



Sacred Heart College

Semester One Examination, 2019

Question Paper

ATAR ENGLISH

Year 11 Unit 1

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time for paper: three hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question Paper
Standard Answer Book

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,
correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of examination
Section One Comprehending	3	3	60	30	30
Section Two Responding	6	1	60	40	40
Section Three Composing	5	1	60	30	30
				Total	100

Instructions to candidates

1. The rules for the conduct of examinations are detailed in the College examination rules and regulations. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the Standard Answer Book preferably using a blue/black pen. Do not use erasable or gel pens.
3. You must be careful to confine your answers to the specific question asked and to follow any instructions that are specified to a particular question.
4. You must not use texts from Section One to answer questions from Section Two.

Section One: Comprehending

30% (30 Marks)

In this section there are **three** texts and **three** questions. Answer **all** questions.

You are required to comprehend and analyse unseen written and visual texts and respond concisely in approximately 200–300 words for each question.

Suggested working time: 60 minutes.

Question 1**(10 marks)**Explain how narrative viewpoint and descriptive language create imagery in **Text 1**.**Text 1***This is an extract from the novel Enduring Love (1997) by British writer Ian McEwan.*

When four of us let go, the balloon, with six hundred pounds shed, must have surged upward. When I stood up and saw him, he was a hundred feet up and rising, just where the ground itself was falling. He wasn't struggling, he wasn't kicking or trying to claw his way up. He hung perfectly still along the line of rope, all his energies concentrated in his weakening grip. He was already a tiny figure, almost black against the sky. There was no sight of the boy. The balloon and its basket lifted away and westward, and the smaller Dr Logan became, the more terrible it was, so terrible it was funny, it was a stunt, a joke, a cartoon, and a frightened laugh heaved out of my chest. For this was preposterous, the kind of thing that happened to Bugs Bunny or Tom and Jerry, and for an instant I thought it wasn't true, and that only I could see right through the joke, and that my utter disbelief would set reality straight and see Dr Logan safely on the ground.

I don't know whether the others were standing or sprawling. Toby Greene was probably doubled up over his ankle. But I do remember the silence into which I laughed. No exclamations, no shouted instructions as before. Mute helplessness. He was two hundred yards away now, and perhaps three hundred feet above the ground. Our silence became a kind of acceptance, a death warrant. Or it was horrified shame, because the wind had dropped, and barely stirred against our backs. He had been on the rope so long that I began to think he might stay there until the balloon drifted down or the boy in the basket came to his senses and found the valve that released the gas, or until some beam, or god, or some other impossible cartoon thing, came and gathered him up. Even as I had that hope, we saw him slip down right to end of the rope. And still he hung there. For two seconds, three, four. And then he let go. Even then, there was a fraction of time when he barely fell, and I still thought there was a chance that a freak physical law, some phenomenon no more astonishing than the one we were witnessing, would intervene and bear him up. We watched him drop. You could see the acceleration. No forgiveness, no special dispensation for flesh, or bravery, or kindness. Only ruthless gravity. He fell as he had hung, a stiff little black stick. I've never seen such a terrible thing as that falling man.

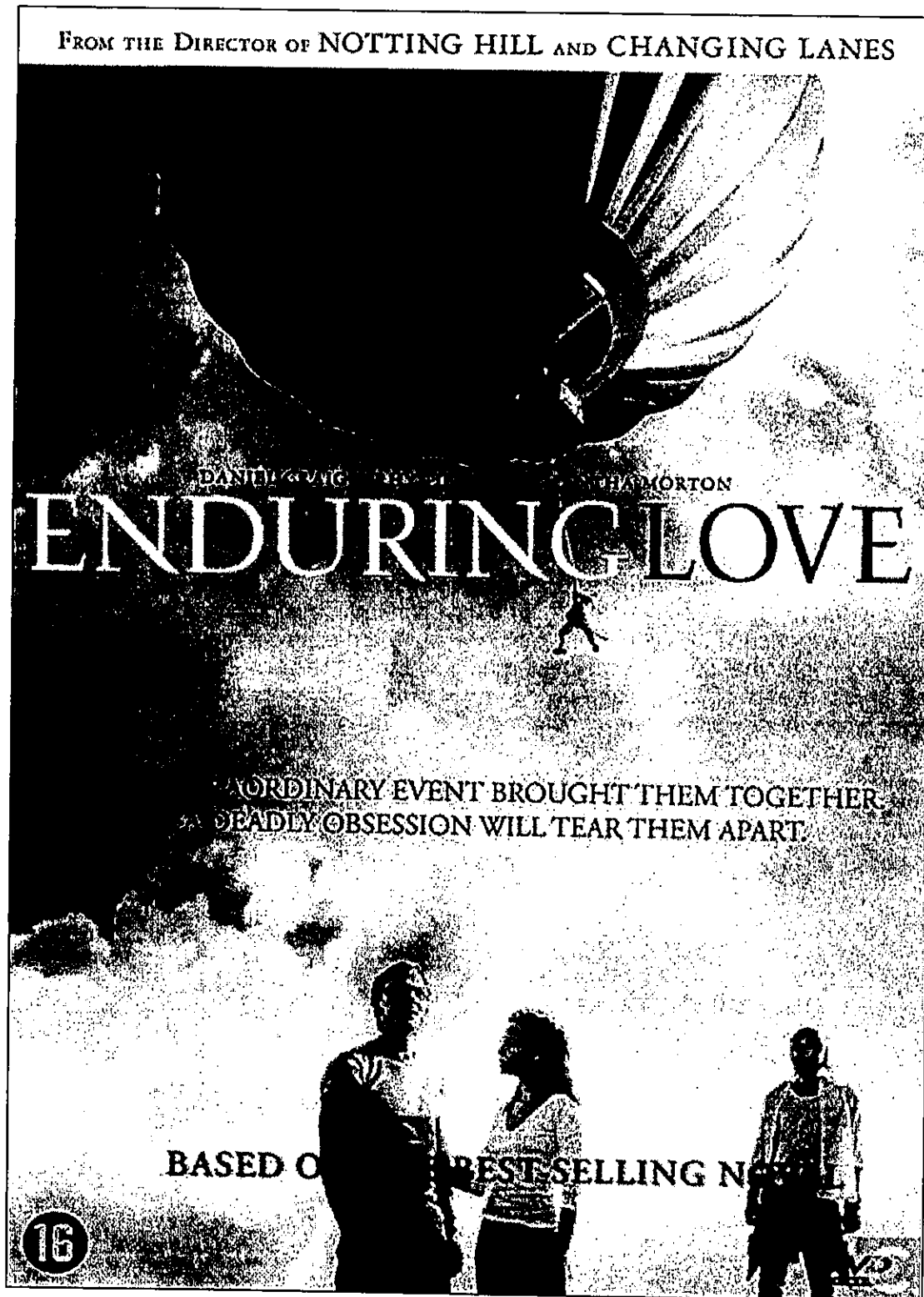
Question 2

(10 marks)

Show how textual features in Text 2 construct a similar setting and mood to Text 1 for a different audience.

Text 2

A black and white copy of the DVD cover of *Enduring Love* a 1997 novel by Ian McEwan.



Question 3**(10 marks)**

Explain how persuasive techniques work to communicate perspectives on hobbies in Text 3.

Text 3

This is an extract from The New York Times article In Praise of Mediocrity by Tim Wu in 2018.

I'm a little surprised by how many people tell me they have no hobbies. It may seem a small thing, but I see it as a sign of a civilization in decline. The idea of leisure, after all, is a hard-won achievement; it presupposes that we have overcome brute survival. Yet we seem to have forgotten the importance of doing things solely because we enjoy them. Yes, I know: We are all so very busy. Between work and family and social obligations, where are we supposed to find the time? But there's a deeper reason, I've come to think, that so many people don't have hobbies: We're afraid of being bad at them. Or rather, we are intimidated by the expectations of our intensely public, performative age that we must be good at what we do even in our free time. Our "hobbies," if that's even the word for them anymore, have become too serious, too demanding.

If you're a jogger, it is no longer enough to cruise around the block; you're training for the next marathon. If you're a painter, you are no longer passing a pleasant afternoon, you are trying to land a gallery show or a respectable social media following. When your identity is linked to your hobby — you're a yogi, a surfer, a rock climber — you'd better be good at it, or else who are you? Lost here is the gentle pursuit of a modest competence, the doing of something just because you enjoy it, not because you are good at it. Hobbies, let me remind you, are supposed to be something different from work. But alien values like "the pursuit of excellence" have corrupted what was once considered fun, leaving little room for amateurs. Our country now seems divided between semi-pro hobbyists (some as devoted as Olympic athletes) and those who retreat into the passive, screen leisure that is our technological moment.

I don't deny that you can derive a lot of meaning from pursuing an activity at the highest level. I would never begrudge someone a lifetime devotion to a passion or an inborn talent. There are depths of experience that come with mastery. But there is also a real and pure joy, a sweet, childlike delight, that comes from just learning and trying to get better. Looking back, you will find that the best years of, say, scuba-diving or doing carpentry were those you spent on the learning curve, when there was pleasure in the mere act of doing.

End of Section One

Section Two: Responding**40% (40 Marks)**

In this section there are **six** questions. Answer **one** question.

Your response should demonstrate your analytical and critical thinking skills with reference to any text or text type you have studied.

Suggested working time: 60 minutes.

Question 4**(40 marks)**

Discuss how structural and stylistic choices represent human resilience in a hostile environment in at least one text.

Question 5**(40 marks)**

How does at least one text use a distinctive voice to represent an issue and shift audience attitudes?

Question 6**(40 marks)**

Discuss how genre conventions represent a world that may be unfamiliar to the reader or audience, in a studied text.

Question 7**(40 marks)**

Discuss how ideas and perspectives in at least one text raise important questions about social expectations.

Question 8**(40 marks)**

We are positioned to form alliances with, or are alienated from, powerful personalities.

Discuss this statement with reference to at least one text.

Question 9**(40 marks)**

Discuss how language features shape response to cultural difference in at least one text.

End of Section Two

Section Three: Composing

30% (30 marks)

In this section there are five questions. Answer one question.

You are required to demonstrate writing skills by choosing a form of writing appropriate to a specific audience, context and purpose.

Suggested working time: 60 minutes.

Question 10

(30 marks)

Shop pre-loved and get off the trend mill.

Write a text to persuade a target audience of this statement's merit.

Question 11

(30 marks)

'We have no time for losers. Australians are only there to win, win, win.'

Write a text that represents an interpretive view of sporting events and the attitude expressed.

Question 12

(30 marks)

Offline is the new luxury.

In a form of your choice, explore the idea of time away from screens.

Question 13

(30 marks)

Compose an imaginative text using the context in this image to generate a mood of expectation.



Question 14

(30 marks)

Inspired by this image, create an imaginative text that describes the arrival of new neighbours.

