



THE SCHOOL FOR EXCELLENCE (TSFX)

UNITS 3 & 4 ENGLISH 2015

WRITTEN EXAMINATION

Reading Time: 15 minutes

Writing Time: 3 hours

TASK BOOK

Student Name:

Structure of Booklet

<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, 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

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

Instructions

- Write your name in the space provided on this page.
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

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

THIS PAGE IS BLANK

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.

In the answer book, 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.

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

Your response will be assessed according to the criteria set out on page 13 of this book.

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

TEXT LIST

1. *All About Eve*
2. *Brooklyn*
3. *Burial Rights*
4. *Cat's Eye*
5. *Cloudstreet*
6. *Henry IV, Part I*
7. *I for Isobel*
8. *In the Country of Men*
9. *Mabo*
10. *Medea*
11. *No Sugar*
12. *Selected Poems*
13. *Stasiland*
14. *The Complete Maus*
15. *The Thing Around Your Neck*
16. *The War Poems*
17. *The White Tiger*
18. *This Boy's Life*
19. *Will You Please Be Quiet, Please?*
20. *Wuthering Heights*

1. *All About Eve* directed by Joseph Mankiewicz

- i. “I am Addison DeWitt. I am nobody’s fool.”
‘Addison DeWitt is the only honest character in *All About Eve*.’
Discuss.

OR

- ii. ‘All About Eve suggests that women pay a high price for success.’
Do you agree?

2. *Brooklyn* by Colm Tóibín

- i. “She would have to accept that this was the only life she was going to have.”
‘Whether in Enniscorthy or Brooklyn, women have few choices in this novel.’
Discuss.

OR

- ii. ‘Eilis’ silence and passivity are damaging to those who care for her.’
Do you agree?

3. *Burial Rights* by Hannah Kent

- i. “I looked down and saw the blood on my hands.”
‘Despite her crime, Agnes is the only character that a reader admires in the novel.’
Discuss.

OR

- ii. The loneliness and isolation of people’s lives are central to this novel.
Discuss.

4. *Cat’s Eye* by Margaret Atwood

- i. “It’s old light, and there’s not much of it. But it’s enough to see by.”
Does Elaine ever understand what has happened to her?

OR

- ii. ‘Through her art Elaine Risley seeks to come to terms with her past.’
Discuss.

5. *Cloudstreet* by Tim Winton

- i. "There's no monsters, only people like us."
'Winton's novel is sympathetic towards even the most unlikable of characters.'
Discuss.

OR

- ii. 'The events of *Cloudstreet* demonstrate that despite their personal tragedies and failings, characters can still find happiness.'
Do you agree?

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

- i. "Thou hast redeem'd thy lost opinion."
'Reputation matters far more than action in this play.'
Discuss.

OR

- ii. 'The relationships between fathers and their sons are central to Shakespeare's play.'
Do you agree?

7. *I for Isobel* by Amy Witting

- i. 'Experience told her that there would be no present.'
What does Isobel learn from experience?

OR

- ii. 'That was a step towards the kind of person she longed to be but she did not have the word to describe.'
What kind of person does Isobel long to be?

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

- i. 'Matar's characters are all products of their past.'
Do you agree?

OR

- ii. '*In the Country of Men* portrays a world in which rights are frequently abused.'
Discuss.

9. *Mabo* directed by Rachel Perkins

- i. 'In the film *Mabo*, Bonita is a more resilient and courageous character than Koiki.'
To what extent do you agree?

OR

- ii. '*Mabo* is ultimately a film concerned more with the importance of family and political solidarity than the power of the individual.'
Discuss.

10. *Medea* by Euripides

- i. 'An audience sees that Jason is more to blame for the death of his children than Medea is.'
Do you agree?

OR

- ii. 'No woman would then know greater misery.'
To what extent does Euripides suggest that Medea is deserving of an audience's sympathy?

11. *No Sugar* by Jack Davis

- i. "...sugar catches more flies than vinegar."
'The characters in *No Sugar* can be divided into those who accept their position and those who resist it.'
Do you agree?

OR

- ii. 'Jack Davis uses a variety of dramatic techniques to undermine white authority.'
Discuss.

12. *Selected Poems* by Gwen Harwood

- i. 'Harwood's poetry explores the complexities of childhood experiences.'
Discuss.

OR

- ii. "A ghost is waiting, with my face." ('In Brisbane')
In what ways does Harwood use striking imagery to connect with her readers?

13. *Stasiland* by Anna Funder

- i. 'Funder is profoundly affected by the stories of suffering that she collects.'
Discuss.

OR

- ii. "This terrible game of waiting keeps her suspended from her life."
'For many victims, the past is something that cannot be separated from the present.'
Do you agree?

14. *The Complete Maus* by Art Spiegelman

- i. 'Spiegelman's graphic novel demonstrates the complex legacy of suffering that extends across generations.'
Discuss.

OR

- ii. 'Spiegelman's decision to use animals to represent humans over-simplifies Vladek's story and the story of the war.'
Do you agree?

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

- i. 'Adichie is at times both optimistic and pessimistic about the lives of her characters.'
Discuss.

OR

- ii. How do Adichie's settings contribute to the reader's understanding of her concerns?

16. *The War Poems* by Wilfred Owen

- i. 'Owen's depiction of war offers a new definition of courage.'
Discuss.

OR

- ii. "I knew we stood in Hell." ('Strange Meeting')
'Owen's war poetry presents the ongoing suffering of those who experience conflict and survive.'
Discuss.

17. *The White Tiger* by Aravind Adiga

- i. How has Adiga crafted the novel to encourage the audience to take Balram's side?

OR

- ii. 'Balram's relationship with Mr Ashok is the real focus of the text.'

Discuss.

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

- i. 'Despite his deceitful and manipulative nature, Toby never ceases to engage our sympathy and compassion.'

Do you agree?

OR

- ii. 'I wanted to call myself Jack, after Jack London.'

What role does fantasy play in the lives of these characters?

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

- i. 'Carver's stories present the observations of those who are unseen themselves.'

Discuss.

OR

- ii. 'Carver's stories are all about unspoken fears and dark secrets.'

Do you agree?

20. *Wuthering Heights* by Emily Brontë

- i. 'In *Wuthering Heights*, there are no appealing characters.'

Do you agree?

OR

- ii. 'The isolated landscape of the novel is responsible for the extreme passions of the characters who live there.'

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 the answer book, indicate the Context and the title of the main text drawn upon.

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, imaginative or persuasive piece of writing.

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

Your response will be assessed according to the criteria set out on page 13 of this book.

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

CONTEXT 1 – THE IMAGINATIVE LANDSCAPE

A Passage to India

Director: David Lean

Night Street

Kristel Thornell

Peripheral Light – Selected and New Poems

John Kinsella

The View from Castle Rock

Alice Munro

Prompt

‘The landscape of the mind can exert a powerful influence on our external worlds.’

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 landscape of the mind can exert a powerful influence on our external worlds.’**

OR

CONTEXT 2 – WHOSE REALITY?

Death of a Salesman

Arthur Miller

Foe

JM Coetzee

The Lot: In Words

Michael Leunig

Wag the Dog

Director: Barry Levinson

Prompt

‘We form our own version of reality and very few share it with us.’

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 form our own version of reality and very few share it with us’.**

CONTEXT 3 – ENCOUNTERING CONFLICT

A Separation

Director: Asghar Farhadi

Every Man in this Village is a Liar

Megan Stack

Life of Galileo

Bertolt Brecht

The Lieutenant

Kate Grenville

Prompt

‘Conflict can be avoided only if we acknowledge what it is that we fear.’

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 be avoided only if we acknowledge what it is that we fear.’**

OR

CONTEXT 4 – EXPLORING ISSUES OF IDENTITY AND BELONGING

Skin

Director: Anthony Fabian

Summer of the Seventeenth Doll

Ray Lawler

The Mind of a Thief

Patti Miller

Wild Cat Falling

Mudrooroo

Prompt

‘Even if we do not like to admit it, our sense of who we are is dependent upon others.’

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 **‘even if we do not like to admit it, our sense of who we are is dependent upon others.’**

END OF SECTION B

SECTION C – ANALYSIS OF LANGUAGE USE

Instructions for Section C

Section C requires students to analyse the use of written and visual language.

Read the material on pages 11 and 12 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 13 of this book.

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

TASK

How is written and visual language used in this brochure from the Victorian Tourism Board's annual convention to attempt to persuade readers to share the points of view presented in them?

Background information

The following excerpts are drawn from a brochure that was distributed to participants at a recent Victorian Tourist Board convention.

The theme of this year's convention was: Melbourne, are we the nation's Cultural Capital?

Transcript of the convention's opening address by Joanne Billington.

Michael Yale's article on the launch of this year's Melbourne Fringe.

The audience included industry professionals and representatives from the city's sporting and cultural bodies.

Melbourne's Cultural Capital?

President of the Board, Joanne Billington's opening address.

We have lots to be proud of as Melburnians. This year's tourist convention focuses on theatre. How does theatre fit into our AFL obsessed city? What sort of balance do we have regarding our love for sport and our love of the Arts? It is imperative to bear this in mind in our mission as members of the tourism industry in order to attract visitors to our 'Marvellous Melbourne.'

The oft-cited axiom that Sydney has the beauty and Melbourne has the brains could be applied not only to the architecture and natural environment, but also to the Arts: without a breathtaking harbour on which to stage opera extravaganzas such as *La Traviata*, the Melbournian arts fraternity burrow even deeper into their labyrinthine laneways to cultivate their creative credentials. From small and often hard-to-find Melbourne spaces comes a vast array of fresh and innovative theatre companies all springing into existence and all bringing into Melbourne excellent examples of theatre.

We are the Cultural Capital...let's capitalise on and even piggy back our already amazing sporting tradition in this city and see the Arts in this city become known for their strong tradition of taste, innovation and entertainment.

But as tourist professionals, we must come together to combat the follow viewpoint that rears its ugly head more often than not: "People flock to Melbourne for the sport and will never come and visit just for some play or opera. We are a sporting nation and no matter what cultural festival is on, we all know that any mighty sporting event will get the bums on seats. So no arty-farty ideas here in this city, please."

Let's brainstorm during the next few days to push our Arts agenda for the benefit our tourism industry.



Melbourne Fringe Festival Launches in Style

Michael Yale.

North Melbourne's Meat Market Arts centre was bathed in warm blue light, had music playing and was filled with theatre makers and their friends to welcome the 32nd Melbourne Fringe Festival this week. This year, the festival boasts a record 400 events with 6,000 artists all of whom are 100 per cent independent and eager to keep Melbourne holding the title of the cultural capital of Australia.

Aside from the usual array of performances of cabaret, circus, comedy, dance, plays, visual art and music, punters can also enjoy Fringe Furniture (a look at how design influences the way we see and experience the world) and Fringe Film (a selection of short films by up and coming new filmmakers).

The Fringe Festival spans 19 days from September 16th and uses a total of 170 venues. A collection of these 170 public spaces will be used in exciting ways with a new venture, Uncommon Places, which was proudly unveiled by the Creative Director and CEO of the Fringe, Simon Abrahams. This sees 24 contemporary artists create 18 free, site-specific public artworks where Melburnians will get to walk, touch, and see their public spaces they take for granted used in all manner of different ways.

Alongside this attraction will be an extensive program for children with the Families at the Fringe Hub series of performances of puppetry, comedy, theatre and dance neatly coinciding within the school holidays. This event promises to be as much fun during the day as it is by night for young and old alike.

Attendees at the Festival's launch were welcomed in the foyer by quirky trombone quartet, the Melbones. Proceedings then started with a fabulous acrobatic act by troupe No Punch Line. Two performers displayed amazing agility and strength writhing closely against each other as they climbed, hung from and wrapped around a solitary trapeze. It was sensual and suspenseful and totally enthralling. They are one outfit you should see this year.

Yana Alana was MC in her camp and indomitable style. Her first line was a hit when she welcomed all theatre makers and lovers. She wryly announced, "Welcome, first time artists, emerging artists, mid-career artists and even submerging artists to tonight's festivities."

Victorian State Minister for Creative Industries Martin Foley was next at the microphone, acknowledging the work of the festival and its major contribution to the Arts in Melbourne. He encouraged the thousands of artists to 'strut their stuff' at this year's festival.

Simon Abrahams then took to the stage and revealed this year's theme 'Look Between the Lines' encouraging Melburnians to use this Festival time to re-look at and re-think their ideas regarding their city and all it has to offer. He joked that it was great that we now have a new public holiday, the day before AFL Grand Final day, but it really should be renamed to Melbourne Fringe Festival Day.

There are so many interesting performances on offer, far too many to mention here, but the Festival brochure is now available in hard copy or at melbournefringe.com.au

With titles like, Wet Cement, You Know What I'm Like and La Petite Mort, there is something for everyone at Melbourne Fringe Festival.

END OF SECTION C

EXAMINATION ASSESSMENT CRITERIA

The examination will address all the criteria. Student responses will be assessed against the following criteria:

Section A – Text response

- Detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic.
- Development in the writing of a coherent and effective discussion in response to the task.
- Controlled use of expressive and effective language appropriate to the task.

Section B – Writing in Context

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

Section C – Analysis of language use

- Understanding of the ideas and points of view presented.
- Analysis of ways in which language and visual features are used to present a point of view and to persuade readers.
- Controlled and effective use of language appropriate to the task.

END OF TASK BOOK