

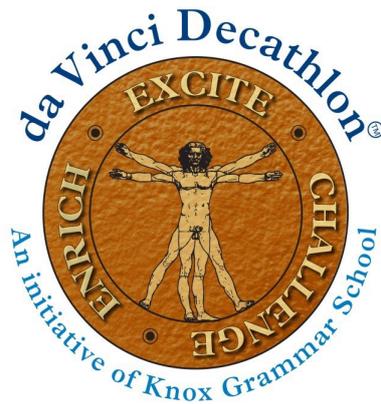


KNOX  
GRAMMAR  
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STATE

# DA VINCI DECATHLON 2022

CELEBRATING THE ACADEMIC GIFTS OF STUDENTS  
IN YEARS 9, 10 & 11



## ENGLISH

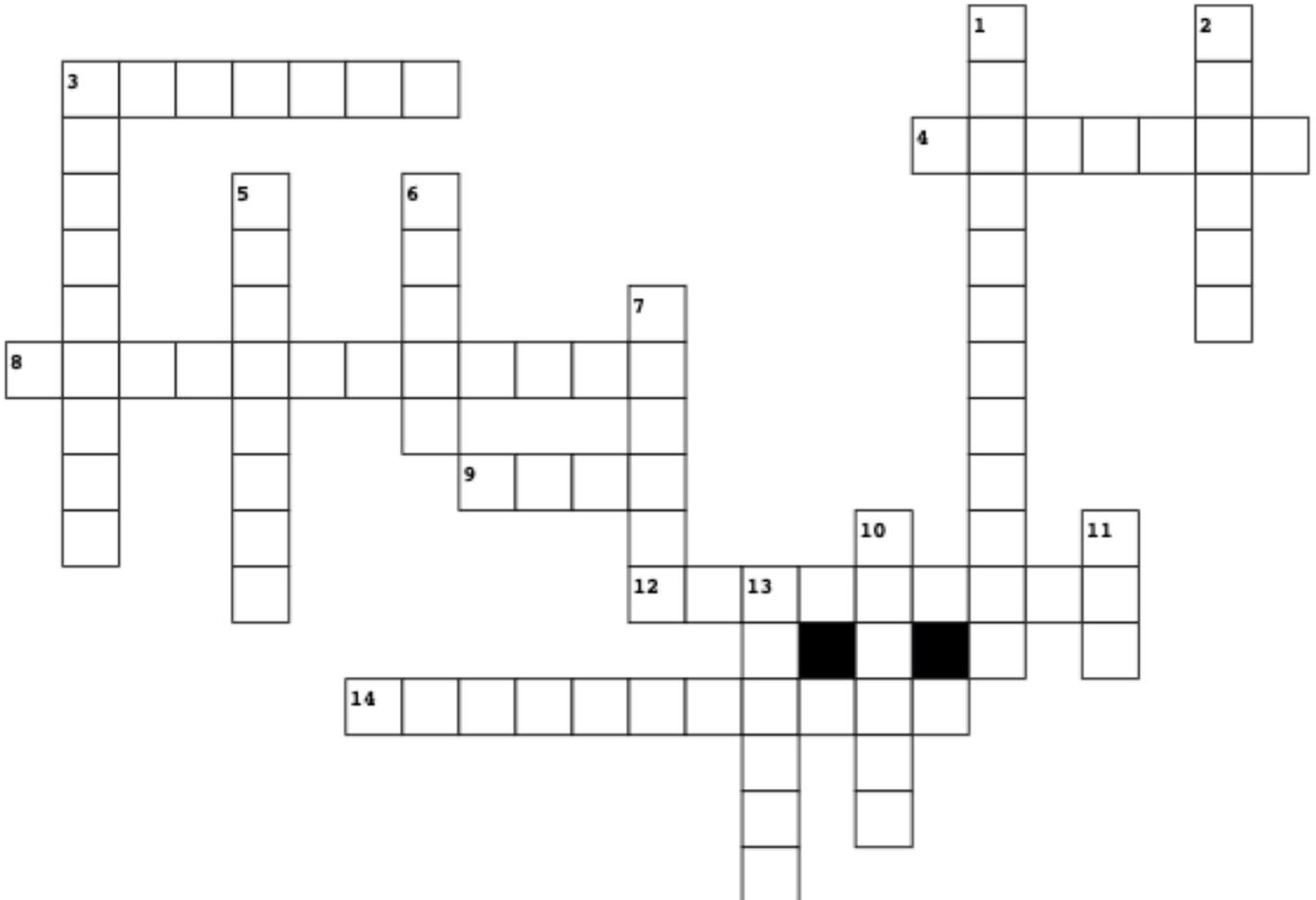
TEAM NUMBER \_\_\_\_\_

1	2	3	4	5	6	Total	Rank
/15	/15	/15	/15	/15	/15	/90	

# QUESTION ONE

## CROSSWORD (15 MARKS)

Have a go at filling out the crossword below.



### Across

- 3. Mathematical patterns that are scale invariant (7)
- 4. Pattern of life (7)
- 8. Look inside and change the design (12)
- 9. Ripple (4)
- 12. Come together with no gaps (9)
- 14. Same            on both ends (11)

### Down

- 1. 1993 film, 2 February, Bill Murray (8,3)
- 2. Every year, without fail (6)
- 3. Mathematical pattern (9)
- 5. Short melodic phrase repeated throughout a composition (8)
- 6. Dit, dah, pause, code (5)
- 7. Do it again (6)
- 10. Seen it before (4,2)
- 11. Needle and thread; make a pattern in fashion (3)
- 13. Go out of control (6)

# QUESTION TWO

## IDENTIFICATION (15 MARKS)

Across all forms of writing, the concept of 'patterns' can be reflected through the repetition of words, phrases, or themes. Yet, on a deeper level, the idea of 'repetition' manifests itself in a variety of language techniques. With reference to the phrases given below, **IDENTIFY** the repetition-based language technique in each text and **EXPLAIN** its intended effect on the reader in the relevant text. In this explanation, make brief reference to the context of the phrase itself to support your explanation (this context can be ascertained by reading the lines before or after those containing the repetition-based technique).

### TEXT A - WE SHALL FIGHT ON THE BEACHES

We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and if, which I do not for a moment believe, this island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

<b>TECHNIQUE (1 mark):</b>
<b>EFFECT ON READER (2 marks):</b>

### TEXT B – BEOWULF

A ring-whorled prow rode in the harbour,  
Ice-clad, outbound, a craft for a prince.  
They stretched their beloved lord in his boat,  
Laid out by the mast, amidships,  
The great ring-giver. Far-fetched treasures  
Were piled upon him, and precious gear.  
I never heard before of a ship so well furnished

With battle tackle, bladed weapons  
And coats of mail. The massed treasure  
Was loaded on top of him: it would travel far  
On out into the ocean's sway.

<b>TECHNIQUE (1 mark):</b>
<b>EFFECT ON READER (2 marks):</b>

### **TEXT C – OEDIPUS REX**

**Creon:** Now listen to me. You have talked; let me talk too. You cannot judge unless you  
know the facts.

**Oedipus:** You speak well: there is one fact; but I find it hard to learn from the deadliest  
enemy I have.

**Creon:** That above all I must dispute with you.

**Oedipus:** That above all I will not hear you deny.

**Creon:** If you think there is anything good in being stubborn against all reason, then I say  
you are wrong.

**Oedipus:** If you think a man can sin against his own kind and not be punished for it, I say  
you are mad.

<b>TECHNIQUE (1 mark):</b>
<b>EFFECT ON READER (2 marks):</b>

### **TEXT D – THE LAKE ISLE OF INNISFREE**

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;

Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.

<b>TECHNIQUE (1 mark):</b>
<b>EFFECT ON READER (2 marks):</b>

### **TEXT E – COMMUNITY**

Good we must love, and must hate ill;  
For ill is ill, and good is good still;  
But things are indifferent,  
Which we may neither hate, nor love;  
But one, and then another prove,  
As we shall find our fancy bent.

<b>TECHNIQUE (1 mark):</b>
<b>EFFECT ON READER (2 marks):</b>

# QUESTION THREE

## IMAGES AND PATTERNS (15 MARKS)

In the world of entertainment, one of the vital ways to market a film or TV show is through a poster. Generally, a poster should pique an audience's interest and attention in the production being released. It should also give viewers enough information about the production's plot, storyline, or key characters. This information can be revealed in a variety of ways, although the method that most major production studios use nowadays has been criticised for being repetitive.

Yet, such repetition generates a template (or a *pattern*) for poster design. Examine the three posters below and answer the following questions about the patterns they reveal.



1) Identify the three key visual techniques evident in each poster. (1 mark)
2) Explain how ONE of these features is used to achieve the same effect in each poster. (3 marks)



# QUESTION FOUR

## GOING AROUND IN CIRCLES (15 MARKS)

In the world of story construction, the circular narrative is the most obvious pattern. Usually precise and entertaining to read, circular narratives always begin and end with the same location, theme or sentence. However, as the audience learns more about the characters or environments in the story, their perception on this starting position changes drastically by the time they see it again at the conclusion. This changed perception is indicative of a highly engaging and well-written work.

Using the circular narrative below, answer the questions on pages 8 and 9.

### 'THE BOX'

*This box contains the answer to all of your problems.*

The old man sat on the edge of a bed, holding the shoe box in his hands. The lid was loose.

Three pieces of masking tape had been stretched across the top of the box, and the words were written in black sharpie. He had written the words forty years ago in anticipation of such a day, and aside from some settled dust, the writing appeared as though it hadn't aged in the slightest. He closed his eyes.

He could see every moment of his life playing in his mind. A home sitting up on a hill in the middle of a grassy field. An ocean, and a beautiful woman looking out over it, standing by his side. The same beautiful woman from the beach, now lifeless and in a bed, aged.

He opened his eyes. The box was like an old friend he hadn't spoken to in years, but one he had known would always be there when needed.

He opened the box and took out its only contents, a bottle of her perfume. He sprayed it on the pillow beside him and laid down. He inhaled deeply, and for a moment she was still there. But when he stretched his arm out to pull her close, all he got was a sheet-covered mattress.





# QUESTION FIVE

## DRAWING YOUR OWN CIRCLE (15 MARKS)

You've analysed a circular narrative, and now is your chance to write one yourself.

In *The Prophet*, Lebanese-American author Kahlil Gibran writes:

*'Yea, I shall return with the tide.'*

Using this quote as inspiration, construct a circular narrative on a topic of your choosing.

You may use as many plots or characters as you wish, but you are limited to **ONLY** the lines on pages 10 and 11. See below for some advice:

- Set the scene as soon as possible. Name any characters, succinctly describe where they are (if relevant), and briefly indicate what they are doing before developing your plot.
- Circular narratives end with a return to the opening material of a text (whether that be through using similar dialogue, returning to the starting location, mimicking the action that started the piece, or the like). Please stick to this convention in your piece.
- You can only use the lines on pages 10 and 11 for your narrative – inclusive of all dialogue and description.
- Ensure that your narrative is complete (ie has a beginning, middle, and end) and is easy to follow.
- The marking criteria is included below.

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Use of the given quote				
Creative flair and engagement with the task				
Control of language conventions/structure of the circular narrative form				
			TOTAL	/15













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## ENGLISH SOLUTIONS

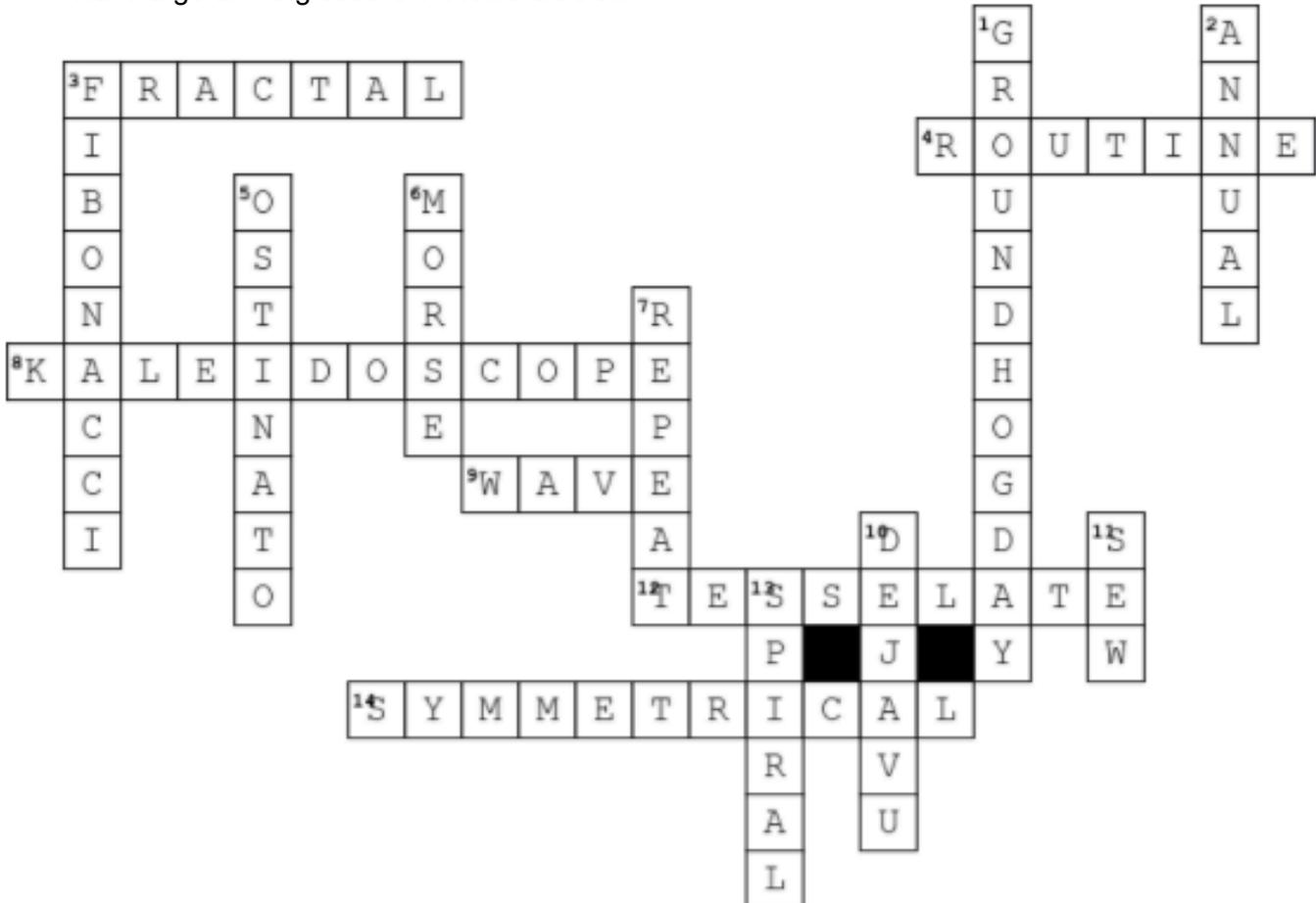
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- 13. Go out of control (6)

# QUESTION TWO

## IDENTIFICATION (15 MARKS)

Across all forms of writing, the concept of 'patterns' can be reflected through the repetition of words, phrases, or themes. Yet, on a deeper level, the idea of 'repetition' manifests itself in a variety of language techniques. With reference to the phrases given below, **IDENTIFY** the repetition-based language technique in each text and **EXPLAIN** its intended effect on the reader in the relevant text. In this explanation, make brief reference to the context of the phrase itself to support your explanation (this context can be ascertained by reading the lines before or after those containing the repetition-based technique).

### TEXT A - WE SHALL FIGHT ON THE BEACHES

We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and if, which I do not for a moment believe, this island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

**TECHNIQUE (1 mark):** Anaphora

**EFFECT ON READER (2 marks):** Along the lines of expressing perseverance, inspiring action, or communicating English wartime spirit. 1 mark for identifying effect, 1 mark for explaining this effect well. No ½ marks.

### TEXT B – BEOWULF

A ring-whorled prow rode in the harbour,  
Ice-clad, outbound, a craft for a prince.  
They stretched their beloved lord in his boat,  
Laid out by the mast, amidships,  
The great ring-giver. Far-fetched treasures  
Were piled upon him, and precious gear.  
I never heard before of a ship so well furnished

With battle tackle, bladed weapons  
And coats of mail. The massed treasure  
Was loaded on top of him: it would travel far  
On out into the ocean's sway.

**TECHNIQUE (1 mark):** *Caesura*

**EFFECT ON READER (2 marks):** *Along the lines of communicating the scene in a visceral or very well-described way by slowing down the pace of reading and allowing particular words to be emphasised. Marking scheme same as above.*

### TEXT C – OEDIPUS REX

**Creon:** Now listen to me. You have talked; let me talk too. You cannot judge unless you  
know the facts.

**Oedipus:** You speak well: there is one fact; but I find it hard to learn from the deadliest  
enemy I have.

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you are wrong.

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you are mad.

**TECHNIQUE (1 mark):** *Stichomythia/Stichomythic dialogue*

**EFFECT ON READER (2 marks):** *Along the lines of being engaging, progressing the action quickly, or heightening the intensity of the scene/moment. Marking scheme same as above.*

### TEXT D – THE LAKE ISLE OF INNISFREE

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;

Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.

**TECHNIQUE (1 mark):** Anadiplosis

**EFFECT ON READER (2 marks):** Understands the speaker's desire to leave (line 1) and emphasises the peace the location can bring (line 5). Same marking scheme as above.

## TEXT E – COMMUNITY

Good we must love, and must hate ill;  
For ill is ill, and good is good still;  
But things are indifferent,  
Which we may neither hate, nor love;  
But one, and then another prove,  
As we shall find our fancy bent.

**TECHNIQUE (1 mark):** Parallelism

**EFFECT ON READER (2 marks):** Along the lines of understanding the contrast between good and love with ill and hate. Same marking scheme as above.

# QUESTION THREE

## IMAGES AND PATTERNS (15 MARKS)

In the world of entertainment, one of the vital ways to market a film or TV show is through a poster. Generally, a poster should pique an audience's interest and attention in the production being released. It should also give viewers enough information about the production's plot, storyline, or key characters. This information can be revealed in a variety of ways, although the method that most major production studios use nowadays has been criticised for being repetitive.

Yet, such repetition generates a template (or a *pattern*) for poster design. Examine the three posters below and answer the following questions about the patterns they reveal.



**1) Identify the three key visual techniques evident in each poster. (1 mark)**

1 mark for identifying all three techniques (no half marks). Techniques can include framing, colour, salience, contrast etc.

**2) Explain how ONE of these features is used to achieve the same effect in each poster. (3 marks)**

1 mark for identifying one feature from the above list, 2 marks for effectiveness of explanation. ½ marks allowed.

**3) Explain how a different feature to the one you analysed above is used to achieve a different effect in each respective poster. (3 marks)**

1 mark per analysis of each poster with respect to a common feature, with a clear explanation of the different effect it achieves. ½ marks allowed.

**4) What is ONE piece of information you'd like to see in ONE of the above posters and how would you include it? (3 marks)**

1 mark for stating this piece of information, and 2 marks for effectiveness of description of how it would be included. Description MUST be clear, detailed, and technical to earn the 2 marks. ½ marks allowed.

**4) With reference to your previous answers, outline the template that production studios use for their poster designs. (5 marks)**

2 marks for outlining a clear and substantive template, 2 marks for depth of references to previous answers, and 1 mark for reference to visual techniques. ½ marks allowed.

# QUESTION FOUR

## GOING AROUND IN CIRCLES (15 MARKS)

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He could see every moment of his life playing in his mind. A home sitting up on a hill in the middle of a grassy field. An ocean, and a beautiful woman looking out over it, standing by his side. The same beautiful woman from the beach, now lifeless and in a bed, aged.

He opened his eyes. The box was like an old friend he hadn't spoken to in years, but one he had known would always be there when needed.

He opened the box and took out its only contents, a bottle of her perfume. He sprayed it on the pillow beside him and laid down. He inhaled deeply, and for a moment she was still there. But when he stretched his arm out to pull her close, all he got was a sheet-covered mattress.

He looked over at edge of the bed.

"You liar!" he screamed through broken sobs.

The box sat silently, its false advertisement still tormenting the old man.

*This box contains the answer to all of your problems.*

<b>1) With reference to the story, identify what the box's answer was. (2 marks)</b>
Answers should be along the lines of 'memory of a loved one'. 1 mark for this answer, and 1 mark for a reference. No ½ marks.
<b>2) How does the speaker endow the box, and what effect does this have on the story? (3 marks)</b>
1 mark for explaining how the box is endowed (ie giving it human qualities - line 18 'the box sat', line 10 'like an old friend he hadn't spoken to in years').
2 marks for explaining the effect this has on the story (ie creates an antagonist character, helps establish the old man's world etc).
½ marks allowed, and reference to the text required.
<b>3) Outline how the sentence structure affects the way the story is read. (2 marks)</b>
Simple sentences and regular use of comma punctuation slows down the pace of the reading, letting the details of the story sink in/be more profound.
2 marks for a response similar to the one given above. ½ marks allowed.
<b>4) Explain TWO changes or additions you would make to the story. (4 marks)</b>
Answers will vary depending on the team's specific response.
1 mark per change stated, 1 mark per the effectiveness of each explanation. ½ marks allowed.
<b>5) Assess how the impact of the first line changes by the time it is repeated at the end of the story. (4 marks)</b>
Answers should revolve around the statement's newfound emptiness/irony, contrary to even the old man's original beliefs. Goes from hope to loss.
1 mark for making an assessment, 2 marks for the effectiveness of this assessment, 1 mark for including and appropriately utilising references (at least 2). ½ marks allowed.

# QUESTION FIVE

## DRAWING YOUR OWN CIRCLE (NO SUGGESTED ANSWERS)

You've analysed a circular narrative, and now is your chance to write one yourself.

In *The Prophet*, Lebanese-American author Kahlil Gibran writes:

*'Yea, I shall return with the tide.'*

Using this quote as inspiration, construct a circular narrative on a topic of your choosing.

You may use as many plots or characters as you wish, but you are limited to **ONLY** the lines on pages 10 and 11. See below for some advice:

- Set the scene as soon as possible. Name any characters, succinctly describe where they are (if relevant), and briefly indicate what they are doing before developing your plot.
- Circular narratives provide closure through a return to the opening material of a text (whether that be through using similar dialogue, returning to the starting location, or mimicking the action that started the piece). Stick to this convention.
- You can only use the lines on pages 10 and 11 for your narrative – inclusive of all dialogue and description.
- Ensure that your narrative is complete (ie has a beginning, middle, and end) and is easy to follow.
- The marking criteria is included below. **Students have been given 2 pages for this Q.**

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Use of the given quote				
Creative flair and engagement with the task				
Control of language conventions/structure of the circular narrative form				
			TOTAL	/15

# QUESTION SIX

## PENNY FOR YOUR THOUGHTS (NO SUGGESTED ANSWERS)

As you know by now, a key topic in this paper has been circular narratives. You've analysed one, written another, and now it is time to reflect.

Using the lines below, discuss whether circular narratives are an effective story structure. In your response, consider the effect this structure has on a text's purpose, the audience reading this text, and the authorial decisions underlying story writing (such as characterisation or plot-based decisions). If relevant, feel free to suggest ways of improving the circular narrative structure to make it more effective.

Students have been given approx. 2 pages for their response.

### MARKING CRITERIA

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Analysis of circular narrative form				
Ability to compose a discursive response				
Clarity of expression				
			TOTAL	/15

**END OF PAPER**