

Student Name: _____

2025 English / EAL

Task Book

Written Trial Examination (1)

- Reading time: 15 minutes
- Writing time: 3 hours

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task book of 16 pages

Instructions

- Write your name in the space above
- You may keep this Task Book

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

Contents	pages
Section A (1 question, 20 marks) _____	2-6
Section B (1 question, 20 marks) _____	7-11
Section C (1 questions, 20 marks) _____	12-15
Assessment criteria _____	16



Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i.** or **ii.**) provided for that text.
- Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the text.
- If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail. In your answer, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**
- Refer to the assessment criteria on page 16.
- Section A is worth one-third of the total marks for the examination.

Text list

- | | |
|---|---|
| 1. Bad Dreams and Other Stories
by Tessa Hadley | 11. New and Selected Poems, Volume One
by Mary Oliver |
| 2. Born a Crime
by Trevor Noah | 12. Oedipus the King
by Sophocles |
| 3. Chronicle of a Death Foretold
by Gabriel García Márquez | 13. Rainbow's End
by Jane Harrison |
| 4. Fales Claims of Colonial Thieves
by Charmaine Papertalk Greene and John Kinsella | 14. Requiem for a Beast
by Matt Ottley |
| 5. Flames
by Robbie Arnott | 15. Sunset Boulevard
by Billy Wilder (director) |
| 6. Ghost Wall
by Sarah Moss | 16. The Complete Stories
by David Malouf |
| 7. Go, Went, Gone
by Jenny Erpenbeck | 17. The Erratics
by Vicki Laveau-Harvie |
| 8. High Ground
by Stephen Johnson (director) | 18. The Memory Police
by Yōko Ogawa |
| 9. Jane Eyre
by Charlotte Brontë | 19. Twelfth Night
by William Shakespeare |
| 10. My Brilliant Career
by Miles Franklin | 20. We Have Always Lived in the Castle
By Shirley Jackson |

16. *The Complete Stories* by David Malouf

- i. Malouf explores the fragility and complexity of human connection in *The Complete Stories*. Discuss

OR

- ii. 'The truth is seldom found in the facts, but in the spaces between them.'
How does Malouf capture the extraordinary within the mundane moments of life?

17. *The Erratics* by Vicki Laveau-Harvie

- i. 'You don't abandon family. Not when they're broken not when they're cruel.'
The Erratics suggests family obligations destroy individual identity. To what extent do you agree?

OR

- ii. 'She built a world of her own rules, and we were trapped in its labyrinth.'
How does the memoir address the complexities and impacts of mental illness?

18. *The Memory Police* by Yōko Ogawa

- i. 'Even those who hate them can't escape the fear.'
The Memory Police suggests fear thrives on silence. Discuss

OR

- ii. 'Forgetting feels like freedom, but it's really slavery.'
Ogawa suggests forgetting is understandable but never justified. Discuss

19. *Twelfth Night* by William Shakespeare

- i. It is the comedic elements of *Twelfth Night* that expose human folly. To what extent do you agree?

OR

- ii. 'conceal me what I am.'
How does Shakespeare's play reveal the fragility of identity?

20. *We Have Always Lived in the Castle* by Shirley Jackson

- i. *We Have Always Lived in the Castle* portrays isolation as a sanctuary. To what extent do you agree?

OR

- ii. 'Their laughter was a chorus of cruelty.'
In *We Have Always Lived in the Castle*, hatred stems from fear of difference. Discuss

Section B – Creating a text

Instructions

- In this section, you must create one written text (not including song, poetry or verse).
 - In your text, you must include meaningful connections with ideas drawn from
 - **One** of the Frameworks of Ideas.
 - The title provided for your selected Framework of Ideas.
 - **At least one** piece of stimulus material provided for your selected Framework of Ideas.
 - You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
 - You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure and language features.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
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Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use at least one of the following stimuli.

Title: Connections

Stimulus 1

Language is the thread, and storytelling is the loom that weaves the fabric of identity.

Stimulus 2**Stimulus 3**

‘A journey is a person in itself; no two are alike. And all plans, safeguards, policing, and coercion are fruitless. We find that after years of struggle that we do not take a trip; a trip takes us.’

—John Steinbeck, American writer

Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use at least one of the following stimuli.

Title: Embrace Possibilities

Stimulus 1

Play reflects who we are, and who we dare to become.

Stimulus 2**Stimulus 3**

'Life is full of highs and lows, but we should always make time to play and make things that make us feel good. Music is my escape, it's my playground'

—Taylor Swift, Musician

Section C – Analysis of argument and language

Instructions for Section C

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in an unseen persuasive text.
- Read the background information on this page and the material on pages 13, 14 and 15, and write an analytical response to the task below.
- For the purposes of this task, the term ‘language’ refers to written and spoken language, and ‘visuals’ refers to images and graphics.
- Refer to the assessment criteria on page 16.
- This section is worth one-third of the total marks for the examination.

Task

Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 13-15 to try to persuade the intended audience to share the point of view presented.

Background Information

The growth of the tourism sector has made cities increasingly popular destinations for business and leisure tourists. However, a rise in negative attitudes among local populations towards visitors due to issues of perceived overcrowding, noise and other nuisances attributed to tourists, has seen the emergence of protests due to ‘overtourism’. In response, Tony Rant, Professor of Tourism Management at the University of Victoria delivered a speech called ‘Combatting Overtourism in Australia: A Call for Slow Tourism’ at The International Conference on Sustainable Tourism Management in Melbourne.



Esteemed policymakers, tourists, and tourism operators, global citizens,

Today, I stand before you not merely as a professor of tourism management but as a custodian of the cultural and natural heritage that defines our beautiful country. Australia is a global destination of choice, renowned for its unique landscapes, rich history, and diverse people. Yet this identity is under threat. Overtourism, once an issue associated with far-flung locations, has firmly reached our shores. It threatens not only the treasures we cherish but also the communities that sustain them. This is not a hypothetical problem; it is a tangible crisis—one that demands urgent action.

Advertising and social media have fundamentally altered the nature of travel, creating a relentless pressure to “see it all.” Glossy brochures and influencer posts commodify destinations, reducing them to Instagram backdrops. This commodification comes at a steep cost: overcrowded sites, homogenised experiences, and disenfranchised communities.

Imagine, if you will, the Great Barrier Reef, a marvel of biodiversity and natural beauty. Yet rising visitor numbers have strained its delicate ecosystem. Pollution, bleaching, and overuse threaten to turn this wonder into a memory. Consider Uluru, a site of immense spiritual significance to Indigenous Australians. Under the guise of adventure, tourists seeking fleeting experiences disrupt its sacredness, often ignoring pleas to preserve its sanctity.



Overtourism diminishes the quality of life for residents, strains infrastructure, and erodes the cultural and environmental integrity of destinations. Cruise ships disgorge thousands of visitors daily, overwhelming neighbourhoods that have become backdrops for selfies and sparking protests. Australia must act decisively to avoid joining these cautionary tales.

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structures and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
- analysis of ways in which written and spoken language and visuals are used to present an argument(s) and to persuade an intended audience
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

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Suggested Solutions

Written Trial Examination (1)

Section	Number of questions	Number of marks
A	1	20
B	1	20
C	1	20
		Total 60



Model Response for Section C

Tony Rant's speech, "Combatting Overtourism in Australia: A Call for Slow Tourism," delivered at the International Conference on Sustainable Tourism Management, persuasively argues for a fundamental shift in tourism practices. Targeting a diverse audience of policymakers, tourism operators, and tourists, Rant employs a strategic blend of written and spoken language, rhetorical devices, ethical appeals, and visual elements to convey the urgency of addressing overtourism and advocating for a more sustainable approach. Rant constructs his argument, by tailoring his message to influence his audience's perceptions and behaviours regarding overtourism, embracing a shift to slow travel as a more responsible, mindful approach to travel that respects cultural and environmental heritages for future generations.

The context of Rant's speech is immediately established by the conference banner. The visual depicts a stylised image of Melbourne contained within a globe, emphasising the global scale of overtourism and the necessity of international collaboration. The prominent display of "Sustainable Tourism Management" underscores the conference's core focus, directly aligning with Rant's call for responsible tourism. The banner's grayscale palette lends a serious and professional tone, signalling the gravity of the issues. This visual effectively targets all stakeholders: policymakers are drawn to the emphasis on international cooperation; tourism operators are encouraged by the focus on sustainable business practices; and tourists are prompted to consider more ethical travel choices. This banner visually establishes the context for Rant's speech and reinforces its central message of sustainability, a key theme he will develop.

Rant's speech itself begins by framing overtourism as a pressing crisis, establishing his authority and personal investment. His opening statement, positioning himself as a "custodian of the cultural and natural heritage," establishes an ethos of responsibility and care. This resonates with the audience's sense of national pride and shared ownership of Australia's natural treasures. By presenting overtourism as a "tangible crisis," Rant effectively creates a sense of urgency, demanding immediate attention and action.

He then vividly illustrates the consequences of unchecked tourism, citing the Great Barrier Reef and Uluru as prime examples. The imagery of the Reef suffering from "pollution, bleaching, and overuse" evokes a strong emotional response, particularly from environmentally conscious audience members. The description of tourists "disrupting" the "sacredness" of Uluru appeals to a sense of cultural respect, highlighting the ethical dimensions of overtourism. These concrete examples demonstrate that overtourism is not merely an inconvenience but a severe threat to Australia's natural and cultural heritage. Rant also employs statistical data, such as the "25% rise in visitor numbers over the past decade," establishing credibility and appealing to the logical side of his audience, reinforcing that the problem is both significant and growing.

This threat is starkly visualised in the image bearing the message "TOURISTS GO HOME." This blunt and confrontational statement, likely depicted as graffiti or a protest sign, offers a powerful counterpoint to the idealised image of tourism. The simplicity of the message conveys a strong sense of local resentment, highlighting the potential for social conflict if overtourism is not addressed. This visual acts as a potent warning to policymakers and tourism operators, representing the extreme consequence of inaction: a complete rejection of tourism by the local population. It underscores the urgency of Rant's call for a shift towards sustainable practices before this sentiment becomes widespread and irreparable, visually representing the "fractured communities" he mentions. This