



**2015 Trial Examination**

**STUDENT NUMBER**

Figures										Letter
Words										

**ENGLISH**  
**Units 3 & 4 –Written examination**

Reading time: 15 minutes  
 Writing time: 3 hours

**TASK BOOK**

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response	20	1	20
B – Writing in Context	4	1	20
C – Analysis of language use	1	1	20
			Total 60

- Students are to write in blue or black pen.
  - 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 15.
- Instructions**
- Write your **student number** and name on the front cover of this booklet.
  - You must complete all **three sections** of the examination
  - Complete each of the following in the answer book.
    - Section A: Text response
    - Section B: Writing in Context
    - Section C: Analysis of language use
  - All written responses must be in English.
  - You must **not** write on two film texts in the examination
  - You may ask the supervisor for extra writing paper.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

**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 the text selected and 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.

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

**Text List**

1. *All About Eve*.....Directed by Joseph Mankiewicz
2. *Brooklyn*.....Colm Tóibín
3. *Burial Rites*.....Hannah Kent
4. *Cat's Eye*.....Margaret Atwood
5. *Cloudstreet*.....Tim Winton
6. *Henry IV, Part I*.....William Shakespeare
7. *I for Isobel*.....Amy Witting
8. *In the Country of Men*.....Hisham Matar
9. *Mabo*.....Directed by Rachel Perkins
10. *'Medea' in Medea and Other Plays*.....Euripides
11. *No Sugar*.....Jack Davis
12. *Selected Poems*.....Gwen Harwood
13. *Stasiland*.....Anna Funder
14. *The Complete Maus*.....Art Spiegelman
15. *The Thing Around Your Neck*.....Chimamanda Ngozi Adichie
16. *The War Poems*.....Wilfred Owen
17. *The White Tiger*.....Aravind Adiga
18. *This Boy's Life*.....Tobias Wolff
19. *Will You Please Be Quiet, Please?*.....Raymond Carver
20. *Wuthering Heights*.....Emily Brontë

**SECTION A-** continued

**1. *All About Eve* Directed by Joseph Mankiewicz**

- i. 'Eve cares nothing for the people whom she hurts.'  
To what extent do you agree?

**OR**

- ii. 'It is by filming the off-stage lives of the characters in *All About Eve* that the audience are shown the unglamorous aspects of the theatre.'  
Discuss.

**2. *Brooklyn* by Colm Tóibín**

- i. 'Eilis gains little from going to America, as culturally, she remains firmly Irish.'  
Discuss.

**OR**

- ii. 'It is through the character of Eilis that Tóibín portrays the difficulties of leaving one society behind to integrate into another.'  
To what extent do you agree?

**3. *Burial Rites* by Hannah Kent**

- i. 'Agnes maintains her innocence right up until her execution.' Discuss how other characters' views of Agnes change, or remain the same, throughout the novel *Burial Rites*.'

**OR**

- ii. 'Agnes values her personal freedom highly, yet she impedes upon the personal freedom of many others.'  
How far do you agree?

**4. *Cat's Eye* by Margaret Atwood**

- i. 'It is understandable that Elaine finds it easier to trust men than to trust women because of her experiences.'  
Discuss.

**OR**

- ii. '*Cat's Eye* is as much a story about the development of an artist as it is about a girl's upbringing.' How far do you agree?

**SECTION A- continued  
TURN OVER**

**5. *Cloudstreet* by Tim Winton**

- i. “[Rose] felt pity and misery and hatred and she knew this was how it would always be.” ‘Many characters in *Cloudstreet* are extremely pessimistic. How do they finally learn to find happiness?’

**OR**

- ii. “To be alive, to be feeling, to be conscious. It was the cruelest bloody joke.” ‘One of Winton’s central messages in *Cloudstreet* is that life is cruel.’ To what extent do you agree?

**6. *Henry IV, Part I* by William Shakespeare**

- i. "There's neither honesty, manhood, nor good fellowship in thee." ‘What positive qualities does Prince Henry possess?’

**OR**

- ii. ‘*Henry IV, Part I* demonstrates the importance of being a noble leader.’ Discuss.

**7. *I for Isobel* by Amy Witting**

- i. ‘Isobel has difficulty forming relationships with others because she struggles with her own identity.’ Discuss.

**OR**

- ii. ‘While her own actions may contribute to her struggles, ultimately the reader feels sympathy for Isobel.’ To what extent do you agree?

**8. *In the Country of Men* by Hisham Matar**

- i. ‘Everyone in this novel suffers some kind of betrayal.’ To what extent do you agree?

**OR**

- ii. ‘We may read *In the Country of Men* as a story about a boy's upbringing in Libya, or we may read it as a portrayal of life in an oppressive society, or we may read it as both.’ Discuss.

**SECTION A-** continued

**9. *Mabo* directed by Rachel Perkins**

- i. How far is the docudrama, *Mabo*, an attempt at hero-making?

**OR**

- ii. 'It is difficult to label people as villainous in *Mabo*. There are no villains and victims: simply humans with conflicting ideals.' To what extent do you agree?

**10. '*Medea*' in *Medea and Other Plays* by Euripides**

- i. 'The true tragedy of *Medea* is that the characters do not consider the likely consequences of their actions.'  
How far do you agree?

**OR**

- ii. "A woman who is hot-tempered, and likewise a man, is easier to guard against than one who is clever and controls her tongue."  
To what extent is Medea in control of her actions?

**11. *No Sugar* by Jack Davis**

- i. '*No Sugar* is first and foremost a play about oppression and the misuse of power.'  
To what extent do you agree?

**OR**

- ii. How does Davis evoke sympathy for the indigenous characters in *No Sugar*?

**12. *Selected Poems* by Gwen Harwood**

- i. 'Part of the beauty of Harwood's poetry is that each poem explores more than just one subject'.  
Discuss.

**OR**

- ii. Explore the significance of music as a motif in Harwood's poems.

**SECTION A-continued  
TURN OVER**

**13. *Stasiland* by Anna Funder**

- i. 'The ex-Stasi operatives in Anna Funder's *Stasiland* demonstrate that they have learnt nothing'. To what extent do you agree?

**OR**

- ii. 'In her collection of interviews, Funder's own voice is always present, but it never overpowers the voices of the participants.'  
Discuss.

**14. *The Complete Maus* by Art Spiegelman**

- i. 'How does Spiegelman use language and other devices to aid the reader's understanding of the treatment of Jews during World War II?'

**OR**

- ii. 'Anja is the most memorable character in *The Complete Maus*.'  
How far do you agree?

**15. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie**

- i. 'Despite experiencing difficulties in their lives, the female characters in *The Thing Around Your Neck* are strong and successful.'  
To what extent do you agree?

**OR**

- ii. 'The title of Adichie's short stories, *The Thing Around Your Neck*, is relevant to all the stories in the collection, not just the story of the same name.'  
Explore how the title of the short story collection is relevant to at least two other stories.

**16. *The War Poems* by Wilfred Owen**

- i. 'Owen's prominent message is that even if soldiers physically survive the war, they will struggle to survive its effects.'  
To what extent do you agree?

**OR**

- ii. 'It is Owen's use of sensory language: sound, smell, touch and sight, which most effectively conveys the horrors of war.'  
To what extent do you agree?

**SECTION A-continued**

**17. *The White Tiger* by Aravind Adiga**

- i. 'Despite being wanted by the police for murder, Balram is, in many ways, a moral man.' Discuss.

**OR**

- ii. 'The main message of *The White Tiger* is that if you want worldly success, immorality is essential'. How far do you agree?

**18. *This Boy's Life* by Tobias Wolff**

- i. 'While readers may sympathise with Toby, he is ultimately responsible for his own behaviour.' Discuss.

**OR**

- ii. '*This Boy's Life* is predominantly a story about the search for identity.' Discuss.

**19. *Will You Please Be Quiet, Please?* by Raymond Carver**

- i. "He had expected something different. He drove on and on with a rising sense of hopelessness and outrage." What role do expectations play in *Will You Please Be Quiet, Please?*?

**OR**

- ii. 'Carver demonstrates the importance of seeing things from others' perspectives.' Discuss.

**20. *Wuthering Heights* by Emily Brontë**

- i. 'It is Cathy's decision to marry Edgar that is the catalyst for the tragic outcome of the novel.' To what extent do you agree?

**OR**

- ii. To what extent can we sympathise with Heathcliff for his actions in *Wuthering Heights*?

**END OF SECTION A  
TURN OVER**

## 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 **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.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section B is worth one-third of the total assessment for the examination.

SECTION B - continued



**Context 1 – The imaginative landscape**

1. *The View from Castle Rock*.....Alice Munro
2. *A Passage to India*.....Directed by David Lean
3. *Peripheral Light - Selected and New Poems*.....John Kinsella
4. *Night Street*.....Kristel Thornell

**Prompt**

**‘People’s wishes and hopes are often linked to their perceptions of the external landscape.’**

**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 **‘people’s wishes and hopes are often linked to their perceptions of the external landscape’**.

**OR**

**Context 2 – Whose reality?**

5. *Death of a Salesman*.....Arthur Miller
6. *Foe*.....JM Coetzee
7. *The Lot: In Words*.....Michael Leunig
8. *Wag the Dog*.....Directed by Barry Levinson

**Prompt**

**‘We create our own versions of reality.’**

**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 create our own versions of reality.’**

**OR**

**SECTION B-continued  
TURN OVER**

**Context 3 – Encountering conflict**

9. *A Separation* .....Directed by Asghar Farhadi
10. *Life of Galileo*.....Bertolt Brecht
11. *Every Man in this Village is a Liar*.....Megan Stack
12. *The Lieutenant* .....Kate Grenville

**Prompt**

**‘Conflict divides but also strengthens’**

**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 divides but also strengthens’**

**OR**

**Context 4 – Exploring issues of identity and belonging**

13. *The Mind of a Thief*.....Patti Miller
14. *Summer of the Seventeenth Doll*.....Ray Lawler
15. *Wild Cat Falling*.....Mudrooroo
16. *Skin*.....Directed by Anthony Fabian

**Prompt**

**‘Try as we may to decide our identities for ourselves, others will always have at least some influence on shaping them.’**

**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 **‘try as we may to decide our identities for ourselves, others will always have at least some influence on shaping them.’**

**END OF SECTION B**

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**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.

Read the material on pages 12 and 13 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.

Section C is worth one-third of the total assessment for the examination.

**TASK**

How is written and visual language used to attempt to persuade readers to share the points of view presented in the following text and image?

**Background information**

Mary Sinclair is a journalist for a local paper. Her regular column appears in the opinion section. She is outspoken about topical issues which often concern the daily lives of her readers. This opinion piece appeared after the popular reality TV show *The Bachelor* finished screening and the couple revealed that their on-show relationship had been entirely false and they were not really in love at all. This piece was written in response to the wide media coverage that the show received in the weeks following the final episode.

## Unreal TV

### What's the deal with reality TV?



Mary Sinclair  
9th November 2014

On any given night, in hundreds of Australian homes, there is a smorgasbord of shows to allure and entice: from cooking, to dating, to renovating, to weight loss – it's all there for the viewing public's pleasure. Pretty harmless escapism, right?

Wrong! These shows all fall under the generic banner: 'Reality TV', but far from being realistic, they glamourise the mundane and add to society's pervasive pressure to be perfect.

*Masterchef* and *My Kitchen Rules* purport to take ordinary Aussies and hone their skills to reveal the chef within. Now I don't know about you, but in my home there is a daily rush after work to get the kids to various after-school activities, remembering on the way to feed the budgie and walk the dog. On some nights, we're lucky to get baked beans on toast! And yet, for an hour each week, we are led to believe that ordinary Aussies, just like us, have the time to whip up various culinary delights. Probably the only reality on that show is the tears - I've been known to shed a few as the last slice of bread goes up in flames and Jamie Oliver's "Posh Beans on toast", becomes baked beans from a can.

**SECTION C-continued**

So I pose the question: whose reality does the suffocating mixture of reality shows reflect? Let's take a closer look at that saccharine show, *The Bachelor*. I think I am a pretty typical 30-something Aussie: in a relationship, two kids, mortgage and a dream of holidays overseas – Bali counts doesn't it? But never in *my* reality is there a guy who recites carefully-scripted platitudes designed to make me feel special – oh me and twelve other women. Where are the feminists when you need them? I cannot believe that no one has canned this blatantly sexist show! Women parading in ball gowns, complete, on occasion, with tiara, with perfectly styled hair and makeup, in front of one guy who has the power to select or reject! Degradingly, they clamour for his attention coming back from 'dates', glowing in the knowledge that he 'loves' them. They fawn over the special attention he took with organising the date. Well here's a reality check - the producers did that! So perhaps all these women are actually in love with the scriptwriters and producers, not the slightly awkward guy who has the dubious honour of snogging multiple women. Is this really the message we want to send to our daughters and sons about relationships?

This season of *The Bachelor* resulted in a collective sigh when Blake proposed to Sam against the undeniably beautiful African sunset. Only to have our fairy-tale ending ripped from us the very next day with the shock news that the supposedly loved up couple weren't so in love after all. Here's where the show actually became real for the first time since its inception. The reality was that without the hot air balloons, bright lights, diamond rings and careful scripts, there was nothing real. That they split up is not surprising. What *is* surprising is the fact that their 'relationship' was discussed on TV current affairs shows and radio shows for weeks afterwards!

What was the allure of this show? Could it be the prevailing power of the happily ever after? The reason we were so disappointed when it was all exposed as a sham was not because we thought it was real, but because we had our fairy-tale ending stolen from us. Harsh reality was our reward for months of suspending our disbelief. We felt cheated!

Perhaps this is the saddest reality of all: divorce rates reaching unprecedented levels. The latest statistics from the Family Courts reveal that 53% of marriages end in divorce. The power of *The Bachelor* lies not in its 'reality' but in the fact that, as a society, we long for the romance of a lasting fairy-tale, which seems to escape many of us in real life.

The success of reality TV is unequivocal! Every night, every channel has some form of reality show competing for our attention. The problem is not in the shows themselves. The problem lies in calling them reality TV. Entertainment? Perhaps. Real? Not a chance. Perhaps we should change the genre to: 'Unreal TV.' Just as catchy, but a little more honest.

**END OF SECTION C  
TURN OVER**

## Examination assessment criteria

The examination will address all the criteria. All student responses will be assessed against the following criteria.

### **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**