



INSIGHT
YEAR 12 Trial Exam Paper
2013
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)	21	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 to write in blue or black pen.
- 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

- Task book of 19 pages, including **Examination assessment criteria** on page 19.

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

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

Section B – Writing in Context

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

Section C – Analysis of language use

- 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

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 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. *Brooklyn* Colm Tóibín
3. *Bypass: the story of a road* Michael McGirr
4. *Cat's Eye* Margaret Atwood
5. *Così* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Edited by Bernard Edelman
7. *Henry IV, Part I* William Shakespeare
8. *In the Country of Men* Hisham Matar
9. *Interpreter of Maladies* Jhumpa Lahiri
10. *On the Waterfront* Directed by Elia Kazan
11. *Ransom* David Malouf
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Old Man Who Read Love Stories* Directed by 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. *Wuthering Heights* Emily Brontë
21. *Year of Wonders* Geraldine Brooks

SECTION A – continued
TURN OVER

1. *A Christmas Carol* by Charles Dickens

- i. “Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!”

How does Dickens use the narrative voice to convey a strong moral viewpoint and powerful judgements of his characters?

OR

- ii. ‘*A Christmas Carol* is as much a story about the human cost of social inequality as it is about the capacity of people to do good.’

Discuss.

2. *Brooklyn* by Colm Tóibín

- i. ‘Eilis seeks freedom and opportunity, but remains trapped by the limited roles available to women of her time.’

Discuss.

OR

- ii. “[Eilis] began to observe how beautiful everything was: the trees in leaf, the people in the street ... She had never felt like this before in Brooklyn.”

How does Tóibín use the settings in *Brooklyn* to reflect Eilis’ personal circumstances and transformations?

3. *Bypass: the story of a road* by Michael McGirr

- i. ‘Just as the Hume has been made by people, people’s lives in turn have been shaped by the Hume.’

In what ways are people’s lives shaped by the Hume?

OR

- ii. “Before long, the road had forced me out of the saddle for the first time and I was walking myself.”

‘It is the slow pace at which McGirr travels that enables him to see the fine detail of life.’

Discuss.

4. *Cat’s Eye* by Margaret Atwood

- i. ‘Elaine is a classic outsider figure – a detached observer, unsure of her place or identity. Because of this, Elaine’s narrative tells the reader little about the society she lives in.’

Do you agree?

OR

- ii. “I am not Woman, and I’m damned if I’ll be shoved into it.”

‘*Cat’s Eye* suggests that gender roles are unnecessarily limiting and artificial.’

Discuss.

SECTION A – continued

5. *Così* by Louis Nowra

- i. “Love is not so important nowadays.”

What does the play suggest *is* important in life?

OR

- ii. “What’s this about Vietnam?”

To what extent do you see the events of the play as relating to events in the wider world?

6. *Dear America – Letters Home from Vietnam* edited by Bernard Edelman

- i. “I can’t wait for the day that I come home for you.”

How does the private nature of the letters contribute to their powerful depictions of the soldiers’ experiences?

OR

- ii. Editor Bernard Edelman states, “There are no simple truths about Vietnam.”

To what extent do the letters in *Dear America* support this statement?

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

- i. ‘This is a play about power – power over others, and also power over one’s self.’

Discuss.

OR

- ii. How do the parallels between Hal and Hotspur enable Shakespeare to compare and contrast different views of leadership?

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

- i. ‘Although the novel describes a “country of men”, women exert a powerful influence in both the family and the wider society.’

Discuss.

OR

- ii. “You betrayed him.”

‘In the world depicted in this novel, it is enough to survive – regardless of the cost to others.’

Discuss.

**SECTION A – continued
TURN OVER**

9. *Interpreter of Maladies* by Jhumpa Lahiri

- i. “I was hoping you could help me feel better, say the right thing. Suggest some kind of remedy.”

‘Although there are many maladies in these stories, the characters are unable to interpret their meaning or suggest a remedy.’

Discuss.

OR

- ii. ‘The lack of a strong resolution or sense of closure in these stories reflects the lack of direction and meaning in the characters’ lives.’

Discuss.

10. *On the Waterfront* directed by Elia Kazan

- i. What role does Edie play in changing Terry’s attitude towards the mob?

OR

- ii. Pop Doyle says, “I kept tellin’ him: don’t say nothin’, keep quiet, you’ll live longer.”

How does the film challenge this view of life?

11. *Ransom* by David Malouf

- i. “We must leave that to the gods. Or to chance.”

‘Priam’s success is due neither to chance nor to the gods – it is due to his understanding of human nature.’

Discuss.

OR

- ii. “Words are powerful. They too can be the agents of what is new ...”

How does Malouf make the reader aware of the power of words?

12. *Selected Poems* by Gwen Harwood

- i. ‘Harwood’s poems suggest that people’s lives are enriched by their appreciation of beauty.’

Discuss.

OR

- ii. ‘Harwood’s poetry suggests that memory is as much a source of pleasure as of pain.’

Discuss.

13. *Stasiland* by Anna Funder

- i. “It’s not ever, really, over.”

Why do the individuals in *Stasiland* find it so difficult to leave their pasts behind?

OR

- ii. ‘Funder portrays all the individuals she interviews as victims – even those who were employed by the Stasi.’

Discuss.

14. *The Old Man Who Read Love Stories* directed by Rolf de Heer

- i. ‘Although Antonio is the central character, it is Nushino against whom we judge the others’ actions and values.’

Discuss.

OR

- ii. ‘The film suggests that there is little hope that human beings can ever again live harmoniously with their natural environment.’

Do you agree?

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. ‘At the end of the novel the reader is left sharing Changez’s rejection of American values.’

Do you agree?

OR

- ii. “... my blinders were coming off ...”

What causes Changez’s shift in outlook?

16. *The War Poems* by Wilfred Owen

- i. ‘Owen describes a state of moral and physical disorder, using great control of poetic form and structure.’

Discuss.

OR

- ii. ‘In his poetry, Owen conveys a view not just of a war, but of humanity as a whole.’

Discuss.

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

- i. 'The characters are not responsible for their misfortunes and hardships – they are victims of circumstances beyond their control.'

Discuss.

OR

- ii. '*Things We Didn't See Coming* presents a world that is both very different from our own, and one that our own world could so easily become.'

Discuss.

18. *Twelve Angry Men* by Reginald Rose

- i. "I'm sick and tired of facts. You can twist 'em any way you like."

'*Twelve Angry Men* shows that truth is elusive.'

Discuss.

OR

- ii. 'Rose is interested in people's flaws and vulnerabilities, as well as their capacity for sympathy and compassion.'

Discuss.

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

- i. 'In these stories, very little action takes place and the characters are neither engaging nor important figures in their worlds.'

How does Carver create interest and meaning in his stories?

OR

- ii. "My life is going to change. I feel it."

Why do these characters struggle to change their lives?

20. *Wuthering Heights* by Emily Brontë

- i. How do the narrators of *Wuthering Heights* influence the reader's response to the characters and events?

OR

- ii. 'Heathcliff may be a monster, but it is the world that has made him so.'
Is this how you see Heathcliff?

21. *Year of Wonders* by Geraldine Brooks

- i. 'The villagers' biggest enemy is not the plague, but themselves.'
Discuss.

OR

- ii. Mompellion says to Anna, "you grieve, and yet you live, and are useful, and bring life to others."
How does *Year of Wonders* explore the values of compassion and selflessness?

END OF SECTION A

**SECTION A – continued
TURN OVER**

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SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and the main text drawn upon in the answer book.

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.

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

One Night the Moon Directed by Rachel Perkins

Peripheral Light John Kinsella

The View from Castle Rock Alice Munro

Tirra Lirra by the River Jessica Anderson

Prompt

‘Our sense of attachment to a place is formed by the experiences we have there.’

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 sense of attachment to a place is formed by the experiences we have there’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

The Player Directed by Robert Altman

Prompt

‘It is often tempting, but always dangerous, to seek to avoid 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 **‘it is often tempting, but always dangerous, to seek to avoid reality’**.

OR

Context 3 – Encountering conflict

Life of Galileo Bertolt Brecht

Paradise Road Directed by Bruce Beresford

The Quiet American Graham Greene

The Rugmaker of Mazar-e-Sharif Najaf Mazari and Robert Hillman

Prompt

‘For any conflict we encounter, there is also a conflict within 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 **‘for any conflict we encounter, there is also a conflict within ourselves’**.

OR

Context 4 – Exploring issues of identity and belonging

Growing up Asian in Australia Edited by Alice Pung

Skin Directed by Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Member of the Wedding Carson McCullers

Prompt

‘It can be difficult to accept that the groups we belong to, and our identities, change with time.’

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 **‘it can be difficult to accept that the groups we belong to, and our identities, change with time’**.

**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.

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

Read the opinion piece '**The vanishing art of handwriting**' 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 point of view in '**The vanishing art of handwriting**'?

Background information

The following opinion piece appeared in a magazine supplement to a weekend newspaper. It was written in response to recent discussions about the increasing use of computer technology, particularly in education, and the implications for handwriting.

The vanishing art of handwriting

By Leslie Slater

It was only a couple of years ago that I discovered the pleasures of using a fountain pen. The way each stroke of a letter can be subtly varied, depending on the angle and pressure with which the nib is placed on the page. The way the colour of the ink gradually changes as it dries. And yes, the way the letters smudge if my hand rests on the drying ink: a sign of imperfection and vulnerability; a mirror held up to their human creator. From being a purely functional task, writing has now taken on a more creative quality, and I have an enhanced awareness of how the *content* of writing is intertwined with the *process* of writing.

Then there are the environmental benefits: no more disposable pens going into landfill. A bottle of ink lasts a long time, and the glass can be recycled. Even the refill process has its own ritualistic elements, as the pen is first flushed carefully with water and then ink is drawn up with a few turns of the converter. The variety of ink colours available is far greater than the narrow range of stock-standard colours in disposable pens, encompassing shades of pink, burgundy, amber, coffee, grey, violet and everything in between.

Nor, does it seem, am I alone in appreciating the act of handwriting, especially (though not exclusively) with bottled ink and fountain pen. A new book, *The Missing Ink: The Lost Art of Handwriting (and why it still matters)* by Philip Hensher also celebrates the pleasures of handwriting. For Hensher, handwriting is not just a means of conveying information, but an expression of the individual that incorporates “a little bit of their personality into the form of their message”. In other words, handwriting is essentially personal and unique rather than mechanical and mass-produced. Hensher wrote the book, he explains, because he “wanted to convey a sense of what handwriting can mean to any of us”.

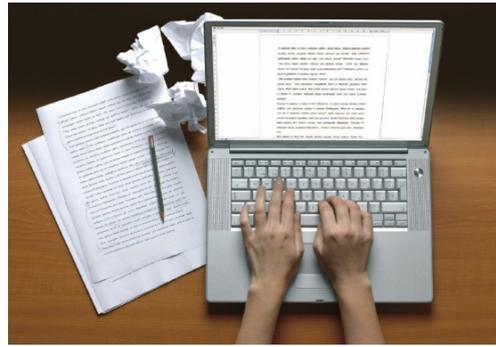


Beautiful handwriting: a vanishing art? Photo: iStock

Yet at this moment in history, “what handwriting can mean” is suddenly extremely uncertain. As Hensher admits, he has written his book at a time “when, it seems, handwriting is about to vanish from our lives altogether”. Computers, tablets and smartphones mean we are, as never before, finger-tapping at keyboards and keypads rather than deliberately shaping each stroke and curve of letters and punctuation marks. For a culture to lose handwriting is, perhaps, also to lose part of its history, its identity, even its humanity.

Of course, handwriting is still taught in Australian schools, and the new Australian Curriculum requires cursive to be taught up until Year 7. After that, though, with iPad and laptop programs becoming widespread, students are left to find their own preferred way of handwriting – on the rare occasions when they still need to. Then they somehow have to overcome the challenge of writing their exams, which can be up to three hours long in Year 12. Experienced English and Literature teacher Kim Jones notes that many senior students resort to printing and even block capital letters, which can mean they struggle in a written exam. “Some students find it too physically difficult as the muscles in their hands and fingers become sore and fatigued. They don’t write as much as they should and they may fail to complete all their answers.”

While the requirement for final exams to be handwritten means there is some rationale for students continuing to handwrite until the end of their school years, I wonder just how long that will last. At the end of 2012, state education ministers agreed that by 2016 NAPLAN testing will be done online, so surely it is only a matter of time before Year 12 exams too are done on computers. Once that happens there will be little or no reason for students to handwrite beyond Year 7, with the resulting loss of those skills acquired in the first 11 or 12 years of life. The writing, as they say, is on the wall.



Students are using computers more frequently for assignments, while exams are still handwritten.

Photo: iStock

Is it only old-fashioned types like me who will be mourning the loss of handwriting? Is it just about aesthetics – about something *looking* beautiful, but lacking much use or meaning? Or a kind of empty nostalgia about how it was in the ‘old days’? And anyway, what exactly *does* poor handwriting, or immaculate handwriting, say about the individual – about, for instance, their personal qualities or values? After all, we don’t make assumptions about someone’s personality purely on the basis of their skill levels in athletics or ball sports. Perhaps handwriting says nothing much at all about us, and doing it much less, or not at all, in no way compromises our intelligence or our humanity.

Yet there is a growing body of evidence that suggests we do, somehow, think *differently*, and perhaps *better*, when we handwrite than when we type. In a US study reported on the University of Washington website, professor of educational psychology Virginia Berninger and her colleagues compared how 200 students in grades 2, 4 and 6 completed writing tasks using a pen and using a keyboard. “Children consistently did better writing with a pen when they wrote essays,” says Berninger. “They wrote more and they wrote faster.” Although the reasons behind these results are far from clear, Berninger suggests that “a keyboard doesn’t allow a child to have the same opportunity to engage the hand while forming letters – on a keyboard a letter is selected by pressing a key and is not formed.” She adds, “Brain imaging studies with adults have shown an advantage for forming letters over selecting or viewing letters.”

‘They wrote more
and they wrote
faster’

Another study found that adults learning a new (foreign) alphabet by hand subsequently scored better in recognition tests than those learning the alphabet using a keyboard and screen. When brain scans were performed, those who learned by hand showed more activity in the part of the brain that controls language comprehension. In other words, the way we write affects the way we learn. And the way we learn affects ... well, just about everything, especially when it’s to do with language.

All of which suggests it’s far too early to be complacent about the shift away from pen and paper, or about the possible loss of handwriting as an everyday skill. What gifts handwriting may have for us may not be fully understood until it’s too late – when handwriting is no longer part of the curriculum (as in many states in the US), and when teachers lack the knowledge of how to teach it because they haven’t learned it themselves. The information age is here, and it’s essentially a digital, computer age with great liberating and democratic potential. But that doesn’t mean that we can’t also keep what’s valuable, unique and often beautiful from the past. Handwriting is not only a vital part of our heritage; it may also be a crucial part of our minds.

**END OF SECTION C
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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

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END OF TASK BOOK