

Student Name: _____

2024 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. **All About Eve**
directed by Joseph L Mankiewicz
2. **Born a Crime**
by Trevor Noah
3. **Chronicle of a Death Foretold**
by Gabriel García Márquez
4. **Fales Claims of Colonial Thieves**
by Charmaine Papertalk Greene and John Kinsella
5. **Flames**
by Robbie Arnott
6. **Go, Went, Gone**
by Jenny Erpenbeck
7. **High Ground**
by Stephen Johnson (director)
8. **Much Ado About Nothing**
by William Shakespeare
9. **My Brilliant Career**
by Miles Franklin
10. **Oedipus the King**
by Sophocles
11. **Pride and Prejudice**
by Jane Austen
12. **Rainbow's End**
by Jane Harrison
13. **Requiem for a Beast**
by Matt Ottley
14. **Runaway**
by Alice Munro
15. **Sunset Boulevard**
by Billy Wilder (director)
16. **The Erratics**
by Vicki Laveau-Harvie
17. **The Memory Police**
by Yōko Ogawa
18. **Things Fall Apart**
by Chinua Achebe
19. **We Have Always Lived in the Castle**
by Shirley Jackson
20. **William Wordsworth: Poems Selected by Seamus Heaney**
by William Wordsworth

6. *Go, Went, Gone* by Jenny Erpenbeck

- i. “drown in rivers and oceans of paper”
How does Erpenbeck critique the bureaucratic response to the humanitarian crisis?

OR

- ii. Erpenbeck suggests empathy is not enough to make a difference. To what extent do you agree?

7. *High Ground* by Stephen Johnson (director)

- i. *High Ground* suggests that there can be no healing without confronting the brutal past. Discuss

OR

- ii. “You know how civilisations are built, son? Bad men doing bad things, clearing the way for others.”
How does *High Ground* examine unresolved tensions in Australia?

8. *Much Ado About Nothing* by William Shakespeare

- i. In *Much Ado About Nothing*, men and women are equally constrained by societal expectations. Discuss

OR

- ii. “O she is fallen / Into a pit of ink”
Shakespeare’s play examines the destructive hypocrisy of honour. Discuss

9. *My Brilliant Career* by Miles Franklin

- i. “He offered me everything – but control.”
Franklin suggests personal and professional ambitions are incompatible. Discuss

OR

- ii. “They had dropped from swelldom to peasantism.”
How does Franklin’s novel explore the struggle for dignity?

10. *Oedipus the King* by Sophocles

- i. “I must know it all, must see the truth at last.”
Sophocles’ play suggests that seeking the truth is a noble but dangerous endeavour. Discuss

OR

- ii. “I am agony”
Sophocles’ play suggests that embracing total responsibility enables man to attain heroic status. To what extent do you agree?

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 1: Writing about country

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

Title: This land is your land, and this land is my land

Stimulus 1

"The environment is where we all meet; where we all have a mutual interest; it is the one thing all of us share."

—Lady Bird Johnson, Former First Lady of the United States

Stimulus 2**Stimulus 3**

"Our nation is in three parts. There is our ancient heritage, written in the continent and original culture painted on its land and seascapes. There is its British inheritance, the structures of government and society transported from the UK fixing its foundations in the ancient soil. There is its multicultural achievement: a triumph of immigration that brought together the gifts of peoples and cultures from all over the globe – forming one indissoluble commonwealth."

— Noel Pearson, Indigenous Australian lawyer and land rights activist (2014)

Framework 2: Writing about protest

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

Title: Dissent

Stimulus 1

“One has a moral responsibility to disobey unjust laws.”
— Martin Luther King Jr., American minister and activist

Stimulus 2**Stimulus 3**

“It does not do to rely too much on silent majorities, Evey, for silence is a fragile thing, one loud noise, and its gone. But the people are so cowed and disorganised. A few might take the opportunity to protest, but it’ll just be a voice crying in the wilderness. Noise is relative to the silence preceding it. The more absolute the hush, the more shocking the thunderclap. Our masters have not heard the people’s voice for generations, Evey and it is much, much louder than they care to remember.”
— Alan Moore, *V for Vendetta*

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.
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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

In 2018, Victoria introduced the ‘Digital Licence’ program, an awareness programs for schools, parents and children, in the hope of addressing a spike in gaming addiction and disorders. With ‘digital natives’ and their lives mediated by the cyber landscape, is our anxiety an overreaction? Can policies and initiatives evolve to combat gaming addiction in Australia? Professor Samantha Smith’s article appeared in the Commentary Section of a magazine called Parenting Philosophy.



Time to embrace responsible parenting in The Age of Gaming

We need a shift from stigma to solutions to manage the insidious gaming landscape

Let's deal with the harsh reality. Parenthood is fraught with worry and guilt. Now, in The Age of Gaming, where a staggering one hundred billion hours was spent globally watching online-gaming, we may feel a distinctly acute kind of powerlessness. We must shake off our judgmental natures to reclaim our roles as responsible parents if we are to deal with the virulent virtual landscape. That's because the games market, worth an eye-watering \$4 billion a year in Australia, has an insidious hold on many of our young. Around 93% of our households own at least one gaming device, 39 % of Australians spend more than 10 hours per week gaming, and a growing number of vulnerable children spend more than seven hours every day gaming, leaving them in a zombie-like state.

'Ok,' I hear you say. 'It's a bit of harmless fun.' It is, until it isn't.

We need to normalise the problem, not perpetuate the stigma. While moderate gaming has been associated with positive outcomes, the Healthed survey in 2023, involving nearly 1,500 GP's across Australia, were shocked at the dire effects on children who were diagnosed as addicted gamers.





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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

In the contemporary era of technological advancement, the issue of responsible parenting in the context of online gaming has become increasingly pertinent. The Age of Gaming has ushered in an era where parenting faces new challenges, with the virtual landscape becoming a force shaping the lives of many young individuals. In response, parent, researcher, and counsellor Professor Samantha Smith's authoritative commentary, titled "Time to embrace responsible parenting in "The Age of Gaming", establishes multifaceted arguments designed for parents, including those with children who have gaming addictions, to reflect on the need for a paradigm shift in parenting strategies and to find solutions that can address the challenges posed by the pervasive gaming landscape. Smith builds her argument by shedding light on the alarming trends associated with excessive gaming that are allegorically represented by the 'zombie-like state' of the child in the evocative photograph, advocating for a responsible and proactive approach in finding 'solutions.' In doing so, Smith emphasises the need for evidence-based research and open dialogue as a means for 'responsible parenting', providing meaningful resolutions to the 'insidious' threat faced by many Australians in The Age of Gaming.

Professor Smith's initial sub-argument focuses on the urgency of normalising the issue of excessive gaming rather than perpetuating stigma. Professor Smith's imperative to normalise the discussion around gaming-related issues establishes a tone of concern and urgency, prompting parents to re-evaluate their perceptions of gaming as "harmless fun". Hence, her language use is deliberate, aiming to shift the audience's perspective by presenting evidence from a Healthed survey involving 1,500 GPs, revealing the dire effects of gaming on children diagnosed as addicted gamers. The tone may come across as alarmist, as Smith is acutely aware of her readership's paramount priority in protecting their children from real or perceived threats. However, rather than create panic, Smith's compassionate yet urgent focus on the 'underreported epidemic' seeks to portray that the problem is confronted by a growing number of families, imploring understanding and empathy from the audience. In doing so, Smith's calculated and selective word choices and phrases like "harsh reality", "distinctly acute" and "zombie-like state" paint a vivid picture of the severity of the issue. Yet, her deliberate questioning – "Do we need to take steps?" – prompts the audience to consider proactive measures, where they must acknowledge the problem before they can be part of the solution. Professor Smith seeks to jolt her audience out of a state of apathy by juxtaposing the perception of gaming as harmless against the shocking statistics of sleep disturbance, academic struggles, and social isolation among gamers. Therefore, in revealing the magnitude of the problem, Professor Smith calls for a collective responsibility from parents and not just the authorities to address the gaming epidemic within their homes. Consequently, Smith's broader implication is to seek a societal shift from judgement and ignorance to understanding and action, thereby fostering an environment where parents are empowered to tackle the threat.

Smith's second sub-argument emphasises the importance of empowering parents with evidence-based tools to combat the threat of excessive gaming. In doing so, Professor Smith's shift in tone and argument centres on her instructional advocacy for evidence-based parenting and calls for a nuanced understanding of children's gaming activities. Smith's ethos or credentials seek to engender trust and guide parents on embracing effective strategies. Reinforced by the banner, Smith's philosophy is accentuated, as she seeks to help parents 'grow'. This process of growth that parents are encouraged to embrace centres on the value of expert research, citing Associate Professor Wayne Warburton's 'screening tool' as a credible solution. The use of the term 'brilliant' positions the 'tool' as a reliable and effective resource, encouraging parents to trust the guidance provided that aims to protect children, whilst enhancing parenting. The