



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

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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