

Trial Examination 2019

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

<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 correction fluid/tape.

No calculator is allowed in this examination.

Materials supplied

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

One answer booklet

Instructions

Please ensure that you write **your name** and your **teacher's name** on the front cover of the answer booklet.

Complete each section in the correct part of the answer booklet.

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.

You may ask the supervisor for extra answer booklets.

All written responses must be in English.

At the end of the examination

Place all other used 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 2019 VCE English Units 3&4 Written Examination.

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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 the answer booklet, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

Your response will be assessed according to the assessment criteria set out on page 14 of this booklet.

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

Text list

1. *After Darkness* Christine Piper
2. *All the Light We Cannot See* Anthony Doerr
3. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* Katherine Boo
4. *Extinction* Hannie Rayson
5. *Frankenstein* Mary Shelley
6. *In Cold Blood* Truman Capote
7. *Island: Collected Stories* Alistair MacLeod
8. *Like a House on Fire* Cate Kennedy
9. *Measure for Measure* William Shakespeare
10. *Nine Days* Toni Jordan
11. *Old/New World: New & Selected Poems* Peter Skrzynecki
12. *Persepolis: The Story of a Childhood* Marjane Satrapi
13. *Rear Window* directed by Alfred Hitchcock
14. *Selected Poems* John Donne
15. *Station Eleven* Emily St. John Mandel
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 Women of Troy* Euripides

1. *After Darkness* by Christine Piper

- i. ‘Tomakazu Ibaraki’s strengths also lie at the heart of his personal tragedy.’
Discuss.

OR

- ii. “I could have done something more. Not just for him. For all of them.”
‘It is excessive pride that impedes Ibaraki’s ability to act with compassion and humanity.’
Do you agree?

2. *All the Light We Cannot See* by Anthony Doerr

- i. ‘*All the Light We Cannot See* suggests that power can come in many forms.’
Discuss.

OR

- ii. ‘*All the Light We Cannot See* demonstrates the importance of human connections, even amidst the violence of war.’
Do you agree?

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

- i. ‘Boo suggests that it is still possible to retain a sense of hope in Annawadi.’
Discuss.

OR

- ii. ‘An uncaring society lies at the heart of *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*.’
Do you agree?

4. *Extinction* by Hannie Rayson

- i. ‘In *Extinction*, morality and truth are flexible concepts.’
Discuss.

OR

- ii. ‘The audience feels the most sympathy for Andy Dixon.’
Do you agree?

5. *Frankenstein* by Mary Shelley

- i. “... I must form my own friends and be my own protector.”
‘Victor’s lack of insight exposes the dangers of isolation.’
To what extent do you agree?

OR

- ii. “Was man, indeed, at once so powerful, so virtuous, and magnificent, yet so vicious and base?”
‘Shelley’s novel effectively demonstrates both the strengths and limitations of humanity.’
Discuss.

6. *In Cold Blood* by Truman Capote

- i. “No rest for the wicked, I guess.”
‘Dick and Perry embody all the worst qualities of what it means to be an American in the 1950s.’
To what extent do you agree?

OR

- ii. ‘Capote’s writing sentimentalises the justice system.’
Discuss.

7. *Island: Collected Stories* by Alistair MacLeod

- i. ‘MacLeod’s stories present change as both challenging and inevitable.’
Discuss.

OR

- ii. ‘In MacLeod’s stories the younger generation experience fewer struggles because they are more accepting and adaptable.’
Do you agree?

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

- i. ‘The stories in *Like a House on Fire* focus on the beauty and tragedy of its characters.’
Do you agree?

OR

- ii. ‘Kennedy argues that family is the most important idea’.
Discuss.

9. *Measure for Measure* by William Shakespeare

- i. “Unhappy Claudio, wretched Isabel,
Injurious world, most damnèd Angelo!”
Who suffers the most in *Measure for Measure*?

OR

- ii. Is justice achieved at the conclusion of *Measure for Measure*?

10. *Nine Days* by Toni Jordan

- i. “Every time you see someone, you never know if you’re seeing them for the last time.”
‘It is Kip’s fear of loss that heightens his devotion to his loved ones.’
Discuss.

OR

- ii. ‘*Nine Days* explores the idea that conflict can have far-reaching consequences.’
Discuss.

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

- i. In what ways does the poetry of Skrzynecki explore ‘life’s big lessons’?

OR

- ii. “My own life ebbed / like receding water”.
‘A sense of loss pervades the poetry of Skrzynecki.’
Discuss.

12. *Persepolis: The Story of a Childhood* by Marjane Satrapi

- i. ‘*Persepolis: The Story of a Childhood* shows that Marjane takes little or no responsibility for her actions.’

Do you agree?

OR

- ii. “To die a martyr is to inject blood into the veins of society.”
‘The struggles of the Strapi family arise from their fear of the changing ideologies of their homeland.’
Discuss.

13. *Rear Window* directed by Alfred Hitchcock

- i. ‘Through solving the murder mystery, Jeff also resolves some of his concerns about relationships.’

Discuss.

OR

- ii. ‘The set of *Rear Window* reinforces the film’s concern with the impact of isolation.’
Discuss.

14. *Selected Poems* by John Donne

- i. “... love doth every day admit / New growth ...”

In what ways do Donne’s poems explore the changing experience of love?

OR

- ii. ‘In Donne’s poetry love and doubt coexist.’
Discuss.

15. *Station Eleven* by Emily St. John Mandel

- i. ‘Memory and its distortions are the primary source of conflict for characters in the novel.’
To what extent is this true of *Station Eleven*?

OR

- i. ‘To survive is a curse.’
To what extent does the novel make this assertion?

16. *Stories We Tell* directed by Sarah Polley

- i. “She was a woman of secrets.”

To what extent does *Stories We Tell* suggest that it is possible to know the real Diane Polley?

OR

- ii. ‘*Stories We Tell* explores the continuing impact of the past on the present.’

Discuss.

17. *The Golden Age* by Joan London

- i. “You’ll do everything you really want ... you’ll see.”

To what extent do the characters in *The Golden Age* succeed in doing what they really want?

OR

- ii. What lessons does *The Golden Age* suggest can be gained from the experience of hardship?

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

- i. “My landlady, a voluble man, arranged my journey to the East.”

To what extent is gender an influencing factor in the events of the text?

OR

- ii. ‘Le Guin depicts conflict as the defining feature in *The Left Hand of Darkness*.’

Do you agree?

19. *The Lieutenant* by Kate Grenville

- i. “He was nothing but skin, speaking to another skin, and between the skins there was no need to find any words.”

‘*The Lieutenant* reveals both the power and limitations of language.’

Discuss.

OR

- ii. ‘Despite the growth he experiences, Daniel Rooke never stops being an outsider.’

Do you agree?

20. *The Women of Troy* by Euripides

- i. “... to die is better than a life of agony.”

Does *The Women of Troy* support this view?

OR

- ii. ‘Euripides shows us that small causes can have great effects.’

Discuss.

END OF SECTION A

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 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 the answer booklet, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

Your response will be assessed according to the assessment criteria set out on page 14 of this booklet.

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

Pair 1 *Tracks* by Robyn Davidson and *Charlie's Country* directed by Rolf de Heer

- i. Compare how *Tracks* and *Charlie's Country* demonstrate the importance of identity.
OR
- ii. 'Tracks and *Charlie's Country* reveal the profound effects of prejudice.'
Compare how this idea is explored in the texts.

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

- i. Compare how *Invictus* and *Ransom* demonstrate the healing power of shared experiences.
OR
- ii. Compare how the texts explore what it means to live according to one's values and beliefs.

Pair 3 *Stasiland* by Anna Funder and *Never Let Me Go* by Kazuo Ishiguro

- i. Compare how both texts honour the dignity of human life.
OR
- ii. Compare how the texts explore the contradictory nature of memory as fragile yet powerful.

Pair 4 *Reckoning* by Magda Szubanski and *The Namesake* by Jhumpa Lahiri

- i. "At times he feels as if he's cast himself in a play, acting the part of twins." (*The Namesake*)
'Attempts to reconcile two or more lives always end in failure.'
Compare how the two texts explore this idea.
OR
- ii. 'Our struggle for identity is inextricably linked with what we do not have.'
Compare how this is argued in both texts.

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

- i. Compare the impact of despair on faith in the two texts.

OR

- ii. Compare the ways in which the women in both texts develop strength and influence.

Pair 6 *Photograph 51* by Anna Ziegler and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. “If you can’t go through an obstacle, go around it.” (*The Penelopiad: The Myth of Penelope and Odysseus*)

Compare how the characters in the texts deal with the problems they face.

OR

- ii. Compare the ways in which women are ultimately presented as resilient in the two texts.

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

- i. “I was ... whatever anyone else chose to call me.” (*The Longest Memory*)

Compare the ways in which identity is explored in the texts.

OR

- ii. Compare how racial discrimination is presented in both texts.

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. “She began praying with the Holy Quran in her hand ... reciting verses over and over for hours.” (*I am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)

“Cos it was a matter of principle. You had to stand up.” (*Made in Dagenham*)

Compare the ways these texts explore the importance of having faith in one’s beliefs.

OR

- ii. “Malala will be as free as a bird.” (*I am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)

“... in a free vote, the girls agreed to the new grading structure.” (*Made in Dagenham*)

Compare how the two texts explore the idea of individual freedom.

END OF SECTION B

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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 12 and 13, 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 assessment criteria set out on page 14 of this booklet.

Section C will be 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 12 and 13 to try to persuade others to share the points of view presented.

Background information

The following article by L Mee, former marathon runner, appeared in *The Weekly Tribune*.



EXTREME SPORTS - WHY?



Most people love a challenge. It is arguably human nature to stretch one's physical, mental and emotional strengths to the limit. People have always surmounted barriers in order to invent, explore and innovate, often at significant personal cost. Generally, the rewards have enriched individuals and society. In the sporting arena, records have been set, challenged and broken, resulting in enhanced reputations for the winners and an opportunity to reap significant financial rewards.

As opportunities to build personal monetary fortunes have increased, greater challenges have evolved to cater to a seemingly unstoppable thirst for sensational achievements. It no longer seems sufficient to strive for a hole-in-one on the golf course, or an individual or team trophy in the swimming pool or sports arena, let alone on the athletics track. As far as team sports are concerned, many players have forsaken lofty team ideals for individual challenge and glory. This trend is encouraged by media hype about 'star' and 'marquee' players, whatever the latter term actually means. Yet these developments pale into total insignificance when the question of extreme sports is explored. In recent years, huge chains of equipment and clothing stores supplied by mammoth international manufacturing networks have sprung up all over the place to provide the apparent 'necessities' called for by challenging – some might say ridiculous – activities.

It is true that challenging activities such as mountaineering have been around for at least a couple of centuries, but in recent times, climbing a peak or two a year has become 'old hat' and the goal has to be climbing the top ten peaks in the shortest time! Such attempts require a significant logistical effort to transport personnel and equipment to various remote locations at great expense. Certainly, mountaineering has never been a budget sport but the modern mountaineer needs to be a millionaire (or at least have a millionaire sponsor!).



And consider the challenge of the marathon. Until recently, marathons have mostly been run on urban courses in major global cities such as Boston, New York, London, Berlin. But these are now regarded by many as mere lead-ups to the 'real' challenges, where courses are situated in desert, polar or alpine regions, which present the additional obstacles of extreme weather conditions and difficult terrain. The ultimate goal is to compete in multiple locations in a single year. Again, these feats require expensive and complex arrangements. The runner 'only' needs a pair of shoes and a Lycra outfit but the organisers require an army of officials, transport options and catering facilities, not to mention first-aid personnel.

Extreme climbing and running are two examples but I could add trekking, skydiving, scuba diving and kite surfing as just a few expensive and environmentally costly activities, which seem to expand in number all the time. What may seem, on the surface, to be thoroughly healthy and praiseworthy efforts to keep fit and excel, accrue huge financial and environmental costs.

So, why do people feel the need to take part in these activities, some of which are downright dangerous and all of which are expensive? I can see that there is a good deal of ego and pursuit of personal satisfaction involved. But do participants consider the obvious fact that enterprises that support and supply the necessary components of their activities constantly create a demand for updated equipment and more extreme challenges? Of course, the equipment and travel aspects of extreme sports are the answer; the manufacturers and providers create demand rather than simply responding to enthusiasts' needs. There are huge profits to be made in the production of equipment and provision of travel but there are also costs in terms of resources. Just think about the raw materials needed to produce all the gear! Imagine the mountains of metals, plastic and synthetic fabrics that are dumped when participants move on to the next new challenge! And who meets the cost? On a worldwide basis, even the business of disposing of outdated equipment must run into the billions of dollars.

Call me a spoilsport, if you will, but where is the necessity in taking up an extreme sport when moderate sports can provide just as much satisfaction with less personal pain, not to mention less cost to the environment?



END OF SECTION C

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

END OF TASK BOOKLET