



Tertiary Entrance Examination, 2002

Question Paper

ENGLISH

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, pencils, eraser or correction fluid, ruler

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 notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of this paper

Section		No. of questions available	No. of questions to be attempted	Suggested working time	Proportion of exam total
ONE	Written Comprehension	2	2	80 minutes	40%
TWO	Print Comment	5	1	50 minutes	30%
THREE	Non-Print Comment	5	1	50 minutes	30%

Instructions to candidates

1. The rules for the conduct of Tertiary Entrance Examinations are detailed in the booklet *TEE Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in the Standard Answer Book.
3. It is recommended that you **do not use pencil**.
4. Candidates may not write on the texts used in Section ONE (Written Comprehension) in their responses to Section TWO or Section THREE.
5. Candidates are not permitted to make detailed reference to the print version of a text in Section TWO and the non-print version of the **same** text in Section THREE.
6. Failure to fulfil the text requirements in 4 and 5 (above) will incur penalties.

SECTION ONE: WRITTEN COMPREHENSION (40 marks)

Suggested working time for this section: 80 minutes

This section contains **THREE** passages. There are **TWO** questions.

This section of the examination assesses your ability to read and understand texts, to comment on their meanings and effects, and to explain how they achieve these effects.

(Note that the footnotes to the passages have been provided by the examining panel and are not part of the original texts.)

Instructions

You are required to answer **BOTH** of the following questions. They are worth equal marks. Your working time should reflect the equal weighting given to the questions.

You are required to write about **ALL** passages: you will write on any two passages for Question 1 and the remaining passage for Question 2.

Failure to fulfil this requirement will incur penalties.

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1. Compare the ideas and attitudes about technology, communication and human experience that are developed in any **TWO** of the passages.
(20 marks)
 2. Discuss the ways in which the **ONE** remaining passage employs narrative conventions and/or expository conventions, and style of language, to influence the reader's response to it.
(20 marks)

PASSAGE ONE

*This passage is an expository essay that was published in 1994 in an Australian magazine called **Eureka Street**. The author uses the by-line 'Archimedes'.*



Take a letter, please

SEVERAL OF ARCHIMEDES'¹ FRIENDS believe in a kind of reverse evolution—as technology evolves, people lose their skills. They argue, for instance, that television has been responsible for a demise² in reading and conversation, that recorded music has taken the place of music making and that the telephone has stifled the art of writing letters. Reverse evolution or not, the only thing about which Archimedes is sure is that technology regularly makes monkeys out of most who try to predict its course.

Take letter writing. A decade ago, it seemed self-evident that the telephone would triumph over the postal system. Why go to all the effort of writing a letter, putting it into an envelope, finding a stamp, and trudging down to the local letterbox, when you can lift the telephone receiver and be talking to your correspondent within seconds?

But therein lies a paradox³. Because, far from making letter writing redundant, technology has led to its rebirth as probably the fastest growing form of communication in the world. We just call it by a different name—electronic mail, or e-mail, which allows one to write and store a letter on computer. That electronic message can then be sent through the international telephone system to another computer, which will hold it for collection. To collect e-mail, the recipient merely connects to the computer by telephone and asks to see any incoming messages.

But knowing how e-mail works does not explain why it has become so popular. Despite the excited boosterism of addicted users, one would have suspected e-mail was devoid of the best features of both telephone and mail—it does not give users the immediacy of a telephone conversation or the solidity and permanency of a letter. At least that's what Archimedes thought until driven to use e-mail to keep in touch with a globetrotting spouse⁴.

Hidden and unforeseen advantages of e-mail began to reveal themselves. For a start, e-mail tames the time zone. Archimedes finds international phone calls fundamentally unsatisfying. It is because the people on either end of the phone are on different time schedules. There is never a convenient time to ring. If you ring in the midst of the morning hustle to get to work, chances are the person at the other end has just put the cares of the world away and settled down with an evening drink. Under these conditions communication becomes stilted and irritable. Each is forced to face family or business issues at a time which is inappropriate psychologically.

E-mail avoids that. It allows you to communicate on your own terms. You can choose when in the day you want to think about a particular issue. The message you send arrives almost instantaneously and awaits an answer, without intruding at the wrong time. What's more,

SEE NEXT PAGE

putting what you have to say in writing means you have to think about it more, and distil the essence. It also means you can build your message slowly, as ideas come to you.

Although e-mail is not free (except to those subsidised by their employers, such as academics), it is a cheap form of communication—cheaper than telephone and even mail. That gives scope to use it for triviality as well as weighty matters of policy. It also means there is no financial pressure to write more than a few lines at a time.

Finally, e-mail is a footpath that leads gently to the ‘information superhighway’. Once you can navigate through the gateways and connections involved in communication by e-mail, you are ready to reach out and grasp information from anywhere in the world. And as you do so, you will discover a cyber world⁵ of letter writing—not letter writing as a 19th century craft, but letter writing in the language of the 21st century. There are strange messages posted on bulletin boards, scientific and literary journals that only exist in electronic form, and conferences or even games of chess that you can tap into. This column is just about to be sent off via e-mail, too, saving Archimedes a hair-raising duel with the Melbourne traffic.

In fact, the only thing dead about letter writing is the pronouncement of its demise. But that is nothing new. One of Archimedes’ favourite pastimes is to read predictions from a decade or more ago. Rarely are they uncanny⁶, often they are hysterical.

Tim Thwaites is a science writer.

¹ **Archimedes:** The author has assumed the name of an Ancient Greek mathematician and inventor who discovered a way to measure volume while taking a bath. Reportedly he ran into the street and yelled ‘Eureka’ (‘I’ve found it’).

² **demise:** death

³ **paradox:** an apparent contradiction; contrary to general opinion

⁴ **spouse:** a husband or wife

⁵ **cyber world:** a communication network gained through the use of computers

⁶ **uncanny:** strangely accurate

PASSAGE TWO

This passage is a personal essay written by Helen Garner and published in 2001 in a collection of her non-fiction writing entitled *The feel of steel*.

☞ *Tutto Sereno*¹ ☞

The day Stuart the removalist's packer came to strip my Sydney flat, he held my iMac² poised over a carton and glanced at me with raised eyebrows. I clutched my temples: 'Wait! I won't have email for *five days!*' He grinned, and with sadistic slowness lowered it into the box.

Already now, I've been in Melbourne a week. Standing among the boxes and wrong-shaped furniture, I struggle each morning to communicate with a cyber-kind³ at Bigpond⁴: suppression of cardiac rage, abandonment of hope, phone flung down.

Where *are* all my emails? Are they clustering round the chimney, thronging there like the crows on the climbing frame in *The Birds*⁵? Will there be a storm of beaks and claws and feathers, when I'm reconnected?

It takes me another three days to realise that I don't care.

Now I wake up early. What is this beautiful calm? No point rushing to the computer: I'm cut off from the fast world. I lie under my sheet and gaze at the light on the wall. The neighbours' chooks are quietly clucking. I get up, wash, make my breakfast, read the paper, start work – the way I used to, before email came into my life to obsess and fracture me.

Later comes the postie. He brings me two postcards, a glossy one from Italy with a Virgin and Child⁶ on it, the other hand-made from Sydney, showing a torn-out press photo of a steeple-chase⁷. On the back of each of these, the sender has managed to compress in small handwriting a world of news, of intelligence, of affection – an urgent sense of reality.

What horrifies me about personal email is the vastness of its message field. This is chaos, the abyss. If you live alone, if you suffer at times from an anxiety that you might not exist, email tempts you to behave neurotically – to pour into its appalling infiniteness a cataract⁸, a haemorrhage of words, bottomless, boundaryless. What feels like existential relief⁹ is in fact psychologically shallow, a dreadful and meaningless leakage of self.

How finite, by comparison, how human, how elegant and spare a postcard is! Its classic size, 100 x 150mm, forces on the sender a stringent discipline – like algebra, or yoga. You cannot go on and on and on. It challenges you to get straight to the point, to fill its tiny oblong with energy. It's like trying to write a poem: the struggle with the constraints of form ignites the imagination, rouses the sluggish mind from its torpor.

The humblest provincial art museum is as likely as the Louvre¹⁰ to distil the pick of its collection into small saleable rectangles. Smallness is all. The best cards make a virtue of their limitation, and focus on a detail of a masterpiece: a disciple's¹¹ wineglass sweating water-beads, an Empress's forgotten dog, a violet sprouting in the corner of a mighty massacre.

But postcards don't have to be bought. The newspapers of every land, including our own, teem with conveniently-sized pictures and paragraphs which, ripped out, stuck with Uhu glue on to a plain white system card, stamped and dropped into a letterbox, will carry to the hand of your friend, your child or your darling a perfume of place and foreignness. My favourite is a little

SEE NEXT PAGE

coloured weather map of Italy torn from a newspaper in Pisa: all down its length stretch the summer words *Tutto sereno*.

Sending postcards is a slow, amateurish game, physical, visual, with many stages, requiring contemplation and a certain amount of waiting. Not many people can be bothered any more to return the serve. But they will return your email so fast that it's winded you before you've raised your racquet.

- ¹ **Tutto sereno**: an Italian phrase translated as 'all is serene'
- ² **iMac**: brand of computer
- ³ **cyber-kind**: colloquial term for a young computer expert
- ⁴ **Bigpond**: an internet service provider
- ⁵ **The Birds**: horror film directed by Alfred Hitchcock
- ⁶ **Virgin and Child**: religious image of Jesus Christ and his mother
- ⁷ **steeplechase**: a horse race across country over an obstacle course
- ⁸ **cataract**: a torrent
- ⁹ **existential relief**: in this context it implies a sense of profound release
- ¹⁰ **Louvre**: one of the world's largest art museums
- ¹¹ **disciple**: one of the twelve apostles of Jesus Christ

PASSAGE THREE

*This passage is the opening extract from the novel **Dirt Music** by Tim Winton, published in 2001. The novel is set in the fictional coastal town of White Point, north of Perth, Western Australia.*



ONE NIGHT IN NOVEMBER, another that had somehow become morning while she sat there, Georgie Jutland looked up to see her pale and furious face reflected in the window. Only a moment before she'd been perusing the blueprints for a thirty-two-foot Pain Clark¹ from 1913 which a sailing enthusiast from Manila had posted on his website, but she was bumped by the server² and was overtaken by such a silly rush of anger that she had to wonder what was happening to her. Neither the boat nor the bloke in Manila meant a damn thing to her; they were of as little consequence as every other site she'd visited in the last six hours. In fact, she had to struggle to remember how she'd spent the time. She had traipsed through the Uffizi³ without any more attention than a footsore tourist. She'd stared at a live camera image of a mall in the city of Perth, been to the Frank Zappa⁴ fan club of Brazil, seen Francis Drake's⁵ chamberpot in the Tower of London and stumbled upon a chat group for world citizens who yearned to be amputees.

Logging on – what a laugh. They should have called it stepping off. When Georgie sat down before the terminal she was gone in her seat, like a pensioner at the pokies, gone for all money. Into that welter of useless information night after night to confront people and notions she could do without. She didn't know why she bothered except that it ate time. Still, you had to admit that it was nice to be without a body for a while; there was an addictive thrill in being of no age, no gender, with no past. It was an infinite sequence of opening portals, of menus and corridors that let you into brief, painless encounters, where what passed for life was a listless kind of browsing. World without consequence, amen. And in it she felt light as an angel. Besides, it kept her off the sauce⁶.

She swivelled in her seat, snatched up the mug and recoiled as her lips met the cold sarcoma⁷ that had formed on the coffee's surface. Beyond her reflection in the window the moony sea seemed to shiver.

Georgie got up and padded across to the kitchen which was separated from the living space by the glossy rampart of benches and domestic appliances. From the freezer she pulled out a bottle and poured herself a serious application of vodka. She stood a while staring back at the great merging space of the livingroom. It was big enough not to seem crowded, despite the fact that it held an eight-seater dining table, the computer station and the three sofas corralled around the TV at the other end. The whole seaward wall of this top floor was glass and all the curtains were thrown back. Between the house and the lagoon a hundred metres away there was only the front lawn and a few scrubby dunes. Georgie slugged the vodka down at a gulp. It was all sensation and no taste, exactly how a sister once described her. She smiled and put the glass down too loudly on the draining board. A little way along the hall Jim was asleep. The boys were downstairs.

She pulled back the sliding door and stepped out onto the terrace where the air was cool and thick with the smells of stewing seagrass, of brine and limey sand, of thawing bait and the savoury tang of saltbush. The outdoor furniture was beaded with dew. There wasn't breeze enough yet to stir the scalloped hems of the Perrier broolly, but dew this time of year was a sign

SEE NEXT PAGE

of wind on the way. White Point sat in the teeth of the Roaring Forties⁸. Here on the midwest coast the wind might not be your friend but it was sure as hell your constant neighbour.

Georgie stood out there longer than was comfortable, until her breasts ached from the chill and her hair felt as though it was shrinking. She saw the moon tip across the lagoon until its last light caught on bow rails and biminis⁹ and windscreens, making mooring buoys into fitful, flickering stars. And then it was gone and the sea was dark and blank. Georgie lingered on the cold slate. So much for the real world; these days it gave her about as much pleasure as a childhood dose of codliver oil.

¹ **Pain Clark**: a yacht

² **bumped by the server**: disconnected from an internet service provider

³ **Uffizi**: Art gallery in Florence, Italy

⁴ **Frank Zappa**: a rock music legend of the 1960s and 1970s

⁵ **Francis Drake**: English sea captain and explorer

⁶ **kept her off the sauce**: colloquial expression meaning 'stopped her from drinking alcohol'

⁷ **sarcoma**: malignant growth

⁸ **Roaring Forties**: winds that blow between latitudes forty and fifty degrees south

⁹ **biminis**: canopy shelters on boats

END OF SECTION ONE

SEE NEXT PAGE

SECTION TWO: PRINT COMMENT (30 marks)

Suggested working time for Section Two: 50 minutes.

In this section of the examination you are required to refer in detail to at least one PRINT text. You may consider how your appreciation of a text can be strengthened when you make connections with other texts, whether of the same or a different medium.

Note: In this section you are not permitted to write on the Comprehension Passages from Section One.

In this section you are not permitted to write on the print version of a non-print text discussed in your answer to Section Three.

You may use feature articles as a secondary supporting reference ONLY.

Failure to fulfil these requirements will incur penalties.

Answer **ONE** of the following questions.

1. A reader's understanding of any text is shaped by their knowledge of the historical and cultural context in which the text was created.

Discuss how your understanding of at least **one print text** has been influenced by your knowledge of these aspects of its context.

2. Any work of narrative fiction gives us a story and the telling of the story.

Discuss this statement showing how at least **one novel OR two short stories** employ narrative conventions to construct meaning and engage readers.

3. How are the main characters in a play constructed to represent the text's underlying values and attitudes? Answer with reference to at least **one stage drama** that you have seen or studied.

4. The key function of expository texts is to explore awkward questions deeply and critically.

To what extent do you agree or disagree with this statement? Support your answer by referring to at least **one book length expository text** or at least **two shorter expository texts**.

5. Intertextuality is about more than just recognising similarities in subjects or themes between texts.

Demonstrate your understanding of 'intertextuality' by discussing how you have read **one print text** by making connections between it and other texts.

END OF SECTION TWO

SEE NEXT PAGE

SECTION THREE: NON-PRINT COMMENT (30 marks)

Suggested working time for Section Three: 50 minutes.

In this section of the examination you are required to refer in detail to at least one NON-PRINT text. You may consider how your appreciation of a text can be strengthened when you make connections with other texts, whether of the same or a different medium.

Note: In this section you are not permitted to write on the Comprehension Passages from Section One.

In this section you are not permitted to write on the non-print version of a print text discussed in your answer to Section Two.

Failure to fulfil these requirements will incur penalties.

Answer **ONE** of the following questions.

1. Documentary films, as much as feature films, oversimplify issues by constructing heroes and villains.

To what extent is this true in your experience? Refer closely to **one documentary AND one feature film** to support your position.

2. For a film to be successful it has to do two apparently conflicting things: to confirm the existing expectations of the genre and to alter them slightly.

Respond to this claim by making close reference to at least **one feature film** that you have seen.

3. Films sometimes defy classification as 'documentary' or 'feature film': some documentaries use techniques derived from feature film and some feature films use techniques drawn from documentary.

Discuss how, and for what purposes, at least **one documentary film OR** at least **one feature film** uses techniques of the other genre to create particular effects.

4. Australian films are significant cultural products and an important force in shaping the way we see ourselves and how the world sees us.

Discuss how your viewing of at least **one documentary film OR** at least **one feature film** supports this statement.

5. Although documentaries use verbal language, they also tell their stories and create meanings visually.

Discuss the significance of visual images in telling a story and creating meanings in at least **one documentary film** that you have seen.

ACKNOWLEDGEMENTS

SECTION ONE

- Passage One:** Thwaites, T. (1994). Take a letter, please. *Eureka Street*, 4(10), 13.
- Passage Two:** Garner, H. (2001). Tutto sereno. In H. Garner, *The feel of steel*. Sydney: Picador, pp.93–95.
- Passage Three:** Winton, T. (2001). *Dirt music*. Sydney: Picador, pp. 3–5.