

YEAR 12 *Trial Exam Paper*

2018

ENGLISH

Written examination

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 – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	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.

Materials supplied

- Task book of 16 pages, including **examination assessment criteria** on page 16.

Instructions

- Write your **name** on each of your answers.
- You must complete all **three sections** of the examination.
- If you write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.
- All answers must be written in English.

At the end of the examination

- Place all script books inside the front cover of one of the used script books.

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

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SECTION A – Analytical interpretation of a text

Instructions for Section A

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In your script book, indicate the text selected and whether you are answering **i.** or **ii.**

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

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

Text list

1. *After Darkness* Christine Piper
2. *Behind the Beautiful Forevers* Katherine Boo
3. *Burial Rites* Hannah Kent
4. *Extinction* Hannie Rayson
5. *Frankenstein* Mary Shelley
6. *I for Isobel* Amy Witting
7. *In Cold Blood* Truman Capote
8. *Island: Collected Stories* Alistair MacLeod
9. *Like a House on Fire* Cate Kennedy
10. *Measure for Measure* William Shakespeare
11. *Medea* Euripides
12. *Old/New World: New & Selected Poems* Peter Skrzynecki
13. *Persepolis* Marjane Satrapi
14. *Rear Window* directed by Alfred Hitchcock
15. *Selected Poems* John Donne
16. *Stories We Tell* directed by Sarah Polley
17. *The Golden Age* Joan London
18. *The Left Hand of Darkness* Ursula Le Guin
19. *The Lieutenant* Kate Grenville
20. *The White Tiger* Aravind Adiga

1. *After Darkness* by Christine Piper

- i. 'Ibaraki is a flawed but ultimately admirable person.'
Discuss.

OR

- ii. 'The way in which Ibaraki's story is told reveals the difficulty of moving on from painful experiences.'
Discuss.

2. *Behind the Beautiful Forevers* by Katherine Boo

- i. 'The individuals in Boo's text find there is little they can do to change their circumstances.'
Discuss.

OR

- ii. 'This text shows the importance of having something to live for.'
Discuss.

3. *Burial Rites* by Hannah Kent

- i. "It seems everyone I love is taken from me and buried in the ground, while I remain alone."
'*Burial Rites* explores how people come to terms with loss.'
Discuss.

OR

- ii. 'In *Burial Rites* the men stand for a harsh justice, while the women stand for understanding and forgiveness.'
Do you agree?

4. *Extinction* by Hannie Rayson

- i. 'Rayson suggests that the way we treat the natural environment is a reflection of the way we treat one another.'
Discuss.

OR

- ii. 'The characters in this play are torn between what they want and what they know is right.'
Discuss.

5. *Frankenstein* by Mary Shelley

- i. “Did I request thee, Maker, from my clay / To mould me man?”
How does Shelley explore the responsibility we have for the things we create?

OR

- ii. ‘The Creature represents the best and the worst of humankind.’
To what extent do you agree?

6. *I for Isobel* by Amy Witting

- i. ‘Respect is at the centre of *I for Isobel* – respect for others, and respect for one’s self.’
Discuss.

OR

- ii. “No birthday presents this year!”
‘The characters in this novel lack generosity and kindness.’
Discuss.

7. *In Cold Blood* by Truman Capote

- i. ‘Capote suggests that the line between good and evil might be more complicated than first appearances suggest.’
Discuss.

OR

- ii. ‘*In Cold Blood* is a story of fact told with a novelist’s imagination.’
Discuss.

8. *Island: Collected Stories* by Alistair MacLeod

- i. What is the significance of the ‘island’ in these stories?

OR

- ii. ‘The characters are caught between a desire to leave and a desire to stay.’
Discuss.

9. *Like a House on Fire* by Cate Kennedy

- i. 'Kennedy's stories show the vulnerability of people when their closest relationships break down.'

Discuss.

OR

- ii. 'The narrative points of view in these stories reveal contrasts between the characters' inner lives and how they present themselves to the world.'

Discuss.

10. *Measure for Measure* by William Shakespeare

- i. 'The Duke's deception makes him no more honourable than Angelo.'

Do you agree?

OR

- ii. 'The characters in this play are mainly concerned for themselves; the good of society is of little interest to them.'

To what extent do you agree?

11. *Medea* by Euripides

- i. 'This play suggests that no matter how terrible the crime, vengeance is never justified.'

Discuss.

OR

- ii. 'The characters in *Medea* resist their fate, even while knowing it is futile to do so.'

Discuss.

12. *Old/New World: New & Selected Poems* by Peter Skrzynecki

- i. 'In these poems, reflecting on the past evokes both sadness and contentment.'

Discuss.

OR

- ii. "Hands darkened / from cement, fingers with cracks / like the sods he broke ..."
'Skrzynecki's imagery reveals the connections between human beings and the physical world.'

Discuss.

13. *Persepolis* by Marjane Satrapi

- i. ‘Satrapi depicts a world in which people strive for happiness, but despair is never far away.’
Discuss.

OR

- ii. How do the images help to convey the challenges of growing up in this society?

14. *Rear Window* directed by Alfred Hitchcock

- i. ‘As Jeff and Lisa peer into the lives of others, we learn as much about them as we do about their neighbours.’
Discuss.

OR

- ii. “Neighbours like each other, speak to each other, care if anybody lives or dies. But none of you do!”
‘*Rear Window* presents a bleak view of people’s ability to care for one another.’
Discuss.

15. *Selected Poems* by John Donne

- i. ‘In Donne’s poetry the speakers long for loving relationships but ultimately find they are alone.’
Discuss.

OR

- ii. “Shine here to us, and thou art everywhere ...”
How does Donne’s poetry convey the idea that life is both simple and mysterious?
Discuss.

16. *Stories We Tell* directed by Sarah Polley

- i. How does this film show the importance of the stories we tell about our lives?

OR

- ii. ‘*Stories We Tell* shows how strong family bonds can survive change and uncertainty.’
Discuss.

17. *The Golden Age* by Joan London

- i. 'The characters discover they must reach out to others in order to find themselves.'
Discuss.

OR

- ii. 'The idea of Australia growing up is central to this text.'
To what extent do you agree?

18. *The Left Hand of Darkness* by Ursula Le Guin

- i. "Light is the left hand of darkness and darkness the right hand of light."
How does Le Guin use opposites to convey her message about accepting difference?

OR

- ii. What roles do the climate and natural environment of Gethen play in this text?

19. *The Lieutenant* by Kate Grenville

- i. '*The Lieutenant* condemns the use of violence as means of exerting power over others.'
How does the novelist achieve this?

OR

- ii. 'Rooke's attempts to help others are noble, but ultimately ineffectual.'
Do you agree?

20. *The White Tiger* by Aravind Adiga

- i. 'The most shocking aspect of Balram's crime is that he is rewarded rather than punished.'
Discuss.

OR

- ii. 'Adiga portrays a society that is rejecting its past but uncertain of its future.'
Discuss.

SECTION B – Comparative analysis of texts

Instructions for Section B

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

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

In your script book, indicate which text pair you have chosen to write on and whether you are answering **i.** or **ii.**

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

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

Pair 1 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

- i. Compare how family is both a source of comfort and a source of conflict in *Tracks* and *Into the Wild*.

OR

- ii. ‘Home is where the heart is.’
Compare the ways in which the two texts explore the idea of belonging.

Pair 2 *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf

- i. “I am the master of my fate, / I am the captain of my soul.” (*Invictus*)
Compare the ways in which these texts explore the concept of fate.

OR

- ii. ‘Out of conflict can come peace.’
Compare how the two texts examine attempts to create peace in times of conflict.

Pair 3 *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell

- i. Compare what these texts say about the value of human individuality and personal freedom.

OR

- ii. ‘To maintain power, one must control thought.’
Compare the ways in which the two texts explore this idea.

Pair 4 *Joyful Strains: Making Australia Home* edited by Kent MacCarter and Ali Lemer, and *The Namesake* by Jhumpa Lahiri

- i. Compare how these texts explore the experience of being an outsider.

OR

- ii. “As we settled in, we needed to find a way to taste our own food again.” (*Joyful Strains*)
“Ashima has been consuming this concoction throughout her pregnancy, a humble approximation of the snack sold for pennies on Calcutta sidewalks and on railway platforms throughout India ...” (*The Namesake*)
Compare what these texts say about the importance of cultural traditions to a sense of identity.

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders* by Geraldine Brooks

- i. Compare what these texts say about the importance of family and community.

OR

- ii. “The edge of the wilderness was close by.” (*The Crucible*)
 “And so the rest of us set about learning to live in the wide green prison of our own election.” (*Year of Wonders*)
 Compare how these texts explore the effects of isolation.

Pair 6 *Bombshells* by Joanna Murray-Smith and *The Penelopiad* by Margaret Atwood

- i. Compare what these texts say about women’s roles in family and society.

OR

- ii. Compare how the characters in these texts challenge conventions.

Pair 7 *Black Diggers* by Tom Wright and *The Longest Memory* by Fred D’Aguiar

- i. Compare how the issue of discrimination is explored in these two texts.

OR

- ii. Compare what these texts say about the capacity of individuals to survive conflict.

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Made in Dagenham* directed by Nigel Cole

- i. Compare the ways in which individuals seek to overcome challenges in these two texts.

OR

- ii. ‘Behind every extraordinary individual is a team of supporters.’
 Compare how this idea is explored in these two texts.

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SECTION C – Argument and persuasive language

Instructions for Section C

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 14 and 15, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

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

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

Task

Write an analysis of the ways in which argument and written and visual language are used in the material on pages 14 and 15 to try to persuade others to share the points of view presented.

Background information

In 2017 Apple released an iPhone that uses facial recognition technology to enable users to unlock their phones. This came at a time of increasing debate about the implications of this technology being used widely in security systems as well as in commerce and social media.

Science journalist Eva Collis published the following opinion piece in *SocialTech Futures*, an online magazine dedicated to discussion of social changes resulting from new technologies. Reader K Loung replied in an online comment.

SOCIALTECH FUTURES

Facing the future

Eva Collis

The idea of the human face as an essential aspect of identity is centuries old. We think of ourselves as unique, and of our faces as reflecting this uniqueness. Even identical twins differ in slight but significant ways: in personality, as well as in appearance.

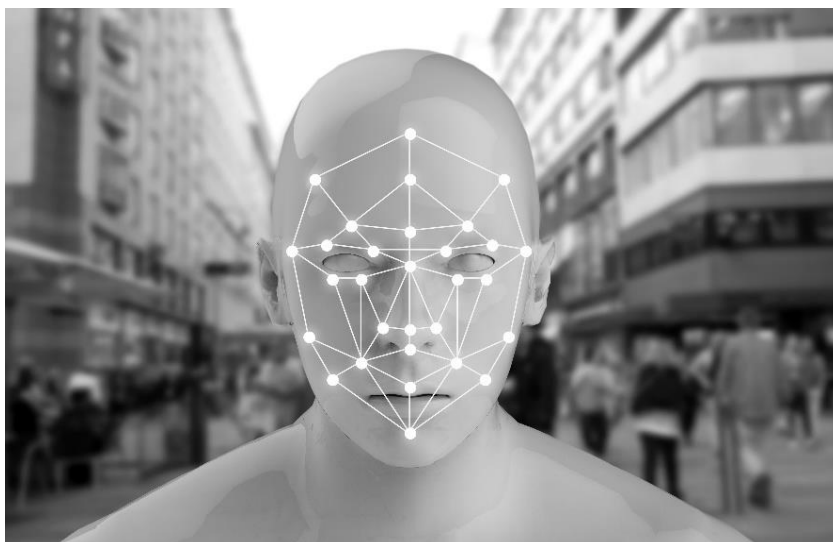
Photographs of our faces are used for ID, and we post them on social media

to convey something essential about ourselves. Yet we also feel that we can re-create our appearances with new hairstyles, make-up and cosmetic procedures. Our essential selves might remain unchanged, but the world will, we hope, perceive us in ways that we can shape and control.

With the growing use of facial recognition technology, this idea of our appearance being something that we own and control is suddenly challenged. Used for a number of years in security systems, this technology has generally been associated with highly regulated environments, such as airports. However, with the release in 2017 of Apple's iPhoneX, facial recognition technology is now with us in a mainstream, everyday way.

Of course, the use of this biometric to unlock one's phone might seem no more a reason for concern than the use of a fingerprint. Yet the uniqueness of a person's fingerprint is widely accepted, and not tied to our sense of who we are. In contrast, the idea of our facial appearance being equally set in stone from birth, and able to be captured in a set of data points, challenges our idea of identity as something that can grow and adapt.

Furthermore, images of our faces have never been more widely circulated or available. Social media has resulted in a constant stream of images tied to identities being posted to the internet. The widespread use of CCTV cameras means we are photographed often and that these images are stored in databases owned by businesses and governments. Global instances of terrorism and other forms of violent crime require governments to use heightened forms of surveillance. As a result, databases of images and identities are becoming larger and more comprehensive than ever before.



Will facial recognition technology reduce our sense of self to a set of data points?

SOCIALTECH FUTURES

If this technology creates a more secure society, should we be worried? In a sense it's the very invisibility of much of this work that reduces our anxiety. We don't really know where our images are stored – even the ones we know about, such as those we post on Facebook or Instagram. Until something goes wrong and a private image turns up somewhere we don't want it to be, we don't really know who might be able to gain possession of it.

Yet it's this invisibility that makes facial recognition such a sinister development. Unlike biometrics such as fingerprints and iris scans, we don't need to 'opt in': a nearly invisible camera high up on a wall can take a photograph of you without your knowing. The image can be stored and transferred without your knowing, too. Even when we do 'opt in', as when we get a driver's licence or passport, we don't know where that photograph is going to end up. In 2017, Australian states agreed to send driver's licence photos to a national database that, in combination with facial recognition technology, can be used to identify terrorists or other criminals. In China, this technology is now being used in commercial settings that suggest the way things are likely to go here, too: KFC has rolled out a 'smile to pay' system that scans a customer's face to validate payment, while China Southern Airlines has replaced boarding passes with face scanning.

While improving national security and speeding up purchases are likely to win most people's approval, there *are* serious concerns around privacy and personal freedoms that need to be considered before facial recognition becomes irreversibly integrated with our everyday lives. How easily can databases of faces and other personal information be hacked into? When identity theft includes the image of a person's face, what protections are in place? We can change a password, but we can't change our face. Identity theft in these circumstances could irreversibly harm a person's life.

And how accurate is the software used to match faces? All the latest tests suggest it is *very* accurate – better than 97%, according to Facebook, which has invested heavily in this technology. But what about that other 3%? What if a computer identifies you as a murderer with 97% certainty and an image of 'your' face places you – an innocent, law-abiding citizen – at the scene of a horrific crime?

Currently there has been little discussion of the implications of facial recognition or of what limits might need to be placed on its use. With the instant popularity of the iPhoneX, this is a conversation that needs to begin in earnest.

Comment by K Loung

The article 'Facing the future' suggests that facial recognition technology poses a threat to privacy and freedom. But really, there's little new in this science and much to be gained from its widespread use. The human eye can't scan hundreds or thousands of faces in a few milliseconds and identify wanted criminals or would-be terrorists. Governments and police forces have been watching and storing information about populations for centuries, and they're not about to stop. There's nothing special about the data that captures a human face, any more than a fingerprint: it's just more data. Biometrics are here to stay, and I for one won't be sorry to see the end of all the passwords we now need for daily life. A face, after all, is more personal than a PIN.

**END OF SECTION C
TURN OVER**

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

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END OF TASK BOOK