



Trial Examination 2016

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

Structure of Booklet

<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 correction fluid/tape.

No calculator is allowed in this examination.

Materials supplied

Task booklet of 14 pages, including **Examination assessment criteria** on page 14.

One answer booklet.

Instructions

Write your student number and name on the front cover of the answer booklet.

Complete each of the following in the answer booklet:

- Section A: Text response
- Section B: Writing in Context
- Section C: Analysis of language use

Each section should be completed in the correct part of the answer booklet.

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.

You may ask the supervisor for extra answer booklets.

At the end of the task

Enclose any extra answer booklets inside the front cover of the first answer booklet.

You may keep this task booklet.

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

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2016 VCE English Units 3&4 Written Examination.

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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.

In the answer booklet, 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 14 of this booklet.

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. *Cloudstreet* Tim Winton
5. *Frankenstein* Mary Shelley
6. *I for Isobel* Amy Witting
7. *In the Country of Men* Hisham Matar
8. *Island: Collected Stories* Alistair MacLeod
9. *Mabo* Directed by Rachel Perkins
10. *Measure for Measure* William Shakespeare
11. *Medea* Euripides
12. *No Sugar* Jack Davis
13. *Selected Poems* John Donne
14. *Selected Poems* Gwen Harwood
15. *Stasiland* Anna Funder
16. *The Complete Maus* Art Spiegelman
17. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
18. *The White Tiger* Aravind Adiga
19. *This Boy's Life* Tobias Wolff
20. *Wuthering Heights* Emily Brontë

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

- i. 'It is Margo who learns the most from her relationship with Eve.'
Do you agree?

OR

- ii. '*All About Eve* presents the world of the theatre as highly destructive.'
Discuss.

2. *Brooklyn* by Colm Tóibín

- i. 'Eilis' unwillingness to take control of her life cuts her off from her desires.'
To what extent do you agree?

OR

- ii. "She would put nothing in about how she had to spend the last two days."
'Tóibín argues that adulthood is solely about keeping things to oneself.'
Discuss.

3. *Burial Rites* by Hannah Kent

- i. How do Kent's descriptions of the Icelandic landscape influence the reader's understanding of Agnes's journey?

OR

- ii. '*Burial Rites* is a story of the cost of being a strong woman in a patriarchal society.'
Discuss.

4. *Cloudstreet* by Tim Winton

- i. 'The characters in *Cloudstreet* must face tragic misfortune in order to discover their strengths.'
Discuss.

OR

- ii. How does Winton's novel show that a sense of place is required to find purpose in life?

5. *Frankenstein* by Mary Shelley

- i. 'The novel *Frankenstein* demonstrates that human nature should not be tampered with.'
Discuss.

OR

- ii. 'Frankenstein and the monster are united in their alienation, which leads to their suffering.'
Do you agree?

6. *I for Isobel* by Amy Witting

- i. “I want to be one of the crowd.”
Why is this difficult for Isobel?

OR

- ii. “Thou shalt not be different.”
In what ways does *I for Isobel* explore the consequences of being different?

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

- i. ‘The women in the novel possess greater power than the men.’
Discuss.

OR

- ii. ‘State oppression and corruption is bound to be reflected in the family.’
To what extent do you agree?

8. *Island: Collected Stories* by Alistair MacLeod

- i. ‘MacLeod’s stories are linked by a powerful sense of place.’
Discuss.

OR

- ii. ‘By acknowledging the differences between themselves and their families, characters are able to discover key aspects of their identity.’
Discuss.

9. *Mabo* directed by Rachel Perkins

- i. ‘In *Mabo*, Perkins argues that the personal costs of Eddie Mabo’s heroic struggle are too high.’
Do you agree?

OR

- ii. How does Perkins use film techniques to persuade audiences to identify with Eddie Mabo’s challenge to the myth of terra nullius?

10. *Measure for Measure* by William Shakespeare

- i. ‘Angelo misuses his power, but so does the Duke.’
Discuss.

OR

- ii. ‘*Measure for Measure* suggests that some aspects of human behaviour cannot be controlled by the law.’
Discuss.

11. *Medea* by Euripides

- i. “I am a cruel husband’s plaything.”
Is it possible to feel sympathy for Medea?

OR

- ii. ‘*Medea* demonstrates that it is possible to escape justice.’
Discuss.

12. *No Sugar* by Jack Davis

- i. ‘In *No Sugar*, Davis offers little hope for the future, as only the white people have the power to make choices.’
Do you agree?

OR

- ii. ‘Through the play’s structure and language, Davis encourages the audience to sympathise with the indigenous characters and their plight.’
Discuss.

13. *Selected Poems* by John Donne

- i. ‘In his poems, Donne uses many different voices to explore contrasting aspects of love.’
Discuss.

OR

- ii. “Only our love hath no decay.”
To what extent do Donne’s poems suggest that it is possible to resist the effects of time?

14. *Selected Poems* by Gwen Harwood

- i. “They have eaten me alive.”
How do Harwood’s poems explore the complexities of parenthood?

OR

- ii. “The heart fretting in its husk / of flesh is restless.”
In what ways does Harwood explore restless states of emotion?

15. *Stasiland* by Anna Funder

- i. ‘In *Stasiland*, Funder shows that all members of the former East German Republic were victims of the regime.’
To what extent do you agree?

OR

- ii. ‘Despite the sensitive, insightful reporting in *Stasiland*, the text reveals that humanity has learned nothing from past mistakes.’
Discuss.

16. *The Complete Maus* by Art Spiegelman

- i. 'The historical story is a mere backdrop to Art Spiegelman's personal attempt to deal with the trauma of the Holocaust.'
Do you agree?

OR

- ii. 'Any hope in the graphic novel *The Complete Maus* is extinguished by the tragic events of the past and present.'
Discuss.

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

- i. "Life was a struggle with ourselves."
In what ways do Adichie's characters struggle with themselves and their circumstances?

OR

- ii. "When you've been here so long, you're not the same."
How does *The Thing Around Your Neck* explore the changes that come with a change of environment?

18. *The White Tiger* by Aravind Adiga

- i. 'Balram's narrative voice obscures more than it reveals.'
Discuss.

OR

- ii. 'Balram does not change because he refuses to do so.'
Is this argued in *The White Tiger*?

19. *This Boy's Life* by Tobias Wolff

- i. "I made him out of dreams and memories."
In what ways is Jack influenced by his father?

OR

- ii. '*This Boy's Life* explores the gulf between aspiration and reality.'
Discuss.

20. *Wuthering Heights* by Emily Brontë

- i. "I've no more business to marry Edgar Linton than I have to be in heaven."
Is Cathy wrong to choose Edgar over Heathcliff?

OR

- ii. '*Wuthering Heights* explores the conflict between wildness and civilisation.'
Discuss.

SECTION B – WRITING IN CONTEXT**Instructions for Section B**

Section B requires students to complete an extended written response.

In the answer booklet, 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 14 of this booklet.

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

Into the Wild John Krakauer

Night Street Kristel Thornell

The View from Castle Rock Alice Munro

Prompt

‘The interior world is in perpetual conflict with the exterior world.’

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 **‘the interior world is in perpetual conflict with the exterior world’**.

OR

Context 2 – Whose reality?

Behind the Beautiful Forevers: Life, Death and Hope in a Mumbai Undercity Katherine Boo

Death of a Salesman Arthur Miller

Foe J M Coetzee

Wag the Dog Directed by Barry Levinson

Prompt

‘We need illusion and fantasy to protect ourselves from reality.’

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 **‘we need illusion and fantasy to protect ourselves from reality’**.

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

‘Although confronting conflict can be challenging, it can be more destructive to avoid it.’

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 **‘although confronting conflict can be challenging, it can be more destructive to avoid it’**.

OR

Context 4 – Exploring issues of identity and belonging

Invictus Directed by Clint Eastwood

Summer of the Seventeenth Doll Ray Lawler

The Mind of a Thief Patti Miller

Wild Cat Falling Mudrooroo

Prompt

‘Our sense of self is determined by the extent to which we feel accepted.’

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 self is determined by the extent to which we feel accepted’**.

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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 12 and 13 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 14 of this booklet.

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

TASK

How is written and visual language used to attempt to persuade readers to share the points of view expressed on the following pages?

Background information

Two extracts from a forum on rapid changes to industry and commerce represent the views of a social commentator and a media analyst. Social commentator Jay Ohe raised concerns about the increasing trend for machines to replace human operators. This contribution drew a lively response from media analyst Bea Dean.



Automation nation – who is taking your job?

Jay Ohe is a social commentator who specialises in evaluating the impact of rapid technological change on human society.

Do you ever feel that your life is being taken over by machines?

Is there a sense that everywhere you go, human input is disappearing and face-to-face interaction seems to be becoming less frequent? This insidious momentum has, of course, been going on for years, but has gained pace in the past decade. It is clear that no one would want to go back to the horse-and-cart days of transport, or revert to typewriters and adding machines for business transactions. Obviously, innovation and development of technology has contributed significantly to better working and living conditions.



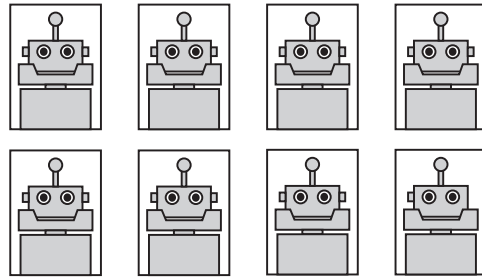
However, before all human productive functions are replaced by mechanical and electronic means, we need to step back, reflect on the current state of affairs and decide just how much further we want to go down the path of human redundancy.

Many of the people that I have interviewed recently regard the replacement of bank counter staff with automatic tellers as a watershed moment in changes to the way we do our personal banking. It is easy to see the result of this trend in older bank branches, where only two or three staff are present in a row of ten customer service windows. Automated

teller machines are useful – some would say invaluable – machines, especially after-hours and when we are travelling. Let's face it, we have all used them. How many satisfying careers have these machines replaced?

Of course, banks argue that where the numbers of counter staff have declined, back-room staff numbers have increased. But think! What about staff that prefer person-to-person contact rather than a computer screen as a key feature of their work?

Employee of the month



Another major shift has occurred in big supermarkets, which have enthusiastically moved to customer-operated checkouts. These have been embraced by the type of customers who have convinced themselves that they are the 'time-poor' generation, who find it necessary to rush every aspect of everyday living.

But think of all the after-school jobs their own children will no longer have access to, not to mention older daytime workers, if this trend continues. Sure, human contact at the checkout is often a matter of rehearsed remarks. It is irritating to be asked at 8:30 am, "How has your day been so far?", but even that is preferable to the dreary 'voice' of the automatic checkout. In the major supermarket chains, there seems to be a deliberate move to minimise the number of staffed checkouts. By contrast, some smaller supermarket operators are emphasising personal service and refusing to install automated checkouts. But how long can they hold out against the giants?

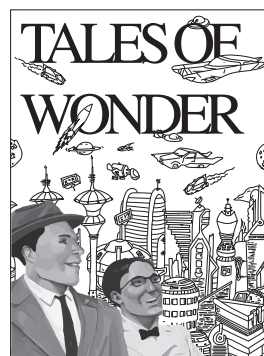
One of the most dramatic technological developments features the invention of driverless vehicles, which are now being trialled in various Australian cities, at this stage under strict conditions.



Do you really want to spend your travelling time under the control of a robotic vehicle?

It won't be long before driverless buses, trams and trains join a robotic traffic jam. Already, in north-west Western Australia, driverless excavation vehicles, trucks and iron-ore-carrying trains are in operation on a daily basis. And, almost unbelievably, these are controlled by operators in an electronic centre in Perth, hundreds of kilometres away from the mines. What has happened to the miners and drivers who once earned the salaries which enabled them to buy homes, vehicles and appliances, which kept the economy ticking? On the subject of homes, there are now robotic bricklayers, which, it is argued, will do away with human 'brickies'. Thus another traditional trade, which has helped fuel the economy for generations, will be cast into the dustbin of history. Consider also the idea that meals for hospital patients will be robotically delivered to the bedside within the next year or so in some Australian hospitals. Quite apart from the probability of a myriad of technical problems,

the removal of vital human interaction will surely have consequences for patient recovery. The human cost of these innovations is yet to be quantified. Some will argue that a heavy economic cost will be inevitable if the human cost is ignored or dismissed. High unemployment and alienation will not be solved by technology. It does not appear that the enthusiasts for change have considered the consequences of their search for continuous 'so-called progress'. It has become increasingly obvious that the bottom line is more important than the social consequences of this rapid rush to 'so-called innovation'.



**EMBRACING
CHANGE**



In England, two hundred years ago or thereabouts, angry handweavers burned newly invented mechanical weaving looms to protest against the destruction of their cottage industries. Their actions proved futile as the Industrial Revolution powered ahead and brought about the beginnings of manufacturing as we know it. Some of the more active protesters ended up as convicts transported to Australia. It is obvious that their descendants are still resisting change in twenty-first century Australia!

It is difficult to take seriously the idea that automated tellers and checkouts pose some kind of threat to society as we know it. Yet Jay Ohe seeks to persuade us that standing behind a screen counting out banknotes was (is?) a satisfying working experience! Or that endlessly repeating "Any cash out?" or "Are you collecting the stickers?" marks a valuable

interaction between shopper and checkout operator in the supermarket.

The driverless vehicle has the potential to reduce the number of road crashes caused by human error. Quite apart from saving lives and reducing injuries, the staggering current cost of road crashes would plummet, with obvious benefits to the economy. As for the industrial use of driverless vehicles and trains in the mining industry, production costs have already been reduced and operators deployed to other valuable functions.

Historically, the advantages of new technologies have been downplayed by vested interests and naysayers like Jay Ohe. Progressive people will always embrace change in the same way as Australians have done for generations. Embrace change and reject fearmongering!

*Bea Dean
Media Analyst*

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

END OF TASK BOOKLET