



Victorian Association for
the Teaching of English

VATE Publications

2015

ENGLISH

Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VATE English Written examination sample paper. Names of individuals and the characters are fictional, with no comparison with, or comment on, any living individual intended. The views expressed in the scenario are not necessarily those of the writer or publisher.

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A — Text response	20	1	20
B — Writing in Context	4	1	20
C — Analysis of language use	1	1	20
			Total 60

- Students are to write in blue or black pen.
- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Material supplied

- Task book of 12 pages, including **Examination assessment criteria** on page 12.

Instructions

- Complete each of the following:
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

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

Disclaimer: Examination instructions and the Examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) 2014 English Written examination (October 2014). The VCAA does not endorse the content of this exam.

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SECTION A — Text response**Instructions for Section A**

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate the text selected and whether you are answering **i.** or **ii.**

In your response, you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

For collections of poetry or short stories, you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.

If you write on a multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section A is worth one-third of the total assessment for the examination.

Text list

1. *All About Eve* Directed by Joseph L Mankiewicz
2. *Brooklyn* Colm Tóibín
3. *Burial Rites* Hannah Kent
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *I for Isobel* Amy Witting
8. *In the Country of Men* Hisham Matar
9. *Mabo* Directed by Rachel Perkins
10. *Medea* Euripides
11. *No Sugar* Jack Davis
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Complete Maus* Art Spiegelman
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *The White Tiger* Aravind Adiga
18. *This Boy's Life* Tobias Wolff
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë

1. ***All About Eve* directed by Joseph L Mankiewicz**

- i. “We’re a breed apart from the rest of humanity, we theatre folk.”

To what extent does the viewer ultimately agree with this assertion?

OR

- ii. ‘*All About Eve* exposes the destructive nature of disregarding one’s conscience.’

Discuss.

2. ***Brooklyn* by Colm Tóibín**

- i. ‘Love always involves an element of sacrifice.’

To what extent is this shown in *Brooklyn*?

OR

- ii. To what extent are the characters in *Brooklyn* trapped by their limited opportunities?

3. ***Burial Rites* by Hannah Kent**

- i. ‘Agnes is doomed from birth by her social standing. She cannot escape her past.’

Discuss.

OR

- ii. ‘The shifting points of view in *Burial Rites* compel readers to make their own determination about who is guilty.’

Discuss.

4. ***Cat’s Eye* by Margaret Atwood**

- i. “Another belief of mine: that everyone else my age is an adult, whereas I am merely in disguise.”

What affects Elaine’s coming of age?

OR

- ii. “I did not know how to paint or even what to paint, but I knew I had to begin.”

What role does art play in Elaine Risley’s life?

5. ***Cloudstreet* by Tim Winton**

- i. ‘Without Oriel, the Lambs and Pickles would not have achieved peace.’

Discuss.

OR

- ii. ‘*Cloudstreet* shows the importance of family and unconditional love.’

Discuss.

6. *Henry IV, Part I* by William Shakespeare

- i. ‘*Henry IV, Part I* depicts a world of troubled relationships.’

Discuss.

OR

- ii. “How this world is given to lying!”

‘In *Henry IV, Part I*, all characters are actors and manipulators.’

Discuss.

7. *I for Isobel* by Amy Witting

- i. “[A] voice screaming at her from the past...”

To what extent is Isobel able to free herself from the past in order to find her own identity?

OR

- ii. “Sometimes she thought she carried an invisible knife, wounding people without being aware of it.”

‘*I for Isobel* shows that lack of love in childhood can make mature relationships more challenging to develop.’

Discuss.

8. *In the Country of Men* by Hisham Matar

- i. “You are children playing with fire.”

To what extent is this true of the adults in Suleiman’s life?

OR

- ii. “Here it’s either silence or exile, walk by the wall or leave. Go be a hero elsewhere.”

‘*In the Country of Men* suggests it is not possible to act heroically under oppression.’

Do you agree?

9. *Mabo* directed by Rachel Perkins

- i. How important is integrity for the characters in *Mabo*?

OR

- ii. To what extent is the viewer left with a sense of optimism at the end of *Mabo*?

10. *Medea* by Euripides

- i. ‘*Medea* is not a victim despite finding herself wronged in a world dominated by men.’

Discuss.

OR

- ii. ‘*Medea* explores the tension between reason and passion.’

Discuss.

11. *No Sugar* by Jack Davis

- i. “[I]f you provide the native the basic accoutrements of civilisation you’re half way to civilising him.”

How does Davis challenge the idea of being civilised?

OR

- ii. ‘*No Sugar* illustrates the tragedy of being caught between two opposing worlds.’

Discuss.

12. *Selected Poems* by Gwen Harwood

- i. To what extent do Harwood’s poems explore individual lives constrained by the society around them?

OR

- ii. ‘It is Harwood’s imagery that so vividly evokes life’s pain, suffering and disappointments.’

Discuss.

13. *Stasiland* by Anna Funder

- i. “She is brave and strong and broken all at once.”

Does the reader admire the characters in *Stasiland* or pity them?

OR

- ii. Why do so many of the victims of the GDR find it difficult to leave the past behind?

14. *The Complete Maus* by Art Spiegelman

- i. How does *The Complete Maus* explore Vladek and Art’s changing relationship?

OR

- ii. ‘While Spiegelman presents the characters as animals, it is their humanity which is most apparent.’

Discuss.

15. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie

- i. ‘Adichie’s characters pursue happiness and fulfilment, despite confronting a range of obstacles.’

Discuss.

OR

- ii. ‘Adichie’s stories explore the alienation and resilience of her characters.’

Discuss.

16. *The War Poems* by Wilfred Owen

- i. “No mockeries now for them; no prayers nor bells;”
How does Owen’s poetry depict the pointlessness of war?

OR

- ii. “I am the enemy you killed, my friend.”
‘Owen, in portraying the fear and terror of war, also reveals optimism and beauty.’
Do you agree?

17. *The White Tiger* by Aravind Adiga

- i. “I think the Rooster Coop needs people like me to break out of it.”
To what extent does *The White Tiger* offer an optimistic view?

OR

- ii. “You see, I am in the Light now, but I was born and raised in Darkness.”
Is Balram’s tale ultimately one of darkness or light?

18. *This Boy’s Life* by Tobias Wolff

- i. ‘The reader pities, rather than condemns, Tobias’ immoral behaviour.’
Do you agree?

OR

- ii. ‘*This Boy’s Life* shows that boys need reliable adult role models in their lives.’
Discuss.

19. *Will You Please Be Quiet, Please?* by Raymond Carver

- i. ‘Carver’s view of the world in *Will You Please Be Quiet, Please?* is always pessimistic.’
Do you agree?

OR

- ii. “It was work...that gave me oblivion.”
To what extent is the lack of satisfying work a problem shared by Carver’s characters?

20. *Wuthering Heights* by Emily Brontë

- i. ‘Heathcliff should not be forgiven. His grief is no excuse for the destruction he causes.’
Discuss.

OR

- ii. ‘*Wuthering Heights* is a dark exploration of emotions that go unchecked.’
Discuss.

SECTION B — Writing in Context

Instructions for Section B

Section B requires students to complete an extended written response.

Indicate the Context and the title of the main text drawn upon.

In your writing, you must draw on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from **at least one** selected text that you have studied for this Context and be based on the ideas in the prompt.

Your response may be an expository, imaginative or persuasive piece of writing.

If you write on a multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section B is worth one-third of the total assessment for the examination.

Context 1 — The imaginative landscape

A Passage to India Directed by David Lean

Night Street Kristel Thornell

Peripheral Light—Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Prompt

‘Our sense of the world is shaped by external factors.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘our sense of the world is shaped by external factors’**.

OR

Context 2 — Whose reality?

Death of a Salesman Arthur Miller

Foe JM Coetzee

The Lot: In Words Michael Leunig

Wag the Dog Directed by Barry Levinson

Prompt

‘Others’ representations of reality are often imposed upon us.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘others’ representations of reality are often imposed upon us’**.

OR

Context 3 — Encountering conflict

A Separation Directed by Asghar Farhadi

Every Man in this Village is a Liar Megan Stack

Life of Galileo Bertolt Brecht

The Lieutenant Kate Grenville

Prompt

‘Conflict can test people’s resilience and ability to adapt to change.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘conflict can test people’s resilience and ability to adapt to change’**.

OR

Context 4 — Exploring issues of identity and belonging

Skin Directed by Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Mind of a Thief Patti Miller

Wild Cat Falling Mudrooroo

Prompt

‘Sometimes our inner self is at odds with the world around us.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘sometimes our inner self is at odds with the world around us’**.

SECTION C — Analysis of language use

Instructions for Section C

Section C requires students to analyse the use of written and visual language.

Read the material on pages 10 and 11 and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 12 of this book.

Section C is worth one-third of the total assessment for the examination.

TASK

How is written and visual language used in the music review and message board comment to attempt to persuade readers to share the points of view presented in them?

Background information

Downtown is a magazine that focuses on popular culture. It was first published as a hard copy magazine in the 1970s but is now published only online. The music section of the site features a weekly review of a recently released album. Visitors to the site are invited to use a message board forum to share their own comments on the album and its review.

In June 2015, music journalist Geraldine Sands reviewed the second album released by young singer Desarae Quick, *Bending Over Backwards For You*.



From the Archives:
Sugar Daddy's
reinvention
[READ MORE](#)

downtown

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MUSIC POLITICS TV MOVIES CULTURE SPORTS **REVIEWS** LISTS RS COUNTRY COVERWALL Q

Bending Over Backwards For You

★★★

Bending Over Backwards For You | Desarae Quick | Walker Music/Atlanta

REVIEW | BY GERALDINE SANDS | 23 June 2015

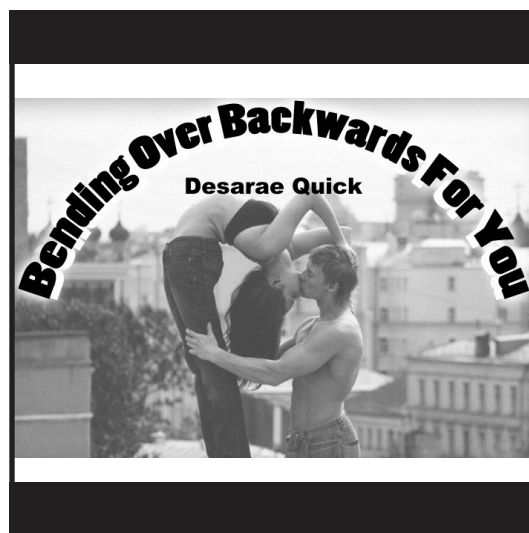
The De-invention of Desarae Quick

Desarae Quick's first album, *I Am Not Afraid of Life*, was received with wide acclaim. *Rocking Stone* magazine went so far as to describe her as 'an exciting, emerging talent'. Last week I downloaded her second album, *Bending Over Backwards For You*, with heady anticipation. But, to be honest, I was underwhelmed by it.

I Am Not Afraid of Life had me from the first track. Her satirical dig at the old song 'Living Doll' ('My chest is not plastic or as hollow as your head. I'm alive, I am living, don't treat me like I'm dead') hinted at an inner strength and moral imperative so missing in the modern music landscape. Beyond her refreshing, righteous indignation was the quality of her voice: its rich, smoky timbre seemed like an emerging signature sound. It was an album both strong and defiant, with the kind of originality that had critics searching for adjectives to adequately categorise her music.

But, there will be no agonising search to categorise this album. Pop.

Bending Over Backwards For You has none of the delightful glimpses of acerbic wit and poignant social commentary that were scattered throughout *I Am Not Afraid of Life*. While there are shades of that distinctive voice I was growing to love, it has generally been synthesised and smothered by tacky lyrics.



So what happened? Apparently she fell in love (or, should I say, lust?). And not in a good way. More of a 'swallow a bucket of clichés' way, or an 'I am just a girl, please protect me' kind of way. Her opening track, 'It Happened to Me' ('You look into my eyes and my heart replies. Hear it beat, thumping, love, love, love, when we meet') made me think she'd taken 'inspiration' from a teenage romance novel. Another, 'Take Me Away' ('You own me, I am yours'), sent the feminist cause back sixty years!

I'm not here to deny anyone happiness, but in the act of becoming 'happy', Quick seems to have forgotten about the unjust world she so passionately railed against less than a year

ago. Instead she has settled into her cosy, blissful little life full of daydreams and agonisingly ‘romantic’ metaphors that don’t quite work (‘Tell me, one word will do, send a text message straight to my heart, will I be yours, will you be true?’).

It is difficult to understand such a fall from grace.

Just when young music lovers seemed to be getting exposed to something that could shake them out of Generation Me, Quick has transformed from someone defying the pressures of plastic, superficial pop culture, to defining it. Her music, like much of our world, has been Bieberized.

But pop music it is, and popular it will be. It will strike a chord with self-indulgent and self-obsessed young people who seem to think that the satisfaction or fulfillment they crave is invariably found in a bedroom. Tracks like ‘Don’t Hold Back’ and ‘My Obsession’, with their catchy beat that gets into your head, will get regular radio play. But along with the catchy beat comes the off-colour lyrics: ‘I want to do, do, do with you what you want to do, do, do’. Might I suggest, Desarae, that perhaps you’re over-do-ing it a little?

It is an unfortunate sign of our times that what we hear on the radio during the 8am school drop off is a little too MA. ‘I’m Giving You the Green Light’ will also get plenty of airplay and it has a chorus that is every bit as disappointing as it is obvious. It will take quite some time before I can wipe away the image of my five year old daughter sitting in the back seat of the car, pigtails bobbing from side to side, as she sings, ‘I’m givin’ you the green light, so you better get it right, get it right, yeah, get it right all night’.

Is this wrong, or I should just ‘get with the times’?

Topics: Desarae Quick



ADD A COMMENT

1 Comment downtown



Dsent99 ● 24 June 2015

Sorry Geraldine, you have really missed the point in this review.

It is pretty easy to sarcastically write off an album by quoting random lyrics. For instance, let’s write off multiple Grammy Award winner, Sting: ‘De do do do, de da da da, that’s all I want to say to you.’ Really, Sting? Is that all you have to say? Well I don’t care if you’re a renowned philanthropist and social activist who has been inducted into the Songwriter’s Hall of Fame and the Rock and Roll Hall of Fame, that’s just plain superficial and meaningless. You’re trash!

The reality is that for some songs, the lyrics are just a sideshow to the sound. But that shouldn’t make us dismiss the songs as pop, and pop alone. I have listened to this album enough that I know that it is about more than the beat. It represents another time of Desarae’s life, and therefore another dimension of her. And she isn’t simply caught in the headlights of love. She is exploring the reality that love changes the way we look at life.

I like the edgy grittiness of ‘All Over You’. Think about the title. This is where she struggles with the idea that her physical attraction (call it lust if you want to, Geraldine) makes her compromise so much that she questions her relationship. By the way, this is the point of ‘My Obsession’ too.

I’m getting something more out of this album each time I listen to it.

If it is any consolation, Geraldine, I am sure your daughter doesn’t understand the adult content of the album, and when she does, she will be old enough to deal with it without being corrupted for life. After all, this is the 21st century. Yes, maybe you should get with the times. Perhaps start with the ‘70s and work your way forward.

1 ^ | v • Reply • Share •

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria:

Section A – Text response

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

Section C – Analysis of language use

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

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Sources: page 10: (man in hat) <<https://www.flickr.com/photos/36196762@N04/5376135516>> ; (couple) unknown; (I am not afraid of life) <<http://amplifyyourvoice.org/category/international-womens-day>>

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END OF TASK BOOK