage you to remember — particularly when you’re feeling swamped with deadlines — that it isn’t going anywhere! It will be there waiting, like a patient friend, when the exams are done and dusted and that beige and brown uniform has been relegated to the dark recesses of the wardrobe, replaced by board shorts or bikinis! So make an effort this year to look out for each other; because everyone needs the support of those around them. And in less than nine months you will all be free: free to drive yourself around, to let your hair down, to unwind in whatever way you like. Less than nine months! It’s not far away at all. Just slow down, and savour every minute of what will no doubt be one of the most exciting years of your life. Thanks everyone.’

**END OF SECTION C
TURN OVER**

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

CONTRIBUTORS

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END OF TASK BOOK



Victorian Association for
the Teaching of English



CHEMOLOGY EDUCATION SERVICES

ENGLISH TRIAL EXAM 2012

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 17 pages, including **Assessment criteria** on page 17.

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 PatternJudith Wright**
- 4. Bypass.....Michael McGirr**
- 5. Cat's Eye.....Margaret Atwood**
- 6. Così..... Louis Nowra**
- 7. Dear America..... Bernard Edelman**
- 8. Dreams from My Father Barack Obama**
- 9. Henry IV, Part I.....William Shakespeare**
- 10.Interpreter of MaladiesJhumpa Lahiri**
- 11.Life of Pi..... Yann Martell**
- 12.On the Waterfront..... Director: Elia Kazan**
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- 14.The Old Man Who Read Love Stories.Director: Rolf de Heer**
- 15.The Reluctant Fundamentalist Mohsin Hamid**
- 16. The War Poems Wilfred Owen**
- 17.Things We Didn't See Coming..... Steven Amsterdam**
- 18.Twelve Angry Men Reginald Rose**
- 19. Will You Please be Quiet, Please?Raymond Carver**
- 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. “Dickens makes use of Scrooge to suggest that society values the wrong things”.

Discuss.

OR

ii. “*A Christmas Carol* suggests that all significant change starts with the individual”.

Discuss.

2. A Farewell to Arms Ernest Hemingway

- i. "I was always embarrassed by the words sacred, glorious, and sacrifice".
How does Hemingway's writing convey a sense of disillusionment with heroic notions of war?

OR

- ii. "What has been done this summer cannot have been done in vain".
Does Hemingway suggest that everything is futile?

3. A Human Pattern Judith Wright

- i. "Poems can chill, shock, stop you cold in your tracks".
To what extent do Wright's poems have shock value??

OR

- ii. "Mortal, masterful, frail".
In what ways does Wright's poetry explore strength and fragility?

4. Bypass.....Michael McGirr

- i. "In exploring the Hume Highway McGirr is also exploring himself and his society".
Discuss.

OR

- ii. "In some ways the Hume is one long war memorial".

In what ways is the Hume linked to Australia's history?

5. *Cat's Eye*Margaret Atwood

- i.
"I know myself to be vengeful, greedy, secretive and sly".
Does Elaine judge herself too harshly?

OR

- ii. "We
think we are friends".
In what ways does *Cat's Eye* reflect on the nature of friendship?

6. *Così*..... Louis Nowra

- i. "It is
because of Roy's vision that Lewis realises his own potential".
Discuss.

OR

- ii. Is *Così* "just another battle of the sexes"?

7. *Dear America*..... Bernard Edelman

- i. "No
heroes like on TV".
In what ways does *Dear America* challenge stereotypes of
heroism?

OR

- ii. “There are no simple truths about the Vietnam war”. How is this shown in *Dear America*?

8. Dreams from My Father Barack Obama

- i. “*Dreams from My Father* suggests that stories can be both important and unreliable”. Discuss.

OR

- ii. “Black people have a reason to hate”. Does *Dreams from My Father* suggest that relations between black and white will always be locked in patterns of hostility?

9. Henry IV, Part I..... William Shakespeare

- i. Hal is surrounded by figures who influence his development. From whom does he learn the most?”

OR

- ii. “In *Henry IV, Part 1* the needs of the country are shown to count for more than the needs of individuals”. Discuss.

10. Interpreter of MaladiesJhumpa Lahiri

- i. “I did what I had to do”.
In what ways do Lahiri’s characters experience a conflict between their wishes and their desires?

OR

- ii. “Many kinds of maladies are explored in *Interpreter of Maladies*”.
Discuss.

11. Life of Pi..... Yann Martell

- i. Pi states that fear is “life’s only true opponent”.
Is fear actually the greatest danger that he faces?

OR

- ii. “*Life of Pi* is a plea for universal tolerance”.
Discuss.

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

- i. In what ways does *On the Waterfront* explore the vulnerability of innocence?

OR

- ii. “In a brutal world, men act with brutality”.
Is this the message of *On the Waterfront*?

13. Ransom.....David Malouf

- i. “Both Priam and Achilles have a destiny which sets them apart from other men”.
Discuss.

OR

- ii. “*Ransom* demonstrates that it is only possible to learn the lessons of life by confronting the reality of death”.
Discuss.

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

- i. “Hunter and reader of love stories: Antonio Bolivar is a paradox”.
Discuss.

OR

- ii. “*The Old Man Who Read Love Stories* explores the power of fear”.
Discuss.

15. The Reluctant Fundamentalist.....Mohsin Hamid

- i. "Chan-
gez would not reject America so violently unless he had
loved it once".
Discuss.

OR

- ii. "*The
Reluctant Fundamentalist* is a tale of mutual distrust".
Discuss.

16. The War Poems..... Wilfred Owen

- i. "New
forms of war require new forms of writing".
In what ways do Owen's poems depart from tradition?

OR

- ii. "The tragedy is not that men die in wars but that their deaths
have no meaning".
Discuss with reference to *The War Poems*.

17. Things We Didn't See Coming..... Steven Amsterdam

- i. "Som-
etimes I've got no choice".
To what extent can the characters in *Things We Didn't See
Coming* make meaningful choices about their lives?

OR

- ii. "This
is an era of violence".
What forms of violence exist in *Things We Didn't See Coming*?

18. Twelve Angry Men Reginald Rose

- i. “There are no secrets in a jury room”.
How do the secrets revealed in *Twelve Angry Men* contribute to the audience’s understanding of the jurors and their opinions?

OR

- ii. “*Twelve Angry Men* suggests that, ultimately, justice depends on genuine insight into the lives of other people”.
Discuss.

19. Will You Please be Quiet, Please?..... Raymond Carver

- i. “His life had become a maze”.
To what extent do Carver’s characters experience confusion in their lives?

OR

- ii. “There was a great evil pushing at the world”.
What kinds of evil are explored in Carver’s stories?

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

- i. “I have something very few women can claim: my freedom”.
To what extent do the female characters in *Year of Wonders* achieve freedom and at what cost?

OR

- ii. “The plague’s effects on the mind are even more difficult to combat than its threats to the body”.
Discuss.

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. *Peripheral Light – Selected and New Poems*..... John Kinsella
4. *Tirra Lirra by the River*..... Jessica Anderson

Prompt

“To respond to the outside world deeply is also to delve deeply into the inner world”.

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 **to respond to the outside world deeply is also to delve deeply into the inner world.**

Context 2 – Whose reality?

5. *A Streetcar Named Desire*Tennessee Williams
6. *Spies*.....Michael Frayn
7. *The Lot: In Words*.....Michael Leunig
8. *The Player*.....Director: Robert Altman

Prompt

“We see things not as they are but as we 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 **we see things not as they are but as we are.**

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 Quiet American*.....Graham Greene

Prompt

“Conflict diminishes as understanding increases”.

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 diminishes as understanding increases.**

Context 4 – Exploring issues of identity and belonging

13. *Growing up Asian in Australia*.....ed. Alice Pung
13. *Skin*..... Director: Anthony Fabian

14. *Sometimes Gladness*.....Bruce Dawe
15. *The Member of the Wedding*.....Carson McCullers

Prompt

“The sense of identity and belonging shifts over time”.

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 sense of identity and belonging shifts over time**.

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 *Good, Better, Best – Never let it Rest?*

Background information

In her article *Good, Better, Best – Never let it Rest?* published in the *Avonlea Scrutineer* on 2.2 2012 columnist J. Rodd canvasses issues relating to student performance and parental expectation.

Good, Better, Best – Never let it Rest?

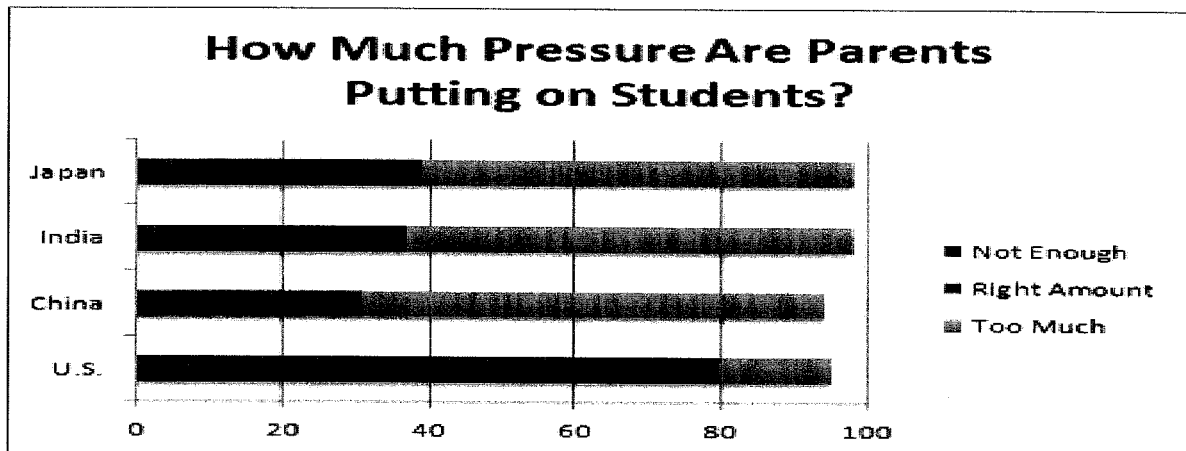
There is no worth in that which is not a difficult achievement.

Ovid

Who wouldn't want the best for their children, but what, after all, is "best"? Increasingly, parents are looking into a range of methods designed to accelerate academic achievement and give their children a head-start in the competitive rat-race of the modern world.

"Hothousing" is the name given to a controversial educational practice which involves intense and sustained study of a topic in order - it is claimed - to stimulate the child's mind. Advocates of the practice claim that it is essential for the brightest to flourish intellectually. Conversely, critics claim that it does more harm than good and can lead to burn-out and loss of intellectual curiosity as a result of artificially-induced tunnel vision.

Closely related to hothousing is the phenomenon of the so-called "tiger mother". Particularly associated with the work of Amy Chua, author of the best-selling memoir *Battle Hymn of the Tiger Mother*, the term "tiger mother" is not exclusively applied to parents – male or female - of Asian origin. Chua defines "Chinese mother" loosely to include parents of other ethnicities who practise traditional, strict child-rearing. Although she distinguishes between permissive "Western" parents and aspirational "Chinese" parents, she also acknowledges that "Western parents come in all varieties," and not all ethnically Chinese parents practise strict child-rearing.



Chua, who lives in America has, however, been reported as saying that in one study of 48 Chinese immigrant mothers, the vast majority "said that they believe their children can be 'the best' students" and that " 'academic achievement reflects successful parenting' ". It follows that, if children do not excel at school, then there is "a problem" and parents are not "doing their job."

It is characteristic of the parenting style of the "tiger mother" to withhold effusive praise and to motivate effort by means of targeted criticism. In one admittedly extreme example, Chua mentioned that she had called one of her children "garbage," a literal translation of a term her

father sometimes applied to Chua during her own upbringing. Chua has acknowledged that she regarded it as unsatisfactory for her children – two daughters – to achieve less than top marks in any key academic subject, though lower standards applied to “soft” subjects such as physical education and drama. Musical aptitude – expressed by means of a mastery of violin and/or piano – was to be cultivated as a significant, and compulsory, part of a programme designed to maximise intellectual development.



But are these measures truly beneficial, and, if beneficial, at what cost are they achieved? Just what is it that enables a child to become a successful future adult? Excessive parental expectation has been linked to conditions as diverse as bronchial asthma, stammering, poor appetite, proneness to bone fractures, and school phobia. Those opposed to the various forms of “hothousing” assert that there is benefit to be gained from making mistakes. “Where there is no risk, there is no learning” argues Professor Emeritus Lyle Stebbing. “Children perform best when they are told that failure - and trying again - is a normal part of learning. To be told that ‘failure’ is not an option - and that those who do not meet pre-determined performance criteria are inferior - leaves youngsters too afraid to deal with and master new material. We put children’s learning at risk when we refuse to allow them to engage with challenges which they may or may not master”.

I've failed over and over and over again in my life and that is why I succeed.

Michael Jordan

So, do students flourish in circumstances that leave them room to struggle with difficulty and learn from making mistakes or should they be subject to parental direction at all times? Are tiger mothers pursuing their own selfish ambitions and living through their children's accomplishments, or are they being prudent in laying the basis for their children's future success and happiness? Have your say at www.avonleacourier.vox.pop.com

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



END OF SECTION C

Good, Better, Best – Never let it Rest?

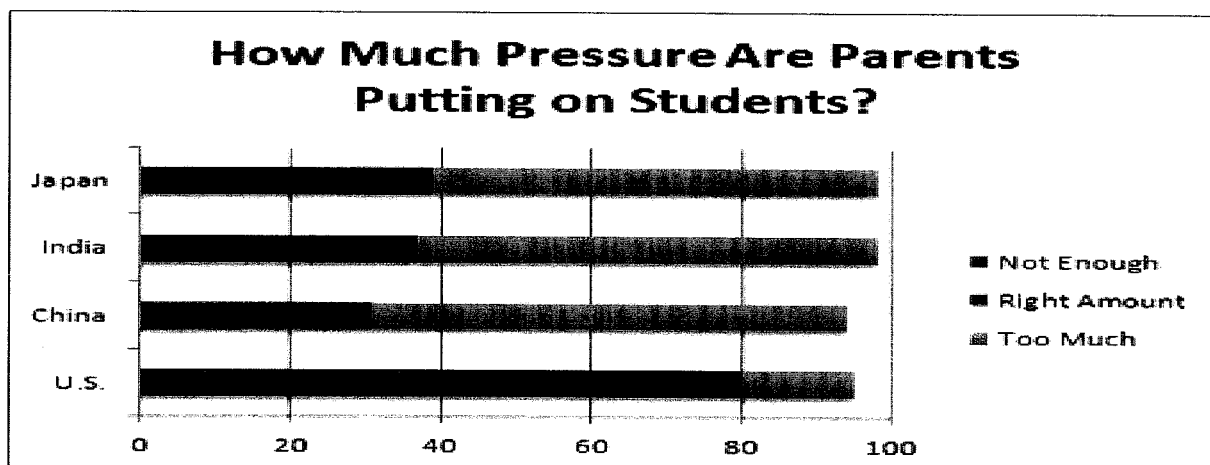
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Examination assessment criteria

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

Education Essentials 2012 Trial Exam

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 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.

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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 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>Cat's Eye</i> | Margaret Atwood |
| 6. | <i>Cosi</i> | Louis Nowra |
| 7. | <i>Dear America – Letters Home from Vietnam</i> | Edited by: Bernard Edelman |
| 8. | <i>Dreams from My Father</i> | Barack Obama |
| 9. | <i>Henry IV, Part I</i> | William Shakespeare |
| 10. | <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 11. | <i>Life of Pi</i> | Yann Martel |
| 12. | <i>On the Waterfront</i> | Director: Elia Kazan |
| 13. | <i>Ransom</i> | David Malouf |
| 14. | <i>The Old Man Who Read Love Stories</i> | Director: Rolf de Heer |
| 15. | <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 16. | <i>The War Poems</i> | Wilfred Owen |
| 17. | <i>Things we Didn't See Coming</i> | Steven Amsterdam |
| 18. | <i>Twelve Angry Men</i> | Reginald Rose |
| 19. | <i>Will you Please Be Quiet, Please?</i> | Raymond Carver |
| 20. | <i>Year of Wonders</i> | Geraldine Brooks |

1. *A Christmas Carol*

- i. "No warmth could warm, no wintry weather chill him." [*A Christmas Carol*]

Was Ebenezer Scrooge totally without feelings?

OR

- ii. *A Christmas Carol* has been described as 'a light-hearted ghost story'.

To what extent does this description do justice to Dickens's tale?

2. *A Farewell to Arms*

- i. At one point, the priest chides Henry, saying that "even wounded you do not see it."

To what extent does the novel focus on the futility of war?

OR

- ii. 'At various times in the novel characters seek comfort in things other than war.'

To what extent do these comforts provide lasting relief?

3. *A Human Pattern: Selected Poems*

- i. 'Wright's poetry reflects a love of the land and the natural world, and a search for an Australian identity.'

Discuss

OR

- ii. Judith Wright's poems are distinguished by the power and quality of her language.'

Discuss

4. *Bypass: The Story of a Road*

- i. '*Bypass, the story of a road* conveys a sense of loneliness, of yearning and of a search for a home.'

Discuss

OR

- ii. 'The book is more than the story of a road, it is the story of our country.'

Discuss

5. *Cat's Eye*

- i. 'The novel suggests that past and present are closely intertwined.'
Discuss the ways in which the characters cope with this experience.

OR

- ii. How are Cordelia's, Elaine's, Carol's and Grace's families different?

6. *Cosi*

- i. 'One of the key comic elements in the play is that Lewis, nominally the director, is a fake, with little to teach and much to learn.'

Discuss

OR

- ii. " love is not so important nowadays", " without love the world wouldn't mean much"

Discuss the views of love in *Cosi*.

7. *Dear America – Letters Home from Vietnam*

- i. 'Many fears and concerns were shared in the letters which were often written in haste, without self-consciousness and pretence.'

How does this affect the reader?

OR

- ii. 'These letters reveal tragedy, despair and helplessness, with no redemption.'

Discuss

8. *Dreams from My Father*

- i. 'Obama, his father and his grandfather all confronted the problem of being black men in a society dominated by whites.'

What did they learn?

OR

- ii. '*Dreams from My Father* is about persistence and change.'

Discuss

9. *Henry IV, Part I*

- i. 'How significant are the differences between Henry IV and his son?'

OR

- ii. 'Hotspur, Hal and Falstaff all have notions of honour.'

In what ways do they differ?

10. *Interpreter of Maladies*

- i. 'Lahiri's stories show us loneliness and isolation, but also relationships, often struggling and unformed.'

Discuss.

OR

- ii. 'Lahiri creates a powerful sense of place linked with characters.'

Discuss

11. *Life of Pi*

- i. '*Life of Pi* forces us to consider just what actions are acceptable in a life and death situation.'

Discuss

OR

- ii. 'I have a story that will make you believe in God', says the old man in Pondicherry.

To what extent is Pi able to hold onto his faith as he struggles to survive?

12. *On the Waterfront*

- i. 'Terry has divided loyalties; in the end he has to betray someone.'

Discuss

OR

- ii. 'The film is notable for its style and for the simplicity and directness of its dialogue.'

Discuss

13. Ransom

- i. 'The simple sincerity of the carter is contrasted with the strangely abstract existence of the king.'

Discuss?

OR

- ii. 'Achilles, Priam and Somax are all trying to escape from their current situation.'

Discuss.

14. The Old Man Who Read Love Stories

- i. 'The film is more than a focus on the joys of reading, there is a grimmer mystery present.'

Discuss

OR

- ii. '*The Old Man Who Read Love Stories* is a story of shame and guilt.'

Discuss

15. The Reluctant Fundamentalist

- i. '*The Reluctant Fundamentalist* is the story of two failed love affairs.'

What were the consequences of these failures?

OR

- ii. 'In what ways does this story show that 'fundamentalism' is a multi-layered term.?'

16. The War Poems

- i. 'Owen said: "My subject is war and the pity of war."'

To what extent is Owen's poetry anti-war?

OR

- ii. 'Owen's poetry uses to great effect in his poet

17. *Things We Didn't See Coming*

- i. 'All the characters face destruction, but some don't change.'

Discuss

OR

- ii. 'I'm trying to expose us to something a little different.'

What hope is there for survival in *Things We Didn't See Coming*?

18. *Twelve Angry Men*

- i. Why did Juror 8 have such difficulty convincing the others that there was 'reasonable doubt'?

OR

- ii. "It's eleven to one...you're alone."

Discuss how Rose explores the plight of one individual against a group?

19. *Will You Please Be Quiet, Please?*

- i. 'Many of Carver's stories involve characters grappling with forces beyond their control.'

Do you agree?

OR

- ii. 'Raymond Carver's stories are very understated; readers have to work hard to understand the point of the stories.'

To what extent do you agree with this view?

20. *Year of Wonders*

- i. 'The worst aspect of the plague was the mental anguish it imposed on its survivors.'

Discuss.

OR

- ii. 'Women are shown as being closer to nature and therefore more vulnerable under pressure.'

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 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. *Peripheral Light – Selected and New Poems*.....John Kinsella
3. *Island*..... Alistair MacLeod
4. *One Night the Moon*.....Director: Rachel Perkins

Prompt

‘Place may stay the same, but perceptions change.’

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 **‘place may stay the same, but perceptions change**

OR

Context 2 – Whose Reality?

5. *The Lot: in Words*Michael Leunig
6. *Spies*Michael Frayn
7. *The Player*Director: Robert Altman
8. *A Streetcar Named Desire*Tennessee Williams

Prompt

‘Having illusions does not mean people have lost touch with reality.’

Task

1. 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 **‘having illusions does not mean people have lost touch with reality.’**

OR

Context 3 – Encountering conflict

9. *The Quiet American*Graham Greene
10. *The Rugmaker of Mazar-e-Sharif*N Mazari and R Hillman
11. *The Crucible*Arthur Miller
12. *Paradise Road*Director: Bruce Beresford

Prompt

‘Because individuals are so similar, conflict is inevitable.’

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 **‘because individuals are so similar, conflict is inevitable.’**

OR

Context 4 – Exploring issues of identity and belonging

13. *Sometimes Gladness*Bruce Dawe
14. *Growing Up Asian in Australia*Alice Pung
15. *The Member of the Wedding*Carson McCullers
16. *Skin*.....Director: Anthony Fabian

Prompt

‘Who you are depends on who is asking.’

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 **‘who you are depends on who is asking.’**

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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 the escalating sales of bottled water, 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 in an attempt to persuade readers to share the points of view expressed in the material that follows relating to organic food.

Background information

The Australian organic food market is experiencing a massive surge in demand as consumers seek out alternatives to conventional food.

Organic farming is the production of food without the use of synthetic chemicals or genetically modified components. It is labelled 'certified organic'.

Organic foods are not necessarily completely chemical free, but the pesticide residues will be considerably lower than those found in produce manufactured with synthetic chemicals.

Organic farming is said to be better for the environment and more likely to be sustainable.

Talk about organic growth

Organically grown foods are not necessarily chemical free, but the pesticide residues are considerably lower than those found in foods produced with synthetic chemicals. This is the basis for the significant annual growth in organic food sales, for many people believe organic food is healthier. Then there are those who have concerns about the use of the environment and the treatment of animals.

These people may well be onto something for there is circumstantial evidence that pesticide chemicals affect brain and nervous system development and function especially in children. US studies have found that in blood samples of children aged two to four, concentrations of pesticides were six times higher in children eating conventionally farmed fruits and vegetables compared to those eating organic food.

The question then is – is organic food better for you than conventional food?

Scientific studies are quoted by advocates and sceptics alike. For instance, sceptics quote the UK systematic review of scientific literature over the past fifty years which found no evidence for superior nutritional content of organic produce. In Australia, Choice magazine spokesperson, Christopher Zinn says: 'Our conclusion was that there is no real difference in the nutritional value of organic and conventional food.' Proponents of organic food quote the United Nations study which says: 'It has been demonstrated that organically produced foods have lower levels of pesticide and veterinary drug residues, and, in many cases, lower nitrates contents.'

So, the focus on 'health risks' of pesticides is contrasted with doubts about superior nutrition.

There are other issues. Gaining organic certification is a long, challenging and fraught process. Choice says more than half the butchers it surveyed were unable to verify their claims that the meat they were selling was indeed organic. This is an issue when the organic food market in Australia is now worth \$600 million per year.

There may well be no 'smoking gun' linking agricultural chemical exposure to specific health outcomes but doubt is sufficient for many not to take the risk.

We are what we eat and we need to pay attention to what we put into our mouths. The trick is to balance between high yield agricultural practices to provide the volume of food needed year round for our population and the health implications of poorer nutrient quality and possibly harmful additives in the food supply.

Then, there is taste. Claims are made that organic food is higher in antioxidants and flavonoids which trigger our taste buds. Chemicals in the soil draw more water out of the soil and thus a conventional tomato tastes watered down. Organic chickens win on taste – it's like chalk and cheese. Chemicals suppress our immune systems. Remove them and the body is significantly better able to fight cancer.

The main drivers for growth in organic food consumption are the focus on healthy eating and the popularity of food culture. We have all heard of 'food miles'. Of course, there is also the growing reluctance of people to shop at major chain supermarke

Ninety-one per cent of Australians want chemical-free products, according to a report released by the Biological Farmers of Australia (BFA) in 2010. And the report showed six out of every 10 households now buy organic occasionally – up from 40 per cent in 2008.

Australia is home to 2986 certified organic operators, representing 1.6 per cent of total farming operations.

Not surprisingly, supermarkets are bending over backwards to meet demand, with the BFA predicting the organic market will grow from 1 per cent to between 3-5 per cent of all retail sales in Australia by 2020.

Smaller entrepreneurs are also keen to find ways to profit, with new organic brands launching each year.

Comparison costs of organic and non-organic food

	ORGANIC	NON-ORGANIC
Carrots (per kilo)	\$3.98 (Thomas Dux)	\$1.45 (Woolworths)
Green capsicum (per kilo)	\$9.99 (The Organic Grocer)	\$5.99 (IGA)
Pink Lady apples (per kilo)	\$8.99 (Organic Wholefoods)	\$5.99 (Franklins)
Chicken drumsticks (per kilo)	\$11.50 (organic feast.com.au)	\$2.99 (Coles)
Leg of lamb (per kilo)	\$17.25 (Organic Wholefoods)	\$13.49 (Woolworths)
Peanut butter (375g)	\$8.25 (Organic Works)	\$3.24 (Coles)
Penne pasta (500g)	\$4.29 (Abundant Organics)	\$0.79 (Aldi)

There should be a word for the smug feeling you get when a piece of independent research confirms your own long-held prejudices.

According to the abstract of the paper, published in the *Journal of Social Psychological & Personality Science*, people exposed to organic food are more likely to be judgemental about other people.

They also volunteered significantly less time to help a needy stranger.

The study's lead author, Dr Kendall J. Eskine, told US television: "There's something about being exposed to organic food that made them feel better about themselves. And that made them kind of jerks a little bit, I guess."

One of the more insidious trends of the modern era, is the moral sanctity people attach to their food choices. Eating is no longer something we do for taste and energy consumption, it is a political act.

That makes eating, which is supposed to be both functional and fun, just tiring and tedious. The ability to select and consume biodynamic, macro-biotic, locally sourced and fully organic food that, with luck, is also Fair Trade, is surely the greatest middle-class indulgence of our time.

This bourgeois angst was famously lampooned in the *Portlandia* episode about chicken, in which the couple at the restaurant quiz their waitress about the provenance of the poultry on the menu

The waitress produces the chicken's certification and tells her customers its name was Colin.

Thanks to Eskine's study, we now know that apparently the more concern you plough into the moral worth of your food, the less you have for your fellow man.

The researchers called it "moral licensing", whereby because you do good deeds in one area of life, you feel like you have paid your dues and can give up on being good in other areas.

Which sounds a lot like a sort of reverse version of the mediaeval church system of "indulgences" in which sinners could buy absolution.

Adapted from: You are what you eat, and that's food for judgmental thought by Jacqueline Maley

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.



A non-profit organisation supporting students to achieve their best.

Units 3 and 4 English and ESL

Practice Exam Question Booklet

Duration: 15 minutes reading time, 3 hours writing time

Structure of book:

Section	Number of questions	Number of questions to be answered	Number of marks
A	20	1	20
B	4	1	20
C	1	1	20
Total			60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers and rulers.
- 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:

- This question and answer booklet of 10 pages.

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)

Instructions

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.

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> | Bernard Edelman |
| 7. <i>Dreams from My Father</i> | Barack Obama |
| 8. <i>Cat's Eye</i> | Margaret Atwood |
| 9. <i>Interpreter of Maladies</i> | Jhumpa Lahiri |
| 10. <i>Life of Pi</i> | Yann Martel |
| 11. <i>Will You Please Be Quiet, Please?</i> | Raymond Carver |
| 12. <i>On the Waterfront</i> | Elia Kazan |
| 13. <i>Ransom</i> | David Malouf |
| 14. <i>Henry IV- Part I</i> | William Shakespeare |
| 15. <i>The War Poems</i> | Wilfred Owen |
| 16. <i>The Old Man Who Read Love Stories</i> | Rold 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. "I hope to live to be another man from what I was."
Who or what enables Scrooge's transformation in *A Christmas Carol*?

OR

- ii. 'Despite the name of the novella, *A Christmas Carol* is about charity no matter the season.'
Do you agree?

2. A Farewell to Arms

- i. '*A Farewell to Arms* is in essence an anti-war novel.'
Do you agree?

OR

- ii. 'Hemingway's characters are simplistic in nature and motivations in *A Farewell to Arms*.'
To what extent do you agree?

3. A Human Pattern – Selected Poems

- i. 'Wright's poetry attempts to give a voice to those that suffer in silence.'
Discuss.

OR

- ii. 'The collection *A Human Pattern* is distinctly Australian and speaks to the Australian way of life.'
To what extent do you agree?

4. Bypass: the story of a road

- i. 'McGirr's tale gives real meaning to the saying "it's the journey that's important, not the destination".'
Discuss.

OR

- ii. '*Bypass: the story of a road* is about people, not places.'
Do you agree?

5. Così

- i. '*Così* shows the different ways people can choose to evade reality.'
Discuss.

OR

- ii. What is the significance of the play within a play structure of *Così*?

6. Dear America – Letters Home from Vietnam

- i. "It's a beautiful country, but I hate it!"

How does the physical landscape shape the experience of the writers of *Dear America – Letters Home from Vietnam*?

OR

- ii. '*Dear America – Letters Home from Vietnam* gives a perspective on war beyond the history books.'

Discuss.

7. Dreams from My Father

- i. '*Dreams from My Father* shows how people don't always live up to the stories that are told about them.'

Do you agree?

OR

- ii. '*Dreams from My Father* is unique as a political biography because of the narrative structure and use of dialogue.'

Discuss.

8. Cat's Eye

- i. "We have been shark to one another, but also lifeboat."

'*Cat's Eye* reveals the contradictions that lie within relationships'

Do you agree?

OR

- ii. 'The timespan of the novel means that the reader follows not only Elaine's life, but the changing landscape of Toronto.'

Discuss.

9. Interpreter of Maladies

- i. "Because we're never going to see each other, ever again."

'There is no sense of permanence in Lahiri's stories.'

To what extent do you agree?

OR

- ii. 'Lahiri describes characters and scenes in meticulous detail.'

For what purpose and to what ends is this specificity used?

10. Life of Pi

- i. How does faith influence Pi's perception of the world around him?

OR

- ii. "Since it makes no factual difference to you and you can't prove the question either way, which story do you prefer?"

'There is no firm truth in *Life of Pi*.'

To what extent do you agree?

11. Will You Please Be Quiet, Please?

- i. 'The simplicity of Carver's depictions add to the emotional intensity of the collection.'
To what extent does Carver's writing style impact on the interpretation of the text?

OR

- ii. 'Carver's collection reveals the secret thoughts and secret fears of suburban America.'
Do you agree?

12. On the Waterfront

- i. "Shouldn't everybody care about everybody else?"
'The characters of *On the Waterfront* are motivated by selfishness and greed.'
Do you agree?

OR

- ii. 'For all the focus on those with power, *On the Waterfront* is really about the powerless.'
To what extent do you agree?

13. Ransom

- i. For all its focus on the immortals, *Ransom* is really about those who face mortality.'
Discuss.

OR

- ii. "His heart softened by fellow feeling, since he too was a father."
'It is paternal love that unites the men of *Ransom*.'
Do you agree?

14. Henry IV- Part I

- i. What is the significance of low status characters in *Henry IV- Part I*?

OR

- ii. In what ways and to what ends does Shakespeare use symmetry in *Henry IV- Part I*?

15. The War Poems (Wilfred Owen)

- i. Does Owen's poetry offer a complete account of the realities of warfare?

OR

- ii. 'Owen's poetry speaks to the deep fraternal bond that it built between men in times of conflict.'
Do you agree?

16. The Old Man Who Read Love Stories

- i. 'Through the life of Antonio, *The Old Man Who Read Love Stories* suggests that happiness can stem from choosing unconventional paths.'
Do you agree?

OR

- ii. 'The film portrays the ability of love to overcome adversity.'
To what extent do you agree?

17. The Reluctant Fundamentalist

- i. '*The Reluctant Fundamentalist* suggests that there are many different kinds of loss.'
Discuss.

OR

- ii. 'For all of the focus on Changez's story, *The Reluctant Fundamentalist* is really about silence.'
Do you agree?

18. Things We Didn't See Coming

- i. 'The relationships of *Things We Didn't See Coming* are based on the need to survive, not love.'
Do you agree?

OR

- ii. 'Amsterdam's portrayal of the future is bleak.'
To what extent do you agree?

19. Twelve Angry Men

- i. What comment does *Twelve Angry Men* make about democracy?

OR

- ii. '*Twelve Angry Men* suggests that it is easy to influence, but impossible to alter people's prejudices.'
Do you agree?

20. Year of Wonders

- i. '*Year of Wonders* suggests that in times of crisis it is more important than ever for people to hold on to traditional values.'
Do you agree?

OR

- ii. "These times, they do make monsters of us all..."
'The actions of the villagers of Eyam highlight the motivational power of fear in *Year of Wonders*.'
Discuss.

Section B – Writing in Context (Creating and Presenting)

Instructions

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.

Context 1 – The Imaginative Landscape

1. *Island*
2. *One Night the Moon*
3. *Tirra Lirra by the River*
4. *Peripheral Light- Selected and New Poems*

Alistair MacLeod
Director: Rachel Perkins
Jessica Anderson
John Kinsella

Prompt

'There is much more to human interaction with landscape than what can be physically experienced.'

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 'there is much more to human interaction with landscape than what can be physically experienced'.

OR

Context 2 – Whose Reality?

1. *A Streetcar Named Desire*
2. *Spies*
3. *The Player*
4. *The Lot: In Words*

Tennessee Williams
Michael Frayn
Director: Robert Altman
Michael Leunig

Prompt

'Subverting reality is easier than accepting it.'

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 'subverting reality is easier than accepting it'.

OR

Context 3 – Encountering Conflict

1. *Paradise Road*
2. *The Crucible*
3. *The Rugmaker of Mazar-e-Sharif*
4. *The Quiet American*

Director: Bruce Beresford
Arthur Miller
R. Hillman and N. Mazari
Graham Greene

Prompt

'Conflict can only be resolved by dispelling ignorance.'

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 'conflict can only be resolved by dispelling ignorance'.

OR

Context 4 – Exploring Issues of Identity and Belonging

1. *Growing Up Asian in Australia*
2. *Sometimes Gladness*
3. *The Member of the Wedding*
4. *Skin*

Alice Pung
Bruce Dawe
Carson McCullers
Director: Anthony Fabian

Prompt

'The community we are a part of plays a role in establishing how we see ourselves.'

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 community we are a part of plays a role in establishing how we see ourselves'.

Section C – Analysis of Language Use

Instructions

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 *The Greatest Tragedy of All* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Task

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *The Greatest Tragedy of All*?

Background Information

The opinion piece *The Greatest Tragedy of All* was published in the Winter addition of a Melbourne quarterly art journal on the 4th of June, 2012. The piece was in response to a Melbourne Theatre Company report on dwindling attendance numbers during the 2011 season.

The Greatest Tragedy of All

Giles Whittaker

I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.

-Oscar Wilde

Few art forms have seen such a profound decline in public attention as that of theatre. Nowadays the theatre is considered "elitist" and school plays see bigger audience turn outs than professional productions. Some say that there is no harm in letting theatre die naturally, that progress has allowed films to take their place in society. But the truth is that if stage art dies the human race will have lost something more important than we ever realised.

I remember the first time I went to the theatre. I was eleven years-old and my mother, an English teacher, took me to see *Hamlet* at the Melbourne Theatre Company. At such a young age I could hardly comprehend the complexities of Shakespeare's work, but I was deeply moved by the passion in the performers and I knew then and there that theatre would become my life's work.

Through the years I have been an actor, writer, director and now a critic. Never before have I been so discouraged as when I behold the distinct disinterest of the younger generation in the dramatic arts. *Hamlet*, which affected me so deeply as a youth, has been transformed into no less than 13 film adaptations. I don't hate film, and I don't disagree with plays being turned into movies, but when the screen removes all interest in the stage, boundaries have been crossed.

Theatre is important for so many reasons. Part of being human is having the capacity to reflect on our history. So much of our culture stems from traditional theatre, from the Greek tragedies of Sophocles and Euripides, to the Elizabethan plays of Marlowe and Shakespeare. We can barely comprehend how much of what we understand and value in the world is related to this lengthy relationship between humanity and theatre. Where we are today as a species is inextricably linked with our engagement with this art form throughout civilised culture.

Film is also deeply entrenched in our history and culture, although for a significantly shorter period than theatre. I don't dispute that art on the screen serves a purpose, but I do question if much of what we see today can be considered art. Regardless, cinema will remain central to modern culture. But this should not mean the destruction of theatre, which has served as not only entertainment, but as a mirror which can be held up to society by the hands of a great master of prose.

Cinematic adaptations of plays are another issue. In theory the transformation from stage to screen is a smart one; it allows for things only previously hinted at to be animated or edited in, and it captures the interest of a generation of square-eyed children in a way that theatre could not. That said, the idea of "showing" rather than "telling", as modern film does, removes so much meaning from a play. By taking away the need to describe things that the audience cannot see, the power of imagination is stolen from viewers. Editing enables film directors to correct mistakes and gives actors the chance to repeat poor performances, but in turn we lose the power of understanding that this performer's soul is wholly invested in this singular performance.

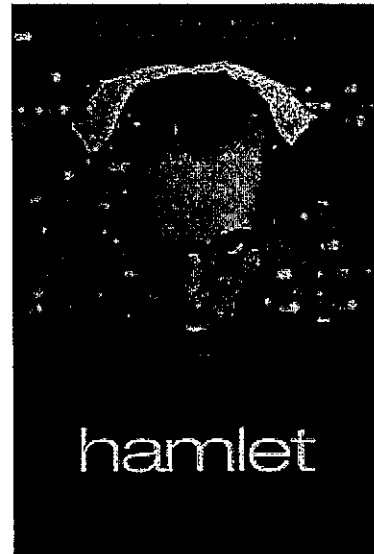
Many of these adaptations have worked. With the right director and actors who understand the theatre, a play can be beautifully transformed. But when things go wrong, they reflect badly on not only the film, but the play as well, making a mockery of an already wounded art form. This was best articulated for me in the 2000 Almereyda adaptation of *Hamlet*, where heart throb Ethan Hawke turns the Prince of

Denmark into a snivelling, spoilt film student. Most recently, Julie Taymor took it upon herself to transform Shakespeare's masterpiece *The Tempest* into a heavily stylized animation-fest featuring Russel Brand, no less. The Bard must be rolling over in his grave.

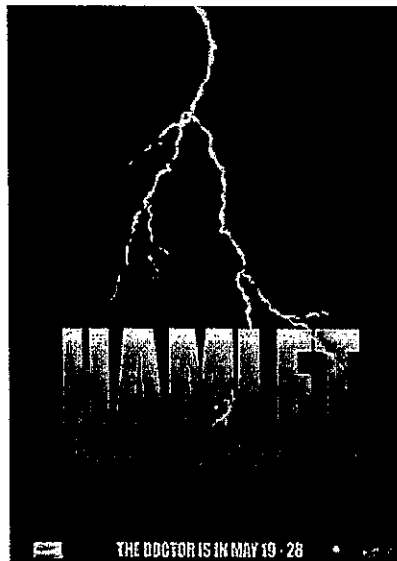
I believe there is a future where theatre and film can coexist, but we have deviated from that course. If we are to truly embrace our humanity we must not only look forward, but back, to our lengthy and complex relationship with stage performances. I think the answer to the dilemma of dwindling audience numbers lies somewhere in between embracing the art form and understanding that we live in a changed world. Film often changes too much, but adaptations that remain on the stage can be wonderful celebrations of a merge between the new and the old. The theatre community must answer to this call from the generation of today for something new and exciting. Let us not shy away, but instead endeavour to bring the world of theatre to a whole new audience.



Doing it right: Kenneth Branagh's film adaptation of Hamlet shows his passion for Shakespeare



Doing it wrong: Ethan Hawke as a "modern" Hamlet



The way forward: The Melbourne University Shakespeare Company perform an adaptation of Hamlet set in a Rocky Horror Picture Show inspired Psychiatric Hospital.

End of Booklet



INSIGHT
YEAR 12 Trial Exam Paper
2012
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 (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, 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** on each of your answers.
- 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)

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

Section B – Writing in Context (Creating and presenting)

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

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

- Write an analysis of how the language and visual features of the article are used to present a point of view.

At the end of the task

- Place all script books inside the front cover of one of the used script books.

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 your response 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 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. *Cat's Eye* Margaret Atwood
6. *Così* Louis Nowra
7. *Dear America – Letters Home from Vietnam* Edited by: Bernard Edelman
8. *Dreams from My Father* Barack Obama
9. *Henry IV, Part I* William Shakespeare
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Life of Pi* Yann Martel
12. *On the Waterfront* Director: Elia Kazan
13. *Ransom* David Malouf
14. *The Old Man Who Read Love Stories* Director: Rolf de Heer
15. *The Reluctant Fundamentalist* Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Year of Wonders* Geraldine Brooks

1. *A Christmas Carol*

- i. ‘*A Christmas Carol* suggests that although an obsession with money is harmful, an adequate amount of money can make people both comfortable and happy.’

Do you agree?

OR

- ii. Scrooge is initially represented as callous and miserly. How does Dickens show Scrooge’s transformation to kind and compassionate?

2. *A Farewell to Arms*

- i. ‘Although Frederic Henry suffers both physically and emotionally in *A Farewell to Arms*, it is difficult to feel sympathy for him.’

Do you agree?

OR

- ii. “Things went very badly.”

Why do things go badly in *A Farewell to Arms*?

3. *A Human Pattern: Selected Poems*

- i. ‘Although some individuals in Wright’s poems seem particularly vulnerable, they can also demonstrate strength and persistence.’

Discuss.

OR

- ii. Wright claims that poetry is ‘a way of seeing and expressing not just the personal view, but the whole context of the writer’s times’.

Is this how you see Wright’s poetry?

4. *Bypass: the story of a road*

- i. ‘McGirr is more interested in what happens off the Hume than on it.’

Do you agree?

OR

- ii. ‘Although *Bypass: the story of a road* recounts some events with sadness, McGirr’s tone is mostly humorous.’

Discuss the role of humour in *Bypass: the story of a road*.

5. *Cat's Eye*

- i. “Toronto was never dull, for me. Dull isn’t a word you’d use to describe such misery, and enchantment.”

Why does Elaine feel this way about Toronto?

OR

- ii. “You don't look back along time but down through it, like water ... Nothing goes away.”

How does Atwood show a connection between the past and the present in *Cat's Eye*?

6. *Così*

- i. Nick says to Lewis, “You belong here.”
‘The patients Lewis directs bring him more joy than his friends do.’

Do you agree?

OR

- ii. ‘Although Lucy ridicules the notion of constancy in women, the play as a whole suggests that faithfulness and loyalty are essential to emotional stability and happiness.’

Discuss.

7. *Dear America – Letters Home from Vietnam*

- i. Tom Pellaton asks, “Why do we hate ourselves so much that we have to kill each other?”

To what extent is *Dear America* an anti-war book?

OR

- ii. ‘Although the letters present individual views and experiences, they combine to present a comprehensive picture of the war.’

Discuss.

8. *Dreams from My Father*

- i. ‘Although the title is *Dreams from My Father*, Obama’s text is just as much about his mother.’

To what extent do you agree?

OR

- ii. “[Michelle] doesn’t always know what to make of me; she worries that, like Gramps and the Old Man, I am something of a dreamer.”

How do you see Obama?

9. *Henry IV, Part I*

- i. How does Shakespeare use the contrasting groups of characters to explore the qualities of a successful ruler?

OR

- ii. ‘Despite what the title suggests, Henry IV is far less important to the play’s drama than Hal, Hotspur and Falstaff.’

Discuss.

10. *Interpreter of Maladies*

- i. ‘Although many of the characters in *Interpreter of Maladies* experience friendship and a strong sense of community, they are nonetheless isolated and lonely individuals.’

Why are the characters like this?

OR

- ii. ‘Lahiri suggests that we are cruel towards those we are close to, but compassionate towards those we barely know.’

Do you agree?

11. *Life of Pi*

- i. ‘Pi’s time on the lifeboat is a metaphor for life in general.’

Is this your view of the novel?

OR

- ii. Pi says that his “greatest wish ... was to have a book. A long book with a never-ending story”.

What is the role of storytelling in *Life of Pi*?

12. *On the Waterfront*

- i. “I want to know who killed my brother.”

Who is responsible for Joey’s death?

OR

- ii. Terry says to Edie, “Wanna know my philosophy in life? ... Do it to him before he does it to you.”

Is this the view of life presented by the film as a whole?

**SECTION A – continued
TURN OVER**

13. *Ransom*

- i. 'In *Ransom*, Malouf suggests that we need to alter our conventional roles if we are to discover our true selves.'

Do you agree?

OR

- ii. How does *Ransom* show storytelling to be an important aspect of life?

14. *The Old Man Who Read Love Stories*

- i. Antonio says to himself, "Has fear finally got you?"

To what extent does fear motivate the actions of the characters in *The Old Man Who Read Love Stories*?

OR

- ii. '*The Old Man Who Read Love Stories* suggests that although we can be haunted by the past, it is possible to atone for our mistakes.'

Discuss.

15. *The Reluctant Fundamentalist*

- i. Jim says to Changez, "You're hungry, and that's a good thing in my book."

What is it that drives Changez's actions?

OR

- ii. 'Hamid suggests that relationships between people are contrived and fragile.'

How does Hamid suggest this?

16. *The War Poems*

- i. 'Owen conveys both horror at the destruction caused by war, and a profound sympathy for the people who take part in it.'

Discuss.

OR

- ii. 'Owen's poetry brings order and sense to the chaos of war.'

Discuss.

17. *Things We Didn't See Coming*

- i. 'Most of the relationships in *Things We Didn't See Coming* are characterised by insensitivity and selfishness.'

Do you agree?

OR

- ii. "We're so used to thinking that we can think our way out of any problem. We're just not smart enough."

'The characters' survival is due more to luck than problem-solving ability.'

Do you agree?

18. *Twelve Angry Men*

- i. 'Although Rose endorses the pursuit of justice, he also explores human failings and vulnerabilities.'

Discuss.

OR

- ii. The judge says to the jurors, "It now becomes your duty to try and separate the facts from the fancy."

How well do the jurors respond to this task?

19. *Will You Please Be Quiet, Please?*

- i. "Answer me straight for a change."
'Relationships in these stories falter because the characters struggle to communicate truthfully with each other.'

Discuss.

OR

- ii. 'In these stories Carver suggests that poverty limits an individual's ability to move forward with their life.'

Do you agree?

20. *Year of Wonders*

- i. 'Although the women in *Year of Wonders* suffer more than the men, they are also more resilient and resourceful.'

Discuss.

OR

- ii. 'There are very few wonders in *Year of Wonders*.'

Do you agree?

END OF SECTION A

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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.

Context 1 – The imaginative landscape

1. *Island* Alistair MacLeod
2. *One Night the Moon* Director: Rachel Perkins
3. *Peripheral Light* John Kinsella
4. *Tirra Lirra by the River* Jessica Anderson

Prompt

‘Our attachments to place give us pain as well as comfort.’

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 **‘our attachments to place give us pain as well as comfort.’**

OR

Context 2 – Whose reality?

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

Prompt

‘Differing perceptions of reality can cause conflict and suffering.’

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 **‘differing perceptions of reality can cause conflict and suffering.’**

OR

Context 3 – Encountering conflict

9. *Paradise Road* Director: Bruce Beresford
 10. *The Crucible* Arthur Miller
 11. *The Quiet American* Graham Greene
 12. *The Rugmaker of Mazar-e-Sharif* Robert Hillman and Najaf Mazari

Prompt

‘We are never without hope even in the most difficult conflicts.’

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 are never without hope even in the most difficult conflicts.’**

OR

Context 4 – Exploring issues of identity and belonging

13. *Growing Up Asian in Australia* Edited by: Alice Pung
 14. *Skin* Director: Anthony Fabian
 15. *Sometimes Gladness* Bruce Dawe
 16. *The Member of the Wedding* Carson McCullers

Prompt

‘Sometimes others know us better than we know ourselves.’

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 **‘sometimes others know us better than we know ourselves.’**

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 ‘Don’t ban the exam’ and the accompanying letters 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 the audience to share the points of view in the opinion piece ‘Don’t ban the exam’ and the accompanying letters?

Background information

The following article by Bronwyn Leigh was written in response to recent suggestions that examinations should not form any part of the assessment of Year 12 students. The article was published in the November 2011 edition of a magazine targeted at educators and those interested in education matters, *Learning Now*. It is reproduced here with three letters published in the following edition of *Learning Now*.

Don't ban the exam



The exam: still a fair and accurate way to assess students

Exams. The very word has struck fear into generations of students. I well remember sleepless pre-exam nights, the long, isolating rows of single tables and chairs and the initial panic that would temporarily blank out all knowledge of a subject as I opened the exam paper. Perhaps these recollections should make it easy for me to endorse recent calls to cease using examinations as a formal assessment tool for Year 12 students. However, I'm not so sure that other forms of assessment

alone help us to adequately measure student knowledge and ability. I'm also not convinced by claims that exams are as outdated as some commentators would have us believe. Of course, I'm not suggesting that exams should be the sole form of student assessment in Year 12 – or, indeed, at any level – but I do believe that they have their place and that they enable assessors to gauge student learning in a fair and rigorous way. A balance between exams and other forms of assessment is what is needed to ensure deep learning and parity of assessment.

It is worth noting that the push to eradicate exams for Year 12 is supported by very little research. No doubt most of us can guess some of the claims made against exams: that they unfairly discriminate against bright students whose anxiety hinders their ability to do well; that they are an unnatural form of assessment because no-one really has to work under exam pressure in the 'real world'; and that they allow for cramming rather than deep learning experiences. There is a little merit in all of these claims – we all know of someone who didn't perform as well as they were expected to because they had a meltdown before walking into the exam room, for instance. But these claims alone do not justify calls to abandon a form of assessment that has been reliably used in education since the mid-nineteenth century. And all of these claims can actually be used to promote exams rather than to condemn them. If students panic before exams they need to be taught how to cope with stressful situations because they are, like it or not, part and parcel of everyday life. In fact, many people do have to work under exam-like pressure in the 'real world': imagine being a doctor in the emergency section of a hospital and having to say to a bloodied, distraught accident victim, 'hang on while I check my reference book'. Imagine being a teacher and regularly needing to say, 'I'll get back to you on that one' in response to student questions. And, as for cramming, well, I'd rather students cram for the moment and learn something than do zilch and learn nothing. Students who can't be bothered to prepare properly for exams are unlikely to be enthusiastic about alternative forms of assessment: at least exams give them the opportunity to focus their energies for a relatively short amount of time.

One of the alternatives mooted to replace exams is a research thesis that students could work on throughout the year. The thesis would form a major component of a student's end-of-year mark, alongside usual class-based assessments. There is no doubt that engaging in such a

SECTION C – continued
TURN OVER

project would allow students to develop all-important research, analytical and writing skills, regardless of the subject area. But there are a number of issues that make me sceptical about its suitability as an alternative to exams. If students needed to write, say, a ten-thousand-word thesis for every subject they would have very little time for their class-based studies. I also wonder how such theses – which are of their very nature highly individual pieces of research and writing – could be marked fairly and consistently for all students. And if they were marked solely by the students’ teachers, what is to stop schools from exploiting the system? Even at university most students do not write a formal research-based thesis until their honours year, so it seems unreasonable to expect Year 12 students to rise to the task and for schools to have the resources to help every student achieve their best.

It is true that exams alone are not an ideal way to assess students, but in conjunction with other forms of assessment they provide a useful tool for accurately measuring student performance on a given day. My own recollections of exams are not always positive ones; nevertheless, my experience as both a student and an educator tells me that exams have their place and should not be relegated to the dustbin of history.

Bronwyn Leigh has lectured in education studies at a number of universities for over thirty years.

Letters

A thesis sounds a useful alternative but, as Bronwyn Leigh suggests in ‘Don’t ban the exam’ (November 2011), it could be manipulated by students who have the means to get their private tutors to help write it. Indeed, the real danger of the proposal to replace exams with a thesis is that the gap between students who are socio-economically advantaged, and those who are disadvantaged, will widen.

Brian Stanfield, St Kilda

Bronwyn Leigh is right to suggest that a thesis should have no part to play in Year 12 assessment (‘Don’t ban the exam’, November 2011). *I don’t really know why anyone would want to do a thesis instead of an exam. My sister was so stressed out when she was writing up her honours thesis at university. She did not sleep, she did not eat, she did not go out. Fortunately, she passed, but that type of pressure is not what Year 12 students should have to experience. Give me an exam any day – it’s over long before a humungous thesis is!*

Deborah James, Brighton

I am concerned by Leigh’s rejection of a thesis as a suitable alternative to exams for Year 12 students (‘Don’t ban the exam’, November 2011). Why not let students rise to the challenge of writing a thesis? We should be promoting skills and finding the means to fairly assess them, rather than sacrificing student learning because it is just too hard to try something new.

Jonathan Rivers, Birchip

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 – 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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END OF TASK BOOK

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VCE 2012 English Trial Examination

© Kilbaha Multimedia Publishing 2012
ABN 47 065 111 373



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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>Cat’s Eye</i> | ..... | Margaret Atwood |
| 6. | <i>Cosi</i> | ..... | Louis Nowra |
| 7. | <i>Dear America – Letters from Vietnam</i> | ..... | Bernard Edelman |
| 8. | <i>Dreams from My Father</i> | ..... | Barack Obama |
| 9. | <i>Henry IV, Part I</i> | ..... | William Shakespeare |
| 10. | <i>Interpreter of Maladies</i> | ..... | Jhumpa Lahiri |
| 11. | <i>Life of Pi</i> | ..... | Yann Martel |
| 12. | <i>On the Waterfront</i> | ..... | Director: Elia Kazan |
| 13. | <i>Ransom</i> | ..... | David Malouf |
| 14. | <i>The Old Man Who Read Love Stories</i> | ..... | Director: Rolf de Heer |
| 15. | <i>The Reluctant Fundamentalist</i> | ..... | Mohsin Hamid |
| 16. | <i>The War Poems</i> | ..... | Wilfred Owen |
| 17. | <i>Things We Didn’t See Coming</i> | ..... | Steven Amsterdam |
| 18. | <i>Twelve Angry Men</i> | ..... | Reginald Rose |
| 19. | <i>Will You Please Be Quiet, Please?</i> | ..... | Raymond Carver |
| 20. | <i>Year of Wonders</i> | ..... | Geraldine Brooks |

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

- i. ‘None of Dickens’ characters in *A Christmas Carol* are realistic, but they do have easily recognisable personality traits to make them believable.’

How believable do you find the characters?

OR

- ii. “Really, for a man who had been out of practice for so many years it was a splendid laugh.”

‘Humour is a central aspect of the novel *A Christmas Carol*.’

Discuss.

2. *A Farewell to Arms*

- i. “He was a legitimate hero who bored everyone he met”

Hemingway’s novel does not present anyone as either a hero or a coward.

Is this how you see the characters in *A Farewell to Arms*?

OR

- ii. “Time’s wingèd chariot hurrying near”

‘Throughout the novel there is a constant reminder that time is running out.’

Discuss.

3. *A Human Pattern: Selected Poems*

- i. “The song is gone”

‘Judith Wright’s poetry laments what she feels has been lost.’

To what extent is this true?

OR

- ii. “Human eyes impose a human pattern”

‘Judith Wright’s poetry is preoccupied with understanding contradictory aspects of experience.’

Discuss.

4. *Bypass – the story of a road*

- i. ‘McGirr uses the story of a road to reflect upon Australian identity.’

Discuss.

OR

- ii. To what extent is *Bypass* primarily a love story?

5. *Cat's Eye*

- i. “She knows the rituals, she knows how we’re supposed to be behaving ...”
‘Atwood shows that girls are conditioned to behave cruelly to one another.’
To what extent is this true?

OR

- ii. ‘*Cat's Eye* explores how our perception of the world is not always accurate.’
Discuss.

6. *Cosi*

- i. “Cosi gave me something to think about, something to do.”
‘*Cosi* suggests that people need to have their attention focussed on something other than themselves to be content.’
To what extent is this true?

OR

- ii. ‘*Cosi* endorses the view that “happy is the man who calmly takes life as he finds it”.’
Do you agree?

7. *Dear America – Letters from Vietnam*

- i. ‘The collection of letters present American soldiers in the Vietnam War as victims.’
Do you agree?

OR

- ii. “We Gotta Get Out of This Place”
‘The letters chart the soldiers’ changing attitudes to the war being fought.’
Discuss.

8. *Dreams of My Father*

- i. “Truth is usually the best corrective.”
‘*Dreams of My Father* explores the importance of finding the truth.’
Discuss.

OR

- ii. ‘Obama’s involvement with politics seems to be motivated by self-interest as much as it is motivated by concern for other people.’
Do you agree?

9. *Henry IV, Part I*

- i. '*Henry IV, Part I* does not explicitly direct the audience to prefer either Falstaff or Hotspur's attitude to honour.'

To what extent is this true?

OR

- ii. "... banish plump Jack, and banish all the world."

'Despite his many negative qualities, Falstaff is the most appealing character in the play.'

Do you agree?

10. *Interpreter of Maladies*

- i. To what extent are Lahiri's characters shaped by factors other than their culture and upbringing?

OR

- ii. 'The reader is positioned to view the characters in Lahiri's stories differently to how the characters view themselves and each other.'

Discuss.

11. *Life of Pi*

- i. '*Life of Pi* shows the importance of ritual, routine and habits.'

Discuss.

OR

- ii. 'Pi alters his beliefs and attitudes to suit his circumstances.'

Is this how you see Pi?

12. *On the Waterfront*

- i. Does *On the Waterfront* offer any hope that things can change for the longshoremen?

OR

- ii. "I coulda been somebody, instead of a bum, which is what I am"

'*On the Waterfront* shows the importance of self-respect.'

Discuss.

13. Ransom

- i. "... we have done nothing, all of us, but weep and sit stunned with grief."
'Ransom suggests that there is no glory in war, only grief.'
To what extent is this true?

OR

- ii. 'Ransom is concerned with how its characters discover their humanity.'
Discuss.

14. The Old Man Who Read Love Stories

- i. "... he possessed the antidote against the poison of old age – he could read."
'Antonio Bolivar reads love stories and he also reads the world he inhabits.'
Discuss.

OR

- ii. 'The relationship Rolf de Heer's characters have with their environment shapes how the audience responds to them.'
To what extent is this true?

15. The Reluctant Fundamentalist

- i. "I am confident of the truth of my words."
'The reader finds it difficult to accept Changez's version of the truth.'
Discuss.

OR

- ii. To what extent does the novel show Changez is justified in his attitudes to the West?

16. The War Poems

- i. "Drooping tongues from jaws that slob their relish,
Baring teeth that leer like skulls' teeth wicked"
'Wilfred Owen's poetry evokes the obscene horrors of war.'
Discuss.

OR

- ii. 'Owen's poems show resentment towards the generals and those at home who encourage war in the name of patriotism.'
Discuss.

17. *Things We Didn't See Coming*

- i. "This is an era of violence."
'Amsterdam shows that times of crisis can bring out the worst in people.'
Discuss.

OR

- ii. 'The narrator's need to find connection with other people is even stronger than his instinct to survive.'
Do you agree?

18. *Twelve Angry Men*

- i. "It now becomes your duty to try and separate the facts from the fancy."
'It may not be possible to separate "the facts from the fancy", but it is important to try.'
To what extent is this true in *Twelve Angry Men*?

OR

- ii. 'The judge asks the jury "to deliberate honestly and thoughtfully".'
How does Reginald Rose show that this is not always as easy to do as it seems?

19. *Will You Please Be Quiet, Please?*

- i. 'Carver's stories are preoccupied with the failure of individuals to communicate with those who surround them.'
Discuss.

OR

- ii. "How should a man act, given these circumstances?"
'Carver's stories are concerned with people who feel anguish and insecurity.'
Discuss.

20. *Year of Wonders*

- i. '*Year of Wonders* shows that people will modify their own behaviour and will encourage others to do likewise for the sake of the common good.'
To what extent is this true?

OR

- ii. 'Brooks presents religion as a negative force borne of ignorance in *Year of Wonders*.'
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 at the end of this book.

Context 1 – The imaginative landscape

- | | | | |
|----|--|-------|--------------------------|
| 1. | <i>Tirra Lirra by the River</i> | ..... | Jessica Anderson |
| 2. | <i>Peripheral Light – Selected and New Poems</i> | ..... | John Kinsella |
| 3. | <i>Island</i> | ..... | Alistair MacLeod |
| 4. | <i>One Night the Moon</i> | ..... | Director: Rachel Perkins |

Prompt

‘A familiar landscape can provide us with a sense of peace.’

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 familiar landscape can provide us with a sense of peace.

OR

Context 2 – Whose reality?

- | | | | |
|----|---------------------------------|-------|-------------------------|
| 5. | <i>Spies</i> | ..... | Michael Frayn |
| 6. | <i>The Lot: In Words</i> | ..... | Michael Leunig |
| 7. | <i>The Player</i> | ..... | Director: Robert Altman |
| 8. | <i>A Streetcar Named Desire</i> | ..... | Tennessee Williams |

Prompt

‘Our assumptions dictate the way we perceive the world.’

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 assumptions dictate the way we perceive the world.

OR

Context 3 – Encountering conflict

- | | | | |
|-----|---------------------------------------|-------|---------------------------|
| 9. | <i>The Quiet American</i> | ..... | Graham Greene |
| 10. | <i>The Crucible</i> | ..... | Arthur Miller |
| 11. | <i>Paradise Road</i> | ..... | Director: Bruce Beresford |
| 12. | <i>The Rugmaker of Mazar-e-Sharif</i> | ..... | R. Hillman & N. Mazari |

Prompt

‘Conflict results from a struggle to maintain or gain power.’

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 results from a struggle to maintain or gain power.

OR

Context 4 – Exploring issues of identity and belonging

- | | | | |
|-----|--------------------------------------|-------|--------------------------|
| 13. | <i>Sometimes Gladness</i> | ..... | Bruce Dawe |
| 14. | <i>The Members of the Wedding</i> | ..... | Carson McCullers |
| 15. | <i>Growing Up Asian in Australia</i> | ..... | Alice Pung |
| 16. | <i>Skin</i> | ..... | Director: Anthony Fabian |

Prompt

‘Sometimes there are advantages to being an independent outsider from the group.’

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 sometimes there are advantages to being an independent outsider from the group.

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 *We're still debating uniforms* 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 readers to share the point of view of the writer of *We're still debating uniforms*?

Background information

Some Victorian schools have changed their uniform policy so that female students are required to wear pants rather than skirts and dresses. The decision was prompted by a current affairs program which argued that some school uniforms sexualized teenagers because they were too revealing. The issue later resulted in a wider public debate about the perennial issue of whether schools should insist upon school uniform.

The opinion piece written by John Tashty appeared on the blog site of the online newspaper called Agenda. The online journal's stated aim is to stimulate debate about current affairs. Readers are invited to post their comments.

Agenda:



John Tashty's previous blog posts are here

This blog charts the big issues around Australia - Agenda's aim is to stimulate debate about current affairs, and readers are invited to post their comments

We're still debating uniforms!

• **1:38PM** Saturday Mar 31, 2012 1,604 online now [Comments 197](#)



The struggle between principals and students over what is worn in schools is perpetual and almost certainly pointless. Students have hitched up their skirts and pulled out their shirts since time immemorial.

The latest campaign is for female students to wear skirtless uniforms, with many Victorian schools considering making their girls wear pants. "Unfortunately, despite sending some girls home to change, requiring others to wear a school-owned skirt for the day, we still had some girls coming to school in inappropriate skirts," explained Andrew Wurkum, Principal of Chokum High School. "I have introduced a pants-only policy, which will enable my staff to focus their time on providing students with the best education possible."

Students, understandably, resent not being able to choose how they dress because they feel it interferes with their ability to express their individuality, and it is difficult to argue that students have no reason to feel annoyed at being told they have to wear particular clothes and to cut their hair in particular ways. One student blogged: 'Choosing what you want to wear is a fundamental human right'.

Debates over uniform are a never-ending distraction for teachers, parents and students. Uniforms were introduced at charity schools during the 16th Century in England to instil discipline, and that, roughly, is where the debate remains today. The army also assumes the link between uniform and discipline. Yet, even the Australian army gets to have a choice these days, as was shown when they rejected a new pink uniform which had been designed to improve camouflage in the desert. This uniform cost hundreds of thousands of dollars to research and develop, and amazingly, soldiers were still allowed to reject it on the dubious grounds that they felt pink was effeminate. Now if such a ludicrous dismissal of uniform can come from a trained army, why would anyone expect school students to have to respect their school's choice of clothing? It's not as if a school can claim their uniform could save lives in the way the army uniform could.

Uniform policies are defended with arguments ranging from health and safety, to their being a legitimate response to teenage girls being vulnerable in an increasingly sexualised world. It is often argued that uniform is a social leveler, an egalitarian means to reduce competitive dressing. However, one kid in uniform can still assess the parental income of another kid in uniform in a blink of an eye, and children still get bullied because of their appearance, even when dressed in uniform.

In 2011, an academic study indicated that schools with strict uniform policies showed higher attendance rates, though uniform may not have been the only factor, so the study could make no conclusive link between uniform and academic success. In fact, its overall conclusion stated: "We find little evidence that uniforms have lasting impacts on learning or discipline."

So why do Australian Principals insist upon uniform despite the lack of educational benefit? Tseñlon, a social psychologist specialising in visual appearance, says the devotion to uniform reflects "a general etiquette towards children" defined by power, control and a lack of trust. Tseñlon argues that rules such as making girls wear pants are not created to protect vulnerable students; instead these rules are created to satisfy adults who are uncomfortable with expressions of teenage sexuality. And those who hope that moving girls into pants is the solution for student versus school battles over uniforms will be sadly disappointed. Such experiments in the UK have caused Principals to blacklist some brands of pants because they were considered too tight and revealing.

It is ironic that in 1981 the newspapers were engaged in another uniform debate, this time about whether female students should have the right to wear pants instead of skirts at school. So we return to the same point: the struggle between principals and students over what is worn in schools is perpetual and almost certainly pointless.

However, the implications of this struggle are not pointless. The uniform debate encompasses many larger issues than simply what children should wear to school. It touches on issues of school improvement, freedom of expression and wider cultural debates. And if you are not committed to an opinion on uniform either way, perhaps a few extra points might help to clarify your viewpoint:

'*Uniform*' from the Greek meaning 'one form' suggests that there is no difference between people. Certainly, the Cultural Revolution in China ended up with everyone wearing blue boiler suits to emphasise sameness. If this a vision for society that you admire, perhaps uniform is for you. Alternatively, if people don't wear uniforms, it doesn't instantly mean offensive T-shirt slogans coupled with more revealing clothing for girls and scruffiness for boys. Everyday students wear uniforms in a way that is scruffier than the way they wear their clothes at the weekend, and a school uniform skirt can be amongst the shortest worn by anyone. So, what do you think?

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 2012 VCE English Trial Examination

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Trial Examination 2012

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 2012 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. *Cat's Eye* Margaret Atwood
6. *Così* Louis Nowra
7. *Dear America: Letters Home from Vietnam* Bernard Edelman
8. *Dreams from my Father* Barack Obama
9. *Henry IV, Part I* William Shakespeare
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Life of Pi* Yann Martell
12. *On the Waterfront* Director: Elia Kazan
13. *Ransom* David Malouf
14. *The Old Man Who Read Love Stories* Director: Rolf de Heer
15. *The Reluctant Fundamentalist* Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Year of Wonders* Geraldine Brooks

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

- i. Discuss the role of the supernatural beings in *A Christmas Carol*.

OR

- ii. ‘*A Christmas Carol* is a simplistic story of one man’s redemption.’
Do you agree?

2. *A Farewell to Arms*

- i. “The world breaks everyone.”

In what ways are the characters in *A Farewell to Arms* broken?

OR

- ii. “It is never hopeless. But sometimes I cannot hope.”

To what extent does *A Farewell to Arms* suggest that there are grounds for hope?

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

- i. In what ways can Wright be seen as a political poet?

OR

- ii. ‘Wright’s poems focus on an Australia that no longer exists.’
Do you agree?

4. *Bypass: the Story of a Road*

- i. ‘Of all the characters, *Bypass* casts the infamous and the flawed as having the most endearing personal qualities.’

Do you agree?

OR

- ii. ‘Even after so much effort, McGirr fails to escape his past life completely.’

Do you agree?

5. *Cat’s Eye*

- i. ‘At heart, *Cat’s Eye* is about the price one pays for being different.’

Discuss.

OR

- ii. ‘*Cat’s Eye* shows us that society’s expectations are most damaging to women.’

Do you agree?

6. *Così*

- i. “Roy: Oh I get it; if the production had been a success it was all because of you. If it had flopped, it wasn’t your fault.”

Discuss Lewis’s motivations for putting on the play and how they change during the project.

OR

- ii. Comment on the way the play presents the notion of reality.

7. *Dear America – Letters Home from Vietnam*

- i. ‘To overcome the stress of war, people have to turn inwards.’
To what extent is this demonstrated in the collection?

OR

- ii. ‘The visual images and poems add nothing to the collection.’
Do you agree?

8. *Dreams from my Father*

- i. “Whenever a black man gets into power, they gonna try and change the rules on him.”
Do issues relating to race and equality affect Obama’s dreams and ambitions?

OR

- ii. “If you can’t be strong, be clever and make peace with someone who’s strong.”
How does Obama look at the notion of compromising ideals in the text?

9. *Henry IV, Part I*

- i. ‘In *Henry IV, Part I*, the most attractive characters are the most irresponsible.’
Discuss.

OR

- ii. ‘*Henry IV, Part I* demonstrates that deceit has its uses.’
Discuss.

10. *Interpreter of Maladies* (Jhumpa Lahiri)

- i. ‘The characters in Lahiri’s stories lack self-awareness. This renders them tragic.’
Do you agree?

OR

- ii. ‘Relationships are more important than identity.’
Is this shown in Lahiri’s collection?

11. *Life of Pi*

- i. ‘Pi learns more about himself from his time at sea than at any other time in his life.’
Do you agree?

OR

- ii. ‘Ultimately, *Life of Pi* shows that individuals do not have significant control over their destinies.’
Discuss.

12. *On the Waterfront*

- i. 'I'm with me.'
'Terry Malloy's greatest achievement is developing a sense of social responsibility.'
Do you agree?

OR

- ii. 'Kazan's film is about the irrelevance of faith in a world where survival must be fought for.'
Discuss.

13. *Ransom*

- i. 'Priam needs to learn what Somax already knows.'
Discuss.

OR

- ii. '*Ransom* suggests that no happy ending is ever final.'
Discuss.

14. *The Old Man Who Read Love Stories*

- i. '*The Old Man Who Read Love Stories* documents the clash of two bitterly opposing and irreconcilable worlds.'
Discuss.

OR

- ii. 'It is Josefina and Antonio's relationship that is the most positively life affirming, in the midst of lawlessness and brutality.'
Do you agree?

15. *The Reluctant Fundamentalist*

- i. 'Erica is an individual but she also represents the strengths and weakness of American culture.'
Do you agree?

OR

- ii. '*The Reluctant Fundamentalist* suggests that it can be dangerous to dwell on the past.'
Discuss.

16. *The War Poems (Wilfred Owen)*

- i. 'How sweet and fitting it is to die for one's country.'
How does Owen contest this notion in his poetry?

OR

- ii. Is Owen a realist or a romantic?

17. *Things We Didn't See Coming*

- i. 'The *Things We Didn't See Coming* depicts individuals who struggle, but fail, to make sense of their lives.'

Do you agree?

OR

- ii. 'Amsterdam portrays a dark, foreboding world, where human relationships have been damaged irreparably.'

Do you agree?

18. *Twelve Angry Men*

- i. 'At heart, *Twelve Angry Men* is about the importance of humanity and understanding.'

Discuss.

OR

- ii. 'It is the weakest members of the jury who gain the most from the deliberation process.'

Do you agree?

19. *Will You Please be Quiet, Please?* (Raymond Carver short stories)

- i. 'It is Carver's concern for the marginalised and misunderstood people that accounts for the power of his stories.'

Discuss.

OR

- ii. 'Carver is the master of minimalism. His stories achieve their greatness through what he omits as much as what he includes.'

Do you agree?

20. *Year of Wonders*

- i. "I was not Elinor ... but Anna."

What influence does Elinor have on Anna's life?

OR

- ii. "The plague destroys one world and replaces it with another."

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. *Tirra Lirra by the River* Jessica Anderson
2. *Peripheral Light – Selected and New Poems* John Kinsella
3. *Island* Alistair MacLeod
4. *One Night the Moon* Director: Rachel Perkins

Prompt

‘No landscape is strong enough to wholly determine any individual.’

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 landscape is strong enough to wholly determine any individual’**.

OR

Context 2 – Whose reality?

5. *Spies* Michael Frayn
6. *The Lot: In Words* Michael Leunig
7. *The Player* Director: Robert Altman
8. *A Streetcar Named Desire* Tennessee Williams

Prompt

‘Reality is constantly changing since it is based entirely on each individual’s experiences, beliefs and memories.’

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 constantly changing since it is based entirely on each individual’s experiences, beliefs and memories’**.

OR

Context 3 – Encountering conflict

9. *The Quiet American* Graham Greene
10. *The Crucible* Arthur Miller
11. *Paradise Road* Director: Bruce Beresford
12. *The Rugmaker of Mazar-e-Sharif* Najaf Mazari and Robert Hillman

Prompt

‘In times of conflict some stresses are too difficult to overcome.’

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 times of conflict some stresses are too difficult to overcome’**.

OR

Context 4 – Exploring issues of identity and belonging

13. *Sometimes Gladness* Bruce Dawe
14. *The Member of the Wedding* Carson McCullers
15. *Growing Up Asian in Australia* Alice Pung
16. *Skin* Director: Anthony Fabian

Prompt

‘Sometimes we learn more about ourselves from our enemies than from our friends.’

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 **‘sometimes we learn more about ourselves from our enemies than from our friends’**.

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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 blog post entitled *Much Ado About Texting* 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 points of view expressed in the blog entitled *Much Ado About Texting*?

Background information

The blog by Jay is about the way in which texting has led to developments in language use. Following are also some responses from other bloggers.

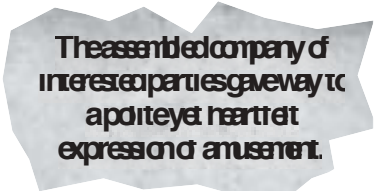
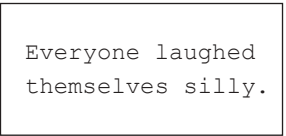

JAYSPEAKSOUT

MUCH ADO ABOUT TEXTING

8:13pm, 1 May 2012

The ways language is used have changed slowly over the centuries but, as the twenty-first century rolls into its second decade, language use is adapting to developing technology at an amazing rate. Up to the end of the nineteenth century speech and writing were strewn with flowery words and phrases, making communication stilted and long-winded. By contrast, the rapid pace of technical innovation in the twentieth century stimulated fundamental changes to commercial, industrial and inter-personal language. The frenetic pace of change at the end of that century and the beginning of the twenty-first provoked an explosion of new words and symbols.

I was thinking about this the other day after hearing a talkback host making dire predictions about the death of English if texting 'continues to get out of hand'. The thought occurred to me that we all use language, but who takes time to really **think** about it? Experts do, and so, too, do boring letter writers to newspapers, who rant on (like the talk show host) about falling standards. Yet we all use language in our daily lives, sometimes skilfully, sometimes badly. We know, almost instinctively, from an early age, that there is a different spoken language for family, for friends, for school and for work. Similarly, writing demands different styles, depending on the message and the recipient. Expanding technology demands new approaches to transmitting news and information.

Language then and now		
19 th century	20 th century	21 st century
A person might write (with pen and ink):	A person might type (on a typewriter; later, a computer):	A person might text:
		

Texting, of course, provides the most interesting and compelling example of modern language development. As with almost any innovation, opposing camps respond in predictable ways. Critics of text language make dark forecasts that the English language, as we know it, will disappear into a morass of illiteracy. Skills will be lost, they argue, if young people (it is always the young!) are allowed, or even worse, encouraged to FDL, LOL or ROFL. No-one, they complain, will be able to construct or spell even the simplest sentence. Interestingly, these same people use common acronyms without a second thought. These critics don't seem to have a problem with acronyms that have multiple meanings, such as CPA (Combined Pensioners' Association; Certified Practising Accountant; Communist Party of Australia) because the *context* in which these appear almost always makes clear which one is being used. So what's with their resistance to text language which also has a context? I just don't get it!

The moderate view contends that text language expands a person's linguistic range. Texting demands quick thinking to evolve and develop messages, not to mention making quick interpretive responses. Texting adds a new dimension to a person's linguistic skills and reflects the different patterns of speech referred to above. Texting an employer should follow the same unwritten rules of appropriate language which speaking to that person would require, while texting friends involves emotion, impulse and speed, so abbreviations are essential.

Surely any expanded means of maintaining our ties with other people, whether formally or lightheartedly, is a good thing! Throughout history the English language has evolved, adapted and moulded around the realities of contemporary life. Who cares if some outdated conventions are abandoned on the road to improved communication?



COMMENTS

I can't stand getting texts I don't understand! They're a form of elitism, like talking in another language to someone you know who can't speak it.

Dino: 1 May 10:00pm

Save your breath (or rather, your text). Technophobes won't be convinced by rational discussion.

Texter: 2 May 6:30am

Totes agree, ur 2 L8 peeps, txting is da future! So get ova it kk?

smrtrttr: 2 May 7:07am

So tired of this boring topic. Who cares?

Ennui: 2 May 8:51am

HAVE YOUR SAY

Name:

Comment:

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

ENGLISH

Written examination Trial Paper 2012

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

Purchasing schools may reproduce this paper for students and staff in purchasing school **only**
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. Cat’s Eye.....Margaret Atwood
6. Così.....Louis Nowra
7. Dear America: Letters Home from Vietnam.....Bernard Edelman
8. Dreams From my Father.....Barack Obama
9. Henry IV, Part 1..... William Shakespeare
10. Interpreter of MaladiesJhumpa Lahiri
11. Life of Pi..... Yann Martell
12. On the Waterfront.....Director: Eliza Kazan
13. Ransom..... David Malouf
14. The Old Man Who Read Love Stories.....Director: Rolf de Heer
15. The Reluctant Fundamentalist.....Moshin Hamid
16. The War Poems..... Wilfred Owen
17. Things We Didn’t See Coming.....Steven Amsterdam
18. Twelve Angry Men.....Reginald Rose
19. Will You Please Be Quiet Please?.....Raymond Carver
20. Year of Wonders..... Geraldine Brooks

1. *A Christmas Carol*

- i. Scrooge is transformed from a selfish loner to an open hearted person who learns the importance of sharing and belonging to a community. Discuss.

OR

- ii. Social responsibility is the key to 'A Christmas Carol'. Dickens highlights the perils of a society that does not embrace everyone, choosing instead to pit every individual against others. Discuss.

2. *A Farewell to Arms*

- i. Hemingway's emphasis on the love story of the leading characters is an attempt to minimize the importance of war. Discuss.

OR

- ii. Hemingway's unique writing style, combined with the anti-hero Henry work together to make a powerful anti-war statement. Discuss.

3. *A Human Pattern: Selected Poems*

- i. Wright's poetry is quintessentially Australian in its subject matter and execution. Discuss.

OR

- ii. Such is the importance of nature in Wright's poetry that it is inseparable from the human condition. Discuss.

4. *Bypass: the story of a road*

- i. Ultimately, McGirr reminds us that it is the journey of life that matters not the destination. Discuss.

OR

- ii. We celebrate McGirr's openness and empathy to life and the individuals he meets or thinks about. The fact that many are ordinary people is cause for celebration. Discuss.

5. *Cat's Eye*

- i. "Time is not a line but a dimension, like the dimensions of space." (Page 3) Is this the point Elaine is trying to make in the novel? Discuss.

OR

- ii. "Until we moved to Toronto I was happy." How important is where we live in our lives? Discuss.

6. *Cosi*

- i. 'Cosi', reminds us that we are all wounded in our own way and yet we still deserve the right to take a place in society. Discuss.

OR

- ii. There is an uneasy humour in 'Cosi'. We ask ourselves whether or not we should be laughing, and if so, is it at someone else's expense. Discuss.

7. *Dear America: Letters Home from Vietnam*

- i. Surely there can be no other conclusion drawn from 'Dear America' other than *that the Vietnam War was a waste of so many young lives*. Discuss.

OR

- ii. Much of the power of 'Dear America' is that we finally see the misery and tragedy of war's impact on those left at home. Discuss.

8. *Dreams from my Father*

- i. Although belonging to more than one culture can present unique challenges to forming a sense of identity, it can also contribute to an enriched life. Discuss.

OR

- ii. 'Dreams From my Father' is about one man's inner strength, determination and perseverance in life. Discuss.

9. *Henry IV, Part 1*

- i. Falstaff not only brings wit and comedy to Henry IV Part One, he also serves other vital functions. Discuss.

OR

- ii. In such a patriarchal play, it is not surprising that the relationship between fathers and sons is a key theme. Discuss.

10. *Interpreter of Maladies*

- i. These wonderful stories are unique yet share many common ideas regarding life experiences. Discuss.

OR

- ii. 'Interpreter of Maladies' allows us to see the power and importance of a sense of humour throughout life. Discuss.

11. *Life of Pi*

- i. In 'Life of Pi', how essential is the enigma of Richard Parker to our reading of the novel? Discuss.

OR

- ii. Faith and religious beliefs are what keep Pi alive throughout such an ordeal. Discuss.

12. *On the Waterfront*

- i. Edie opens Terry up to a new world and his own higher nature. We are all transformed through our relationships with others. Discuss.

OR

- ii. 'On the Waterfront' seems to end on an optimistic note, suggesting the future will be less corrupt. How much has really been achieved? Discuss.

13. *Ransom*

- i. 'Ransom' challenges the traditional beliefs society has regarding masculinity, war and honour. Discuss.

OR

- ii. Malouf's lyrical writing style provides a sensuous canvas to explore the grim power of grief, guilt and war. Discuss.

14. *The Old Man Who Read Love Stories*

- i. Antonio has survived the harsh environment he lives in due to his gentle and respectful approach to nature. Discuss.

OR

- ii. Even in the remotest and harshest environments, love has its place. Antonio needs to read his love stories as without loving relationships, there is no point to life. Discuss.

15. *The Reluctant Fundamentalist*

- i. 'The Reluctant Fundamentalist' raises more questions than it answers, resulting in a challenging novel with limited relevance to us. Discuss.

OR

- ii. The unique narrative structure of 'The Reluctant Fundamentalist' successfully re-creates the post September 11 atmosphere of tension, fear and anxiety. Discuss.

16. *The War Poems (Wilfred Owen)*

- i. Imagine life without the horrendous revelations expressed to us by the war poems of Owen and others. The truth may never have been told. Discuss.

OR

- ii. In Wilfred Owen's passionate poems, never was life held in higher esteem. Discuss

17. *Things We Didn't See Coming*

- i. The most frightening aspect of the dystopian world presented in 'Things We Didn't See Coming' is that it could be set in any time and any place. Discuss.

OR

- ii. Despite the many challenges faced by the characters in 'Things We Didn't See Coming', it is the triumph of the little person and the incredible courage shown that resonates with us. Discuss.

18. *Twelve Angry Men*

- i. 'Twelve Angry Men' explores the limitations and strengths of a justice system based on human integrity. Discuss.

OR

- ii. 'Twelve Angry Men' is a powerful reflection on group dynamics as we see society encapsulated in this play about a trial. Discuss.

19. *Will You Please Be Quiet, Please?*

- i. Raymond Carver would not be amazed at today's popularity of reality T.V shows given his emphasis on the voyeuristic nature of people. Discuss.

OR

- ii. Carver's short stories aptly present the reality that relationships are both essential to life and at the same time very hard to 'get right'. Discuss.

20. *Year of Wonders*

- i. As always, it is the women in the community who are victimised and presented as the weaker sex. Discuss.

OR

- ii. So much pain and suffering has come from religious beliefs and practises. Discuss.

END OF SECTION A

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. *Tirra Lirra by the River*..... Jessica Anderson
2. *Island* Alistair MacLeod
3. *One Night the Moon*..... Director: Rachel Perkins
4. *Peripheral Light*John Kinsella

Prompt

‘It is impossible for us to separate ourselves from our outer world.’

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 impossible for us to separate ourselves from our outer world.’**

OR

Context 2 – Whose reality?

1. *A Streetcar Named Desire* Tennessee Williams
2. *Spies* Michael Frayne
3. *The Player* Director: Robert Altman
4. *The Lot: In Words*.....Michael Leunig

Prompt

‘Nothing is more destructive to us than having our inner reality ridiculed or ignored.’

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 **‘Nothing is more destructive to us than having our inner reality ridiculed or ignored.’**

OR

SECTION B-continued

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 Quiet American*.....Graham Greene

Prompt

‘Fear is the problem that leads us to 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 **‘Fear is the problem that leads us to 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. *Skin*..... Director: Anthony Fabian

Prompt

‘Some people wonder who they really are. The better question is who do I want to be now and in the future.’

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 **‘Some people wonder who they really are. The better question is who do I want to be now and in the future.’**

END OF SECTION B

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 **LOOK AT ME! ME! ME!** 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 **LOOK AT ME! ME! ME!?**

Background information

The following article was written by feature journalist, Amy Jasmine for **The Herald** a monthly magazine exploring ideas about society and social change.



Why! He is missing her already. I know all this because said young male was talking on his mobile so loudly, he may as well have been centre stage in a play performing to thousands of paying spectators. Not only was I not a paying patron in his dreary little melodrama, I too wanted to catch a plane to London, just to get away from *him*.

The ugly side to 'social media' is how self-obsessive and vain so many seemingly normal, and dare I say, boring individuals have become. No doubt these are the same individuals who aspire to be 'The Kardashians', and are impressed with such 'reality' TV shows such as the banal and brainless 'Jerseylicious' and the vulgar and vacuous 'Jersey Shore'. Such twits can be seen everywhere, taking mobile phone photographs of themselves, their plates of pasta, their cappuccinos, the new pair of shoes they just bought and every other mindless activity they are engaging in. LOL!

Andy Warhol once talked about everyone having 15 minutes of fame, but now people can imagine they are some famous celebrity and immortalize their dreary little lives for all the world to (yawn) follow. Celebrities have marketing and promotional gurus to make their lives look interesting and important. We don't. I ask myself 'What is **not** getting done?' 'What life is **not** being lived?' 'Who cares?'

I have given up trying to have a conversation with my teenage nieces, as they text madly away whilst pretending to politely listen to me. When I have foolishly looked at the language being used – it is the lowest level of crude.

People may be having fun but there is no doubt that literacy levels are reaching an all time low. Just how dumb are we going to get? As I get up to leave what used to be my favourite café to relax after a hard day's work, the young man is blah, blah, blahing. As usual I stand at the counter to buy a takeaway muffin for a treat but find it impossible to gain the attention of the young employee. Why? She is on her mobile phone discussing her latest trials with Matt, who stood her up last night and she is 'just not gunna take it no more!' Me too. I walk out empty handed, in search for a new café to call my own.

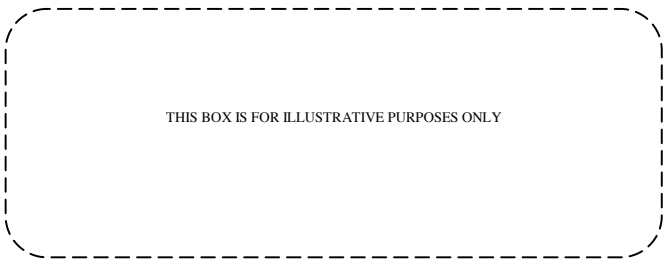
Look at Me, Me, Me! Everyone's a Celebrity sighs Amy Jasmine.

I am sitting in a quiet cafe sipping my latte when an obnoxious 20 something male sitting right down the other end answers his loudly ringing mobile. We are the only two patrons in the place and we do not know each other...except pretty soon I know all about his sad morning. You see he had to drop off one of his best female friends (no doubt with benefits) at the airport and watch her depart for London for six months. Well, no, they were never really romantically involved, you see, but only now does he realize that maybe **she** was the one for him and OMG is he going to miss her.

Mobile Etiquette for the addicted...

- ☉ It is OK to turn your mobile off and you should do so when you are dining and conversing with others.
- ☉ In work situations, it is not acceptable to be on your mobile **except** during your own break times.
- ☉ Many people are offended when you ignore them to answer your mobile. It is not fun to watch you as you talk on your phone.
- ☉ Always ask permission before taking photos or videos of others.
- ☉ If you post personal pictures and intimate text on the Internet, it is there forever and could come back to haunt you.
- ☉ When speaking on your mobile there is no need to shout.

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2012 Trial Examination

STUDENT NUMBER

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ENGLISH
Units 3 & 4 –Written examination

Reading time: 15 minutes
 Writing time: 3 hours

TASK BOOK

Structure of 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 examination room: pens, pencils, highlighters, erasers, rulers and an English and/or bilingual printed dictionary.
 - Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
 - No calculator is allowed in this examination.
- Materials supplied**
- Task book of 14 pages, including **Examination assessment criteria** on page 14.
- Instructions**
- 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 14 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. *Cat's Eye*.....Margaret Atwood
6. *Cosi*.....Louis Nowra
7. *Dear America – Letters Home from Vietnam*.....Editor: Bernard Edelman
8. *Dreams from My Father*.....Barack Obama
9. *Henry IV, Part I*.....William Shakespeare
10. *Interpreter of Maladies*.....Jhumpa Lahiri
11. *Life of Pi*.....Yann Martell
12. *On the Waterfront*.....Director: Elia Kazan
13. *Ransom*.....David Malouf
14. *The Old Man Who Read Love Stories*.....Director: Rolf de Heer
15. *The Reluctant Fundamentalist*.....Mohsin Hamid
16. *The War Poems*.....Wilfred Owen
17. *Things We Didn't See Coming*.....Steven Amsterdam
18. *Twelve Angry Men*.....Reginald Rose
19. *Year of Wonders*.....Geraldine Brooks
20. *Will You Please Be Quiet, Please?*.....Raymond Carver

SECTION A- continued

1. *A Christmas Carol*

- i. 'The characters in *A Christmas Carol* have important symbolic meaning beyond themselves. Discuss.'

OR

- ii. "Darkness is cheap and Scrooge liked it." How does the character of Scrooge develop during the narrative?

2. *A Farewell to Arms*

- i. 'Hemingway presents a bleak perspective of war in his novel.' Discuss.

OR

- ii. "But life isn't hard to manage when you've nothing to lose." How hard was it for Catherine to manage her life?

3. *A Human Pattern – Selected Poems*

- i. 'Traditions and culture are important themes in Wright's poems.' Discuss.

OR

- ii. 'Wright laments the loss and destruction of nature in her poems.' Discuss.

4. *Bypass: the story of a road*

- i. 'We learn more about the narrator's journey of self-discovery than about the journey itself.' Discuss.

OR

- ii. 'Does *Bypass* tell the story of the Hume Highway or the story of Australia?'

5. *Cat's Eye*

- i. 'The girls hold hands; the boys don't. If you go in the wrong door you might get the strap, or so everyone says'. How important is the concept of gender in the novel?

OR

- ii. 'Elaine desperately wants to be part of the group. However, it is only when she realizes her own strengths that she is able to develop as an artist and a person.' Discuss.

**SECTION A- continued
TURN OVER**

6. *Cosi*

- i. 'There is no character in the text who is devoid of cruelty.' Do you agree?

OR

- ii. 'Nowra shows that, above all, the personal is political.' Is this how you interpret *Cosi*?

7. *Dear America – Letters Home from Vietnam*

- i. 'While many voices are heard in these letters, there are also common themes that connect their various experiences.' Discuss.

OR

- ii. 'How is 'moral corruption' evident in the lives of the soldiers?'

8. *Dreams from My Father*

- i. "It wasn't until my family moved to Texas, after the war, that questions of race began to intrude on their lives." How do questions of race intrude on Barrack's life?

OR

- ii. 'The absence of Barrack's father does more to influence his development than any memories that he retains of him'. Discuss.

9. *Henry IV, Part I*

- i. "So when this loose behavior I throw off, And pay the debt I never promised, By how much better than my word am I." Does Prince Henry redeem himself?

OR

- ii. 'Falstaff is more open about his intentions than any other character in the play.' Discuss.

10. *Interpreter of Maladies*

- i. 'The characters' inability to see others as they truly are causes the most tension in these stories.' Discuss.

OR

- ii. 'Lahiri's concern with colonized India exists in all of his characters and stories.' Do you agree?

SECTION A- continued

11. *Life of Pi*

- i. “I don’t believe in religion. Religion is darkness.” How does Mr. Kumar’s scientific viewpoint contrast with Pi’s beliefs?

OR

- ii. To what degree is the line between fiction and reality blurred in *Life of Pi*?

12. *On the Waterfront*

- i. ‘Politics and crime add veracity to the story.’ Discuss

OR

- ii. How do the elements of mise-en-scene add a realistic quality to the film?

13. *Ransom*

- i. ‘The women in *Ransom* have no worth in comparison to the men.’ To what extent do you agree?

OR

- ii. ‘The love of a father for a son is the strongest human bond in *Ransom*’. Do you agree?

14. *The Old Man Who Read Love Stories*

- i. “Antonio Bolivar, you are not one of us, but you are like us.”
‘Antonio Bolivar is the only villager who has reconciled himself with the jungle environment.’ Discuss.

OR

- ii. ‘We rarely see the jaguar in the film at all, yet she is nonetheless the main character.’ Do you agree?

15. *The Reluctant Fundamentalist*

- i. ‘The irony in the novel is that the American listener gets better hospitality than Changez was ever shown when he was in America.’ Discuss.

OR

- ii. ‘*The Reluctant Fundamentalist* challenges readers to assess their own prejudices.’ How does Hamid do this?

**SECTION A-continued
TURN OVER**

16. *The War Poems*

- i. 'The futility of war is the major theme of Owen's verse.' Discuss.

OR

- ii. 'The poetry is in the pity.' Explain what Owen meant by this statement.

17. *Things We Didn't See Coming*

- i. 'It is the narrator's own vulnerability that offers the most hope in *Things We Didn't See Coming*.' Discuss.

OR

- ii. 'Love is as fickle as the natural world in this collection.' Do you agree?

18. *Twelve Angry Men*

- i. '*Twelve Angry Men* demonstrates that juries must exercise power with accountability.' Discuss.

OR

- ii. 'The search for truth in *Twelve Angry Men* leads each juror on a personal journey as well as a legal one.' Do you agree?

19. *Will You Please Be Quiet, Please?*

- i. 'Carver's stories often have unresolved endings, as they present problems without offering any solutions.' To what extent do you agree?

OR

- ii. 'Characters do not express their true thoughts or feelings and as a result, betrayals permeate many of the stories.' Discuss.

20. *Year of Wonders*

- i. 'In *Year of Wonders*, the women develop more from having to deal with events than do the men.' Do you agree?

OR

- ii. '*Year of Wonders* is essentially a feminist text.' Discuss.

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 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 book.

SECTION B- continued
TURN OVER

Context 1 – The Imaginative Landscape

1. *Island*.....Alistair Macleod
2. *One Night the Moon*.....Director: Rachel Perkins
3. *Peripheral Light-Selected and New Poems*.....John Kinsella
4. *Tirra Lirra by the River*.....Jessica Anderson

Prompt

‘Everyone lives in two landscapes – the internal and the external.’

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 **‘everyone lives in two landscapes – the internal and the external.’**

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire*.....Tennessee Williams
6. *Spies*.....Michael Frayn
7. *The Lot: In Words*.....Michael Leunig
8. *The Player*.....Director: Robert Altman

Prompt

‘One person’s reality can be another person’s fantasy.’

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 **‘one person’s reality can be another person’s fantasy.’**

OR

SECTION B-continued

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 Quiet American*Graham Greene

Prompt

‘Every conflict involves both an internal and an external struggle.’

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 **‘every conflict involves both an internal and an external struggle.’**

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. *Skin*.....Director: Anthony Fabian

Prompt

‘It is mostly our individual experiences that shape our personal identities.’

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 mostly our individual experiences that shape our personal identities.’**

**END OF SECTION B
TURN OVER**

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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 ‘*Common Courtesy*’ 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 book.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of ‘*Common Courtesy*?’

Background Information:

George is a regular contributor of opinion pieces for *The Observer*, a small regional newspaper in country Victoria. He is writing in response to what he sees as a decline in public behaviour.

**SECTION C- continued
TURN OVER**

(UN)COMMON COURTESY

Opinion. By George. *The Observer*.



When are bad manners ever good?

I see them, every day: gross people who think that they are invisible— or above reproach.

Maybe they exist in a world where the rules of common courtesy don't apply? Maybe they are ignorant of social norms? Perhaps they have a medical condition which forces their finger up their nose or for them to fart in a crowded elevator? But I doubt it.

In this age of mass social mediums, self-help books and with cameras being part of everyone's smart phones, it is hard to understand how we have become so blasé regarding the common courtesies? Celebrities whinge that they cannot scratch themselves in public without it generating negative press; that Tweeting and Facebook describes their indiscretions to the world moments after the often inadvertent act, so why do so many of the general public believe that they are not under such scrutiny?

Rather than the introduction of a myriad of new taxes, our parliaments should be bringing in laws of mandatory reporting – of crude, crass, discourteous public behaviour. We are bombarded with government campaigns telling us to rat on hoon drivers, or to dob-in animal smugglers, or tattle on those whose suspicious behaviours may pose a threat to national security, but where is the campaign to promote common courtesy?

Governments have deliberately stayed mum when it comes to helping maintain a minimum level of decency in our society. To cut down the numbers of audible profanity droppers, public transport seat hoggers and men before women doorway goers, the government would have to pass laws that would metaphorically bring these legislators into our homes. But this will never happen – it would be political suicide. They would have to not only make parents aware of the expected social norms for public behaviour but governments would also have to give parents the time and resources to develop these expected behavioural norms in their children. This type of regulation does not make sense to a government, not because it is not in the best interest of society – who doesn't want public nose pickers, farters, swearers, hoggers and bargers stopped – but because it is these very people who give governments one of their main reasons for existing: exercising control.

Parents are overworked and certainly underpaid. The government is actively looking for ways to make parenting too difficult for mums and dads. I am not even going to get into the cost of raising children: the way the Baby Bonus has been cut and capped at \$5000.00; and the way that it must be taken as weekly payments rather than a large sum. I am not going to get into the ridiculous costs of private health insurance, rent, petrol, and schooling, and how these and other financial pressures are forcing mothers and fathers out of the home and back into the workforce before they have had a chance to be a proper parent. The social truth is that just as parents begin to undertake the most important role they will ever play, they are being forced to enter the workforce to make ends meet for their families.

Where is the social sense in this? Surely, this is backward thinking: thinking which results in Australia developing into an unpleasant, uncouth place to reside, rather than the lucky country, a land with beautiful beaches and no

SECTION C- continued

human methane? Why is it that our governments don't act? The reason is this: governments are always looking for ways to 'nanny' the people under their control. A Nanny State has rules, which people will break, therefore governments will be able to punish these rule breakers by way of a fine, and consequently make more money. If parents were able to stay at home and have the time and money to parent the way that they want to – the way that their parents, grandparents, the guides to parenting which litter the book store shelves, adorn web pages, feature in newspaper supplements, magazines and on current affairs television programs tell them they should be parenting – then nobody would grow into a rude, gross adult... But, this would not do. Who would be left for governments to fine – senile old people? Hang on; old people still have the vote and governments can't risk putting them offside.

So, we are left to dwell in a society where manners are not so much being forgotten as not emphasised as important. But they are. For, when manners slip, and common courtesies become uncommon, this is when our statesmen (and women) also forget their manners. It will lead to school children asking for hugs from the President of the United States (and us all expecting him to give them). It will lead to politicians in question time believing profanities are an appropriately constructive form of argument. It will lead to a Prime Ministerial handshake with the Queen instead of the time-honoured and expected curtsy. It will lead us to not look quaintly Ocker or colonially charming, but rather as ignorant and blasé as those who think only of themselves when not offering a seat to an elderly member of society, or as crass and base as those who pick their nose in their cars with the window down.

**END OF SECTION C
TURN OVER**

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