

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

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

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SECTION A – Text response (Reading and responding)

Instructions for Section A

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

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

Text list

1. A Christmas Carol Charles Dickens
2. A Farewell to Arms..... Ernest Hemingway
3. A Human Pattern – Selected Poems..... Judith Wright
4. Bypass: the story of a road.....Michael McGirr
5. 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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