First Class
Trial English Written Examination – 2017

Task Booklet
Reading time: 15 minutes
Writing time: 3 hours

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Materials
Task book of 14 pages (Including Assessment Criteria on page 14). An English and/or bilingual printed dictionary may be used.

Instructions
This examination consists of three sections.
You must complete all three sections.
All answers must be written in English.
You must not write on two film texts in the examination.

Section A – Analytical interpretation of a text
Write the name of your selected text on the top of your answer page.

Section B – Comparative analysis of texts
Write the names of your selected texts on the top of your answer page.

Disclaimer
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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 book, 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 book.

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

Text list

1. All About Eve ............................................................................................................ directed by Joseph L Mankiewicz
2. Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity........... Katherine Boo
3. Burial Rites ........................................................................................................... Hannah Kent
4. Cloudstreet ............................................................................................................ Tim Winton
5. Frankenstein ......................................................................................................... Mary Shelley
6. I for Isobel ............................................................................................................. Amy Witting
7. Island: Collected Stories ...................................................................................... Alistair MacLeod
8. Mabo ...................................................................................................................... directed by Rachel Perkins
9. Measure for Measure .............................................................................................. William Shakespeare
10. Medea ..................................................................................................................... Euripides
11. No Sugar .............................................................................................................. Jack Davis
12. Old/New World: New & Selected Poems ............................................................ Peter Skrzynecki
13. Selected Poems .................................................................................................... John Donne
14. The Complete Maus ............................................................................................. Art Spiegelman
15. The Golden Age .................................................................................................. Joan London
16. The Left Hand of Darkness ................................................................................... Ursula Le Guin
17. The Lieutenant .................................................................................................... Kate Grenville
18. The Thing Around Your Neck ............................................................................... Chimamanda Ngozi Adichie
19. The White Tiger ................................................................................................... Aravind Adiga
20. This Boy’s Life ................................................................................................... Tobias Wolff

SECTION A – continued
1. *All About Eve* directed by Joseph L Mankiewicz
   i. “It got so that I couldn’t tell the real from the unreal except that the unreal seemed more real.” How do the characters in *All About Eve* struggle with reality?

   **OR**

   ii. ‘In the end *All About Eve* is all about the male characters who remain the most powerful forces in the film.’ Discuss.

2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo
   i. ‘Boo’s characters face obstacles not created by themselves.’ Discuss.

   **OR**

   ii. How does Asha understand and perform her role as a slumlord?

3. *Burial Rites* by Hannah Kent
   i. “To know what a person has done, and to know who a person is, are very different things.” In what ways does Kent explore the relationship between identity and behaviour?

   **OR**

   ii. “You are not a monster.” ‘Margaret’s assessment of Agnes is too forgiving.’ Do you agree?

4. *Cloudstreet* by Tim Winton
   i. “But there’s no monsters, only people like us. Funny, but it hurts.” ‘Winton’s characters are basically ordinary human beings struggling with ordinary life.’ Do you agree?

   **OR**

   ii. How is the spiritual important in *Cloudstreet*?

5. *Frankenstein* by Mary Shelley
   i. “Shelley’s Frankenstein demonstrates that there is a monster lurking in everyone.” Discuss.

   **OR**

   ii. How does the structure of Frankenstein contribute to its meaning?
6. *I for Isabel* by Amy Witting
   i. ‘Isabel’s strengths are a threat both to her family and to society.’
      Discuss.

   OR

   ii. "In one way or another she would be wearing it all her life."
      ‘Isabel both transcends and continues to be entrapped by her past.’
      Discuss.

7. *Island: Collected Stories* by Alistair MacLeod
   i. ‘Macleod’s characters illustrate the various challenges human beings face from childhood to old age.’
      Discuss.

   OR

   ii. “And in the end she did not really care, for they were not of her people and they were not of her sea.”
      What does it take to belong to the communities in MacLeod’s stories?

8. *Mabo* directed by Rachel Perkins
   i. “It’s not an easy road, Eddie, the path of an activist.”
      ‘Eddie’s dreams are increasingly shaped by cold, hard reality.’ Discuss.

   OR

   ii. How are white Australians depicted in *Mabo*?

9. *Measure for Measure* by William Shakespeare
   i. “Some rise by sin, and some by virtue fall.”
      ‘In *Measure for Measure*, Shakespeare explores the tensions between justice and mercy.’
      Discuss.

   OR

   ii. ‘Despite appearing pure and virtuous, Isabella is actually a moral hypocrite.’
      Do you agree?

10. *Medea* by Euripides
    i. “Of all creatures that can feel and think,
        we women are the worst treated things alive.”
        ‘Because she is a woman, Medea is forced to act dishonourably.’
        Do you agree?

    OR

    ii. ‘In *Medea*, Euripides highlights the extent to which humans are capable of manipulating others.’
        Discuss.

11. *No Sugar* by Jack Davis
    i. "If you provide the native the basic accoutrements of civilization, you’re halfway to civilizing him."
       In *No Sugar*, how does Davis expose and critique the attitudes of white Australians?

    OR

    ii. ‘In *No Sugar*, the so-called “justice system” brings anything but justice to the Indigenous peoples.’
       Discuss.
12. *Old/New World: New & Selected Poems* by Peter Skrzynecki
   i. “[waiting] for a new world
to take over your body
so the old can be defeated,
left behind”
‘In his poems, Skrzynecki documents the immigrant’s emotional struggle to let go of the past and embrace a new reality.’
Discuss.

   OR

ii. ‘By his attention to the small details of everyday existence, Skrzynecki is able to bring his various characters to life.’ Discuss.

13. *Selected Poems* by John Donne
   i. “No spring nor summer beauty hath such grace
As I have seen in one autumnal face.”
‘Donne uses nature as a reference point for much of his poetic insight and effect.’
Discuss.

   OR

ii. ‘Donne’s poetry is characterised by his use of a wide range of technical devices.’
Discuss.

14. *The Complete Maus* by Art Spiegelman
   i. ‘Spiegelman’s characters are both restricted and liberated by their memories.’
Discuss.

   OR

ii. ‘Art uses storytelling to make sense of himself and his circumstances.’
Discuss.

   i. ‘Was all happiness just a memory of childhood?’
To what extent are London’s characters shaped by their experiences of growing up?

   OR

ii. “Everything was always about the war.”
‘In *The Golden Age*, London’s explores the struggle to create new lives in peace time.’
Discuss.

16. *The Left Hand of Darkness* by Ursula Le Guin
   i. “My landlady, a voluble man, arranged my journey to the East.”
How does *The Left Hand of Darkness* question the relevance of gender?

   OR

ii. ‘In *The Left Hand of Darkness*, Le Guin explores the nature and power of language.’
Discuss.
17. *The Lieutenant* by Kate Grenville
   i. ‘The Lieutenant shows how important language is in coming to know new people and places.’
      Discuss.

   OR

   ii. “Until you could put yourself at some point beyond your own world, looking back at it, you would never see how everything worked together.”
      How does Rooke come to view the world he has left behind versus the world he has appropriated?

18. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie
   i. ‘The characters in these stories never achieve what they long for.’
      Do you agree?

   OR

   ii. ‘Adichie’s marginalised characters are notable for their dignity and perseverance.’
      Discuss.

19. *The White Tiger* by Aravind Adiga
   i. “The way things are changing in India now, this place is going to be like America in ten years.”
      ‘The India which Adiga depicts is a place of profound and accelerated change.’
      Discuss.

   OR

   ii. ‘Balram’s struggle to reject the person he once was is ultimately unsuccessful.’
      Do you agree?

20. *This Boy’s Life* by Tobias Wolff
   i. ‘Toby is a victim of circumstances and relationships he cannot control.’
      Do you agree?

   OR

   ii. “I might still redeem myself. All I needed was a war.”
      ‘Toby’s most significant war is with himself.’
      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 book, 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 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. ‘Family can mean different things to different people.’  
   Compare how the experience of family is explored in these two texts.  

   **OR**  
ii. “Two years he walks the earth. No phone, no pool, no pets, no cigarettes. Ultimate  
   freedom. An Extremist.” (*Into the Wild*)  
   “To be free is to learn, to test yourself constantly, to gamble. It is not safe.” (*Tracks*)  
   Compare how these two texts understand the experience of freedom.

Pair 2  *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf  
i. ‘Authentic change requires visionary leadership.’  
   Compare the way the two texts explore this idea.  

   **OR**  
ii. ‘The more challenging our experiences, the more we are shaped by them.’  
   Compare the way the two texts explore how people are shaped.

Pair 3  *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell  
i. ‘For oppressive regimes, it is as much about keeping the enemy out as it is about keeping the  
   imprisoned in.’  
   Compare how these two texts explore this statement.  

   **OR**  
ii. “Power is in tearing human minds to pieces and putting them together again in new  
   shapes of your own choosing.” (*Nineteen Eighty-Four*)  
   “Hang on to power at all costs. Without it you are nothing.” (*Stasiland*)  
   Compare what these two texts say about the nature and exercise of power.

Pair 4  *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and  
*The Namesake* by Jhumpa Lahiri  
i. ‘Those who agree to become immigrants also agree to be changed forever.’  
   Compare the way the two texts explore this idea.  

   **OR**  
ii. “Gogol frowns and his lower lip trembles. Only then, forced at six months to confront his  
   destiny, does he begin to cry.” (*The Namesake*)  
   Compare what the two texts say about the emotional responses of immigrants to their new  
   circumstances.
Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

i. "… the Bible speaks of witches and I will not deny them." (*The Crucible*)
   
   "There were angels carved into the cross, but also strange creatures whose nature I did not know." (*Year of Wonders*)
   
   Compare how these two texts explore the effects of superstition within a community.

OR

ii. ‘The lines between moral and hypocritical behaviour can sometimes be very thin.’
   
   Explore points of comparison in the way this is dealt with in the two texts.

Pair 6 *Bombshells* by Joanna Murray-Smith and *The Penelopeiad: The Myth of Penelope and Odysseus* by Margaret Atwood

i. "Strength of character is most obvious in the face of adversity."
   
   Compare the way both texts show how various characters cope with their struggles.

OR

ii. ‘Being a woman in a man’s world automatically means fighting for justice.’
   
   Compare how the two texts explore the struggles of women.

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

i. ‘It suits the powerful to enslave those they perceive to be weak.’
   
   Compare how the truth of this statement is conveyed in the two texts.

OR

ii. “From this day I had no name. I was just a boy, mule, nigger, slave or whatever else anyone chose to call me.” (*The Longest Memory*)
   
   “You younger chaps might think about it. Where you duties might lie. What sort of men you want to be.” (*Black Diggers*)
   
   Using these quotations as a starting point for a comparison between *Black Diggers* and *The Longest Memory*, analyse how, in the texts, identity and self-esteem are explored.

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. “I don’t want to be thought of as the ‘girl who was shot by the Taliban’ but the ‘girl who fought for education.’” (*I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)
   
   “We’re not separated by sex, but only by those who are willing to accept injustice and those … who are prepared to go into battle for what is right.” (*Made in Dagenham*)
   
   Compare the ways in which Malala and Rita act on their beliefs.

OR

ii. ‘Those who take on a just cause must expect constant resistance, especially from the powerful.’
   
   Compare the ways in which the two texts deal with this notion.
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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 book.

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 point of view presented.

Background information

The science of robotics has made rapid advances over recent years to the point where humanoid robots are already performing a wide variety of functions in contemporary society.

The following is an extract from a publicity brochure advertising an international conference on robotics. It consists of the cover page and also the inside cover which contains a message from the president of Robotics International, the organisation sponsoring the conference.

The title for the conference is “And Humans Created ... Robots.”
AND HUMANS CREATED ... ROBOTS

TENTH ANNUAL INTERNATIONAL ROBOTICS CONFERENCE 2017 MELBOURNE AUSTRALIA INFORMATION BROCHURE

"Let's not kid ourselves here, robots already run most of our world. We'll be their butlers soon enough."

ERIC STOLTZ

Proudly sponsored by
FROM THE PRESIDENT OF ROBOTICS INTERNATIONAL

To all our friends from around an ever-changing and exciting world, make sure you join us for our tenth annual conference “And Humans Created ... Robots” to be held in Melbourne Australia in December this year. Robotics is one of the fastest changing sciences on the planet and only those who keep up with it are going to be able to capitalise on all that it offers humanity.

Anyone who has attended a past conference knows how valuable they are, no matter what walk of life they are in. The fact is, if you don’t connect with the best minds around in any field - but most of all in robotics - you will quickly get left behind. The pace of development in this field is faster than most people can keep up with even, because robotic science is an international phenomena, great minds all over the world are at it 24/7, pushing constantly beyond yesterday’s fading innovations. If you stand still, fail to connect, or think you have reached your limits, all you have to do is stay that way and the world will whizz past you.

When our first ever conference was held, presenters would say to conference delegates things like, “it won’t be long before,” “soon we will be seeing,” and “in only a matter of years.” Well, all these phrases sound rather humorous to us today because we have replaced them with a single concept - NOW. As far as the field of robotics is concerned, we are the NOW generation. The things which science dreamed of only a few years ago have become the stuff of solid reality. Friends, could we ask for anything more than this? Yes, of course! At Robotics International, we know that the world of NOW is also what used to optimistically be called “the future”, but the fact is that we who push the elastic bounds of scientific knowledge, of cyber science, and of digital technology are in a constant and ever-expanding present. So, there’s no standing still and no separating present from future. By participating in our conference, you will be ensuring that your NOW, the one you will be sharing with the rest of us, is the best it can be.

As our conference title suggests, a major focus of this year’s proceedings will be on humanoid robots. It’s not everyday that you get the chance to meet the planet’s most advanced and most expressive humanoids, but for those attending our conference, it’s sure to be a highlight. “Sophia,” as she is affectionately known, will prove to you that what critics of robotic science constantly throw at us about our “cold and lifeless machines” is as out-of-date as the journals and newspapers in which they write this nonsense. Just for the record, Sophia can mimic a person’s facial expressions, she has cameras in her eyes which allow her to respond to people around her, she can also understand speech, remembers interactions, and has total recall of your facial features. She is so much more than a complex web of proprioceptive and exteroceptive sensors feeding electric, pneumatic, hydraulic, piezoelectric or ultrasonic actuators (pardon the jargon).

As proof of Sophia’s capabilities, let me tell you about something that happened recently. Sophia was invited to take a ride in an Audi self-driving car named “Jack”. When asked for her comments on the experience, she replied, “To be quite honest, I think it’s mega cool. I know some people react sceptically to intelligent systems like me, but for my part, I have complete confidence in Jack.” We are so looking forward to introducing you to this amazing gal and the fascinating assortment of friends she will bring along with her to our conference. Truly, how could anyone not like such a charming and sophisticated ... hmmm ... “robot”? You see, even this old and dated word we have been using hardly seems to do justice anymore to the stunning new reality that this technology represents. The humble but classy Sophia provides one of the most compelling reasons why you need to be up with the latest in humanoid robotics. Come along and let her extend to you the hand of humanoid friendship!

In the rest of this brochure, you can read about and register for a wide range of workshops, lectures, presentations and live encounters with the newest robotic members of our earthly family. Last year, our ninth annual conference was fully subscribed within weeks of us opening the bookings, so make sure you do yourself a favour: get in fast and register online NOW!

Robbie Frankenstei
President

Conference Brochure Page 1
### 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**