Neap

Trial Examination 2021

VCE English Units 3&4

Written Examination

Task Booklet

Student's Name: _____

Teacher's Name: _____

Section	*Number of questions*	*Number of questions to be answered*	*Marks*
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 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

Write your name and your teacher's name in the space provided above on this page.

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 the 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 2021 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. *In Cold Blood*. . . . . Truman Capote
6. *Like a House on Fire* . . . . . Cate Kennedy
7. *Much Ado About Nothing* . . . . . William Shakespeare
8. *Nine Days*. . . . . Toni Jordan
9. *Old/New World: New & Selected Poems*. . . . . Peter Skrzynecki
10. *Persepolis: The Story of a Childhood* . . . . . Marjane Satrapi
11. *Pride and Prejudice* . . . . . Jane Austen
12. *Rear Window* . . . . . directed by Alfred Hitchcock
13. *Runaway* . . . . . Alice Munro
14. *Station Eleven* . . . . . Emily St John Mandel
15. *Stories We Tell* . . . . . directed by Sarah Polley
16. *The Golden Age* . . . . . Joan London
17. *The Lieutenant* . . . . . Kate Grenville
18. *The Women of Troy* . . . . . Euripides
19. *Things Fall Apart*. . . . . Chinua Achebe
20. *William Wordsworth: Poems selected by Seamus Heaney* . . . . . William Wordsworth

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1. ***After Darkness* by Christine Piper**

i. "We've even started calling our test subjects *maruta*. It started as a joke, but 'logs' has turned out to be a convenient euphemism, so we have persisted with the term."

How does *After Darkness* explore the consequences of a loss of individuality?

OR

ii. 'Learning from one's mistakes means one must seek to correct the wrongs of the past.'

To what extent is this shown in *After Darkness*?

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

i. '*All the Light We Cannot See* is a celebration of the empowering force of love.'

Discuss.

OR

ii. How does Doerr show that strength can come in many forms in *All the Light We Cannot See*?

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

i. "It seemed to him that in Annawadi, fortunes derived not just from what people did, or how well they did it, but from the accidents and catastrophes they dodged."

'In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, no one is truly fortunate.'

To what extent do you agree?

OR

ii. 'Boo's text reveals how sources of suffering can be both personal and political.'

Discuss.

4. ***Extinction* by Hannie Rayson**

i. 'In the character of Piper Ross, Rayson explores the conflict between emotions and moral beliefs.'

Discuss.

OR

ii. '*Extinction* is about who deserves the power to make important decisions.'

Discuss.

5. ***In Cold Blood* by Truman Capote**

i. "The two girls – now, they really were hysterical. Susan never has got over it. Never will, ask me."

'The murder of the Clutters leaves an irreparable scar on the town of Holcomb.'

To what extent do you agree?

OR

ii. "She was saying, 'To be murdered. To be murdered. No. No. There's nothing worse. Nothing worse than that. Nothing.'"

Is this a view that Capote endorses in *In Cold Blood*?

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

i. To what extent do the characters in *Like a House on Fire* successfully navigate their personal crises?

OR

ii. 'Kennedy's short stories demonstrate that loneliness stems from not being understood by others.'

Do you agree?

7. ***Much Ado About Nothing*** **by William Shakespeare**

i. How does Shakespeare explore the consequences of subverting social order and expectations in *Much Ado About Nothing*?

OR

ii. "Therefore all hearts in love use their own tongues."

'*Much Ado About Nothing* shows us that being in love and expressing one's love are two different things.'

To what extent do you agree?

8. ***Nine Days*** **by Toni Jordan**

i. "He says that without a doubt Francis will be over first thing, to apologise. People fight, Annabel. What matters is how they make up, how they say sorry."

To what extent do the characters in *Nine Days* resolve their conflicts?

OR

ii. '*Nine Days* is a novel about failing to meet expectations.'

Do you agree?

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

i. "I thought … Feliks Skrzynecki, / That formal address / I never got used to."

'The poems in *Old/New World* reveal Skrzynecki's attempts to understand himself as well as those close to him.'

Discuss.

OR

ii. 'Skrzynecki's poetry celebrates the unique insights gained through the immigrant experience.'

To what extent do you agree?

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

i. '*Persepolis: The Story of a Childhood* is more of a story about adulthood than childhood.'

To what extent do you agree?

OR

ii. "Once again, I arrived at my usual conclusion: one must educate oneself."

How does *Persepolis: The Story of a Childhood* express the importance of education in broadening one's worldview?

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11. ***Pride and Prejudice* by Jane Austen**

i. "We all know him to be a proud, unpleasant sort of man; but this would be nothing if you really liked him."

'In *Pride and Prejudice*, love conquers all.'

To what extent do you agree?

OR

ii. How does Austen explore the significance of family dynamics in *Pride and Prejudice*?

12. ***Rear Window* directed by Alfred Hitchcock**

i. 'There are many different kinds of unhappiness and suffering in *Rear Window*.'

To what extent do you agree with this statement?

OR

ii. 'Hitchcock's film suggests that Jeff and Lisa are a good and even necessary influence on one another.'

Do you agree?

13. ***Runaway* by Alice Munro**

i. "But occasionally—and now, especially, here at home, it was the fact of her unmarried state that gave her some flush of accomplishment, a silly surge of bliss."

How do Munro's stories present women's desires for independence and identity?

OR

ii. Discuss the significance of personal revelations in *Runaway*.

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

i. 'It is only when the characters in *Station Eleven* experience loss that they are able to realise what truly matters to them.'

Discuss.

OR

ii. "If you are the light, if your enemies are darkness, then there's nothing that you cannot justify. There's nothing you can't survive, because there's nothing that you will not do."

How does Mandel show how dangerous selfish mentalities can be in *Station Eleven*?

15. ***Stories We Tell* directed by Sarah Polley**

i. How does Sarah Polley's film explore the significance of multiple perspectives in storytelling?

OR

ii. 'In *Stories We Tell*, the truth is unknowable.'

To what extent do you agree?

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16. ***The Golden Age* by Joan London**

i. "Some part of him was terminally tired. He was beyond intimacy. The pretence at normality, the weight of the past, the unreality of the days here had exhausted him."

'*The Golden Age* examines the lingering consequences of war and suffering.'

Discuss.

OR

ii. Discuss the significance of forging new relationships in *The Golden Age*.

17. ***The Lieutenant* by Kate Grenville**

i. 'The conflicts in *The Lieutenant* stem from divided loyalties.'

To what extent do you agree?

OR

ii. "But New South Wales was no gentleman's estate … and the gamekeeper was a criminal who had been given a gun."

Who are the real criminals in *The Lieutenant*?

18. ***The Women of Troy* by Euripides**

i. 'We cannot condemn any of the women in the play because they acted out of self-preservation.'

Do you agree?

OR

ii. 'Hecuba's hate is more powerful than her love.'

To what extent do you agree?

19. ***Things Fall Apart* by Chinua Achebe**

i. 'Okonkwo's obsession with masculinity makes him a tragic hero doomed to repeat the mistakes of the past.'

Do you agree?

OR

ii. 'In *Things Fall Apart*, Achebe presents the dualities of colonialism.'

Discuss.

20. ***William Wordsworth: Poems selected by Seamus Heaney* by William Wordsworth**

i. "Little we see in Nature that is ours; / We have given our hearts away, a sordid boon!"

How do Wordsworth's poems reflect a sense of awe for the natural world?

OR

ii. 'Although Wordsworth's poetry may seem superficial, he manages to communicate profound social commentary in his work.'

To what extent do you agree?

END OF SECTION A

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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.

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

i. 'Both Robyn and Charlie forge a sense of self by refusing to conform to societal norms.'

Compare the depiction of the power of the individual in *Tracks* and *Charlie's Country*.

OR

ii. "Tread carefully, my instincts said. I could sense already a camouflaged violence in this town, and I had to find a safe place to stay." (*Tracks*)

"I want to go home now. Back to my own country. Where my place is." (*Charlie's Country*)

How do the two texts convey the importance of place?

Pair 2 *The Queen* directed by Stephen Frears and *Ransom* by David Malouf

i. Compare how the two texts portray the challenges of leadership.

OR

ii. "Do you really think that any of your predecessors would've dropped everything and gone up to London because a bunch of hysterics carrying candles needed help with their grief?" (*The Queen*)

"Tears. Oh, I have plenty of those. But not of grief. Of anger, of fury, that I am a woman and can do nothing but sit here and rage and weep […]" (*Ransom*)

Compare what the two texts say about displays of emotions.

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

i. Compare the ways in which the two texts explore the meaning of sacrifice.

OR

ii. "In East Germany, information ran in a closed circuit between the government and its press outlets." (*Stasiland*)

"[…] sometimes that meant we kept things from you, lied to you. Yes, in many ways we fooled you, I suppose you could even call it that." (*Never Let Me Go*)

'Those who control knowledge control the future.'

To what extent is this true in *Stasiland* and *Never Let Me Go*?

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

i. Compare how the two texts show that parents can affect their children in unexpected and long-lasting ways.

OR

ii. "But heads without hearts are cruel things. Especially young heads." (*Reckoning*)

"She has the gift of accepting her life; as he comes to know her, he realizes that she has never wished she were anyone other than herself, raised in any other place, in any other way." (*The Namesake*)

Compare the depiction of maturity in these two texts.

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Pair 5 ***The Crucible*** **by Arthur Miller and** ***The Dressmaker*** **by Rosalie Ham**

i. Compare how *The Crucible* and *The Dressmaker* depict characters' justifications for seeking revenge on others.

OR

ii. "Great stones they lay upon his chest until he plead aye or nay. They say he give them but two words. 'More weight,' he says. And died." (*The Crucible*)

"Trudy stepped close to Elsbeth and, leaning down over her, yelled, 'You're always telling me what I can't do. I can do anything I want.'" (*The Dressmaker*)

Compare how the characters in the two texts defy and rebel against the demands of others in society.

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

i. Compare what the two texts say about the contributions of women to history.

OR

ii. "To be born at the right time. There's an element of fate to it, don't you think? And I don't believe in fate." (*Photograph 51*)

"For the heart was both key and lock, and he who could master the hearts of men and learn their secrets was well on the way to mastering the Fates and controlling the thread of his own destiny." (*The Penelopiad*)

How do these two texts explore the significance of fate?

Pair 7 ***The 7 Stages of Grieving*** **by Wesley Enoch and Deborah Mailman and** ***The Longest Memory*** **by Fred D'Aguiar**

i. Compare what the two texts say about exploitation and abusing power.

OR

ii. "The one thing that I find comforting about death is that other people die too." (*The 7 Stages of Grieving*)

"He is a ghost we all see and ignore because he killed his only son." (*The Longest Memory*)

Compare the extent to which death is inescapable in the two 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** ***Pride*** **directed by Matthew Warchus**

i. 'Those who have the courage to campaign for their values are the truly admirable characters in *I Am Malala* and *Pride*.'

Do you agree?

OR

ii. "[…] I thought if you want to achieve a goal, there will be hurdles in your way but you must continue." (*I Am Malala*)

"When somebody calls you a name […] you take it and you own it!" (*Pride*)

Compare how the two texts explore responses to those who resist progress.

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 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 12 and 13 to try to persuade others to share the points of view presented.

Background information

The Archerwood Council has recently established a Dispute Resolution Centre (DRC). The Archerwood DRC aims to settle disputes between neighbours amicably and without the need for any form of legal action. The service, available to all residents of Archerwood, is free and confidential.

On 7 February 2021, the DRC received the following complaint from Mrs Patricia Winterson, spokesperson for Archerwood Residents for Enterprise and Action (AREA), to be forwarded to another Archerwood resident, Mr Frank Maiocchi. The DRC then sought a reply from Mr Frank Maiocchi to forward to Mrs Patricia Winterson as part of the resolution process.

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To: Archerwood Dispute Resolution Centre

From: Mrs Patricia Winterson

Dear Sir/Madam,

As the spokesperson of Archerwood Residents for Enterprise and Action (AREA), I am writing to alert you to a matter of the gravest concern. I wish to seek your assistance in achieving a satisfactory resolution to what has become an increasingly vexatious and, quite frankly, exhausting issue for all concerned.

The point in contention is this. In February of last year, Mr Frank Maiocchi acquired property at 17 Viewcrest Road. The area, as I need hardly tell you, is well-known for its natural attractions. It is also one of the first settled areas of Archerwood, rich in local history and associations. Those of us who welcomed Mr Maiocchi to the neighbourhood assumed that he would wish to partake in these advantages and had chosen his residence intending to integrate himself into the community. It soon became apparent, however, that Mr Maiocchi had very different ideas.

Not content with assimilating himself into the life and ways of Archerwood, Mr Maiocchi has chosen to make an eyesore of what was a very desirable residence. Mr Maiocchi's property is diagonally opposite my own and I have had every regrettable opportunity of observing the changes he has made. Far from adapting himself to the tone of our suburb, Mr Maiocchi – who styles himself a 'junk and salvage artist' – has set about converting 17 Viewcrest Road into an 'innovative sculpture garden'. Anything less complementary to the existing streetscape could hardly be imagined. Indeed, any reasonable person would see the so-called 'innovative sculptures' for the monstrosities that they are. One such 'sculpture', a pile of derelict cars, is fully visible from the street (please see appended photograph).

Ours is a heritage area. Mr Maiocchi is bringing down property values and doing harm to what makes Archerwood unique and desirable. His unsightly innovations are impossible to ignore and significantly interfere with the enjoyment that other residents legitimately expect to experience in their local surroundings.

AREA is of the view that Mr Maiocchi should dismantle his 'sculpture garden', which constitutes nothing more than a public nuisance. We have approached him on this point, but he remains recalcitrant. For this reason, we are now turning to the Dispute Resolution Centre in the hope that your intervention may prove effective where we have not. Otherwise, we see no alternative but to institute what may be a long and potentially costly litigation process. If we have not heard from Mr Maiocchi within two weeks, we will be obliged to proceed with legal action.

Yours most sincerely,

Mrs Patricia Winterson

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To: Archerwood Dispute Resolution Centre

From: Mr Frank Maiocchi

Dear Sir/Madam,

I am writing in response to the complaint from Mrs Patricia Winterson, spokesperson of AREA, which you forwarded to me on 7 February. I would like to thank the Archerwood Dispute Resolution Centre for agreeing to act as a mediator in this matter.

I should say at the outset that I have many points of difference, both major and minor, with Mrs Winterson and that I dispute her representation of the matter under discussion. For one thing, I do not feel that I received any notably warm welcome to the neighbourhood. But, as I have listened with what I feel to be exemplary patience to the views that Mrs Winterson feels so very free to express, I think it is most unfair that I should be described as 'recalcitrant'. In adapting my property to my own uses, I am simply exercising my rights as a citizen, just as Mrs Winterson exercises hers.

Whatever Mrs Winterson may prefer to think, I am a junk and salvage artist, a member of a growing movement which is finding wide acceptance in the arts community. The work of junk artists features in galleries around the world, and, although I am not yet so fortunate as to have had my own work acquired by a gallery, I am working towards that goal. My sculpture garden, which is an ever-evolving project that I hope to expand over time, is part of my artistic practice and self-expression. Beauty, as it is often said, is in the eye of the beholder. Perhaps Mrs Winterson cannot see it, but junk can be a beautiful thing. I celebrate what she condemns, and I think that, of the two of us, I am more in tune with the state of a society increasingly reliant on recycling and critical of the wasteful ways of the consumer world. If anything, I am the one showing enterprise and action. I have worked hard to acquire the skills to make beauty out of what others discard. I consider it very worthwhile to take what is branded garbage and make it a playground for the imagination. Where is your imagination, Mrs Winterson?

I have already taken legal advice and it is my understanding that I have infringed no local bylaws. It seems to me that what we have here is a purely aesthetic dispute: AREA does not like the way my sculpture garden looks. Very well. Perhaps I do not like their boringly predictable lawns and flower beds. It's a very conservative thing, isn't it, to opt for that bland look? It's not for me, but they seem to like it. Do I attempt to interfere with them? I am happy to engage in discussions about art with Mrs Winterson and AREA whenever they choose, but, until it can be shown that I have done something more than offend their taste, I think we should resolve to live and let live.

Yours truly,

Mr Frank Maiocchi, junk and salvage artist, home-owner

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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

Source: Don O'Brien (2006). Accessed July 2021. https://www.flickr.com/photos/51096110@N00/115568734. Licensed under CC BY 2.0, https://creativecommons.org/licenses/by/2.0/legalcode.

END OF TASK BOOKLET

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Trial Examination 2021

VCE English Units 3&4

Written Examination

Answer Booklet

Student's Name: _____

Teacher's Name: _____

Number of answer booklets used: ☐

Number of this answer booklet: ☐

Read these instructions carefully

1. Ensure that you have read all the information on the front cover of the task booklet.
2. Write your name and your teacher's name in the space provided above.
3. Complete each of the following sections in the correct part of this answer booklet:
   - Section A – Analytical interpretation of a text
   - Section B – Comparative analysis of texts
   - Section C – Argument and persuasive language
4. For Section A, indicate the text and topic you have selected.
   For Section B, indicate the text pair and topic you have selected.
   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.
5. Do not remove any pages from the answer booklet.
6. You may ask the supervisor for additional answer booklets. Complete all details on any additional answer booklets used.
7. Enclose any additional answer booklets inside the front cover of the first answer booklet used.

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2021 VCE English Units 3&4 Written Examination.

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SECTION A

ANALYTICAL INTERPRETATION OF A TEXT

Shade the box of the text you have selected.

- ☐ *After Darkness*
- ☐ *All the Light We Cannot See*
- ☐ *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*
- ☐ *Extinction*
- ☐ *In Cold Blood*
- ☐ *Like a House on Fire*
- ☐ *Much Ado About Nothing*
- ☐ *Nine Days*
- ☐ *Old/New World: New & Selected Poems*
- ☐ *Persepolis: The Story of a Childhood*
- ☐ *Pride and Prejudice*
- ☐ *Rear Window*
- ☐ *Runaway*
- ☐ *Station Eleven*
- ☐ *Stories We Tell*
- ☐ *The Golden Age*
- ☐ *The Lieutenant*
- ☐ *The Women of Troy*
- ☐ *Things Fall Apart*
- ☐ *William Wordsworth: Poems selected by Seamus Heaney*

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Shade the box of the topic you have selected **i.** ☐ or **ii.** ☐

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SECTION B

COMPARATIVE ANALYSIS OF TEXTS

Shade the box of the text pair you have selected.

☐ **Pair 1** *Tracks*
Charlie's Country

☐ **Pair 2** *The Queen*
Ransom

☐ **Pair 3** *Stasiland*
Never Let Me Go

☐ **Pair 4** *Reckoning*
The Namesake

☐ **Pair 5** *The Crucible*
The Dressmaker

☐ **Pair 6** *Photograph 51*
The Penelopiad: The Myth of Penelope and Odysseus

☐ **Pair 7** *The 7 Stages of Grieving*
The Longest Memory

☐ **Pair 8** *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*
Pride

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Shade the box of the topic you have selected **i.** ☐ or **ii.** ☐

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SECTION C

ARGUMENT AND PERSUASIVE LANGUAGE

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