The scenario in Section C has been prepared for the sole purpose of providing sample material for the VATE English Written examination sample paper. Names of individuals and organisations are fictional, with no comparison with, or comment on, any living entity intended. The views expressed in the scenario are not necessarily those of the writer or publisher.

Reading time: 15 minutes
Writing time: 3 hours

Task Book

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<td><strong>60</strong></td>
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- 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.

Material supplied
- Task book of 16 pages, including assessment criteria on page 16.

Instructions
- Complete each section of the examination paper.
- 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.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/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.

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 16 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
1. *All About Eve* directed by Joseph L Mankiewicz

   i. ‘Drive and ambition are shown to be the most important factors for success in *All About Eve.*’
      Discuss.

   OR

   ii. ‘Joseph L Mankiewicz’s *All About Eve* proves that nothing is really as it first appears.’
      Discuss.

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

   i. ‘Abdul suffers at the hands of rivals, but his real enemy is corruption.’
      Discuss.

   OR

   ii. How does Boo’s text create sympathy for the residents of Annawadi?

3. *Burial Rites* by Hannah Kent

   i. “I had found what I had not known I was hungering for.”
      ‘Above all, *Burial Rites* is a story of love.’
      Discuss.

   OR

   ii. ‘In *Burial Rites*, both the setting and its people are presented as harsh and unforgiving.’
      To what extent do you agree?

4. *Cloudstreet* by Tim Winton

   i. In *Cloudstreet*, how does Winton explore the importance of belonging?

   OR

   ii. “Thou shalt love thy neighbour as thyself.”
      To what extent is this idea the central message of *Cloudstreet*?

5. *Frankenstein* by Mary Shelley

   i. ‘The novel *Frankenstein* explores the consequences of being at odds with the natural world.’
      Discuss.

   OR

   ii. What does Walton learn from his encounter with Frankenstein?
6. **I for Isobel** by Amy Witting  
   i. ‘Despite the difficulties in her life, Isobel remains determined and resilient.’  
      Do you agree?  
      OR  
   ii. ‘Isobel is not the only character for whom the reader feels sympathy.’  
      Discuss.

7. **Island: Collected Stories** by Alistair MacLeod  
   i. ‘The characters in MacLeod’s stories are defined by remoteness and isolation.’  
      Discuss.  
      OR  
   ii. “I have come somehow hoping that I might find a way of … coming to terms with death;  
      yet deep down I know that I will find only the intensity of life.”  
      ‘In his stories, MacLeod celebrates the natural seasons and cycles of life.’  
      Discuss.

8. **Mabo** directed by Rachel Perkins  
   i. ‘Perkins’ film shows that changes in a nation’s history are achieved through the work of  
      many people.’  
      Discuss.  
      OR  
   ii. ‘It is love rather than the injustice of discrimination that drives Eddie.’  
      Discuss.

9. **Measure for Measure** by William Shakespeare  
   i. ‘Isabella is the only virtuous character in the play.’  
      Do you agree?  
      OR  
   ii. ‘In *Measure for Measure*, Shakespeare suggests that while corruption should be challenged,  
      forgiveness is essential.’  
      Discuss.
10. **Medea by Euripides**
   
i. ‘There are no trustworthy characters in Medea.’
   Discuss.
   
   **OR**
   
   ii. ‘In Medea, Euripides warns against the oppression of the vulnerable.’
   Discuss.

11. **No Sugar by Jack Davis**
   
i. ‘Although No Sugar deals with serious issues, Davis provides moments of humour and lightness.’
   Discuss.
   
   **OR**
   
   ii. ‘No Sugar depicts the Aboriginal characters’ situation as hopeless.’
   Do you agree?

12. **Old/New World: New & Selected Poems by Peter Skrzynecki**
   
i. ‘Skrzynecki’s poetry is his way of memorialising people and places.’
   Discuss.
   
   **OR**
   
   ii. How do Skrzynecki’s poems explore identity?

13. **Selected Poems by John Donne**
   
i. ‘Donne’s poems more often convey a sense of expectation than of loss.’
   Discuss.
   
   **OR**
   
   ii. ‘Donne’s poetry uses imagery in surprising ways.’
   Do you agree?

14. **The Complete Maus by Art Spiegelman**
   
i. ‘Art worries that his portrayal of his father is negative, yet it is he who comes across as a deeply flawed person in The Complete Maus.’
   To what extent do you agree?
   
   **OR**
   
   ii. ‘Anja and Vladek both suffered during the war but Vladek has the skills to put it behind him.’
   Discuss.
   i. “In memory the Golden Age had been an orchard of peace and light.”
      ‘Despite the grim subject matter, London’s novel is one of hope and optimism.’
      To what extent do you agree?
   OR
   ii. ‘All of the characters in *The Golden Age* are damaged in some way.’
      Discuss.

16. *The Left Hand of Darkness* by Ursula Le Guin
   i. ‘Le Guin’s storytelling suggests it is our choices that create our reality.’
      Discuss.
   OR
   ii. “We are inside, the two of us, in shelter, at rest, at the center of all things.”
      ‘It is through developing relationships with others that the characters come to know themselves.’
      Discuss.

17. *The Lieutenant* by Kate Grenville
   i. “Who will say how it really was?”
      ‘Duty is more important than truth for many of the characters in *The Lieutenant*.’
      Do you agree?
   OR
   ii. ‘Tagaran is as much the hero of this novel as Rooke.’
      Discuss.

18. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie
   i. ‘Adichie’s stories explore the misuse of power.’
      Discuss.
   OR
   ii. To what extent do Adichie’s stories show that isolation and loneliness are often the result of unrealistic expectations?
19.  *The White Tiger* by Aravind Adiga
   i. ‘Given the corruption Balram encounters in his life, it is not surprising that he ultimately retains so little humanity himself.’
      Discuss.

      OR

   ii. “Understand, now, how hard it is for a man to win his freedom in India.”
      To what extent does the reader side with Balram in his quest for freedom?

20.  *This Boy’s Life* by Tobias Wolff
   i. ‘Despite Toby’s many flaws, we admire him.’
      Do you agree?

      OR

   ii. ‘In *This Boy’s Life*, people must surrender or deceive in order to survive.’
      Discuss.
NOTES
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 16 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. “There is nothing so real as having to think about survival.” (*Tracks*)
   Compare the way the two texts explore the idea of surviving in harsh environments.

   OR

ii. ‘A lone journey can be both inspiring and reckless.’
   Compare the way the texts explore this idea.

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

i. “Forgiveness liberates the soul. It removes fear.” (*Invictus*)
   Compare the ways that the two texts reveal the power of forgiveness.

   OR

ii. What do these two texts suggest about the sacrifices that leaders make?

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

i. ‘Both texts depict societies where truth and lies are almost indistinguishable.’
   Compare the way the texts explore this idea.

   OR

ii. ‘People can be heroic even in the worst of circumstances.’
   Compare what the two texts suggest about this idea.

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

i. ‘The choices that parents make affect their children’s lives for years to come.’
   Compare the way the two texts explore this idea.

   OR

ii. “…the landscape of my past is stubbornly entrenched in my psyche.” (*Joyful Strains*)
    “…the city that was once home and is now in its own way foreign.” (*The Namesake*)
   Compare how the importance of place is explored in these two texts.
Pair 5  *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

i. ‘Fear of the unexplained can cause people to act irrationally and maliciously.’
   Compare how *Year of Wonders* and *The Crucible* explore this idea.

OR

ii. “I wonder if you know how you have changed. It is the one good, perhaps, to come out of this terrible year.” *(Year of Wonders)*
   “…forgive me, John - I never knew such goodness in the world!” *(The Crucible)*
   Compare how these two texts show that goodness can arise from seemingly impossible situations.

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

i. “We regard the cactus as a plant which struggles to survive in a hostile environment…” *(Bombshells)*
   “Now you can’t get rid of us, wherever you go: in your life or your afterlife …” *(The Penelopiad)*
   Compare how the two texts suggest that persistence is necessary in women’s struggle for justice and equality.

OR

ii. “…we had no voice.” *(The Penelopiad)*
   Compare how the two texts explore the idea that women need to feel that they are heard.

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

i. “By teaching little Whitechapel to read and write … you have done him the gravest injustice.” *(The Longest Memory)*
   “To show that aborigines are educated enough to write …” *(Black Diggers)*
   Compare what the two texts suggest about education.

OR

ii. ‘Without a sense of dignity no human can hope to succeed in life.’
   Compare how these two texts explore the importance of self-esteem.
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. ‘Ordinary people can bring about social change if they have the support of others.’
   Compare how this idea is explored in the two texts.

   OR

ii. “Don’t give up. Don’t let me down.” (Made in Dagenham)
   Compare the way women in these texts persist in their struggle for change.
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 assessment criteria set out on page 16 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
There has been a longstanding debate in Willingham Shire over what to do with the ageing Willingham Community Baths, which have fallen into disrepair over a number of years.

Willingham Council recently announced its decision to close the baths in The Voice, the Willingham Community Newsletter, published monthly on the Council website.

In response, a citizens’ action group was formed and at their request, a special Council meeting was held to discuss the closure of the Willingham Community Baths. Local resident, Roger Smiley, spoke on behalf of the citizens’ action group.
Goodbye to a grand old lady

We regrettably announce the closure of the Willingham Community Baths. Nobody will miss the Baths more than your elected representatives who have struggled with this decision for some time. The Baths, designed and built by local resident and national treasure, architect Aldous Meredith, were originally opened in 1895 and have been an important part of our lives ever since.

The baths will close on Saturday 25 March 2017 and will be marked by a celebration on site, so that we can all say goodbye to the grand old lady of Willingham.

The facts of the matter

Nobody wants to see the Baths closed, but there is a cold, hard reality we need to deal with. The full report we commissioned looking into the viability of the baths is available on the Council website, but the critical facts are provided below:

- The pools are suffering from irreversible subsidence.
- Immediate repairs to the pools and ageing buildings will cost $2.6 million with an ongoing cost of $700,000 per annum.
- The Baths run at an annual loss of $1 million.

The grand old lady sinking into the ground and the band aid solutions of the past are untenable. Decisive action must be taken now.

Your council rates building a better future

Sadly, keeping the Baths open is simply pouring money down the drain. Yet we need a facility to service the needs of the community. As such, we are proposing an exciting new development – Willingham Shire Aquatic Centre – to be built in Everington Fields, the hub of the Western Growth Corridor. Full plans of the development are available on the Council website and I encourage everyone to take a look – they are impressive.

The development will cost $33.7 million dollars but this will be significantly offset by the $21.2 million gained from the sale of the Willingham Baths site. Further, as part of our strategy to revitalise inner Willingham, the purchaser has committed to build a 12 storey apartment building on the site. We are pleased to announce that the Aldous Meredith façade will be incorporated into the building, intact.
Minutes of Special Council Meeting, Wednesday, 1 February 2017.

Transcript of speech by Roger Smiley on behalf of the Willingham Citizens’ Action Group.

Thanks, councillors, for the opportunity to talk today. And thanks to everyone who has come along to show your support. I respect that a lot of time and effort has gone into considering what to do about the Baths, but I also know that our Council has enough respect for its residents that we aren’t locked into any binding contracts. So, I hope my words tonight might have some influence on the final decision.

Most of you here know who I am, but for those who don’t, it’s pretty plain to see that I’m no spring chicken. In fact, as my great-grandchildren like to keep reminding me, I am older than television. I have lived all of my 76 years in Willingham. Like so many of you, a lot of my best memories are from times I spent at the Baths: from childhood, sunbaking on the grassy hillock, eating icy-poles and splashing about in the pool with friends; to my pre-season training during my footy days; to now, where I relax and exercise my tired old bones with friends.

These Baths have seen us through two World Wars, and two Depressions. In fact, they were built during a Depression. You all know who Aldous Meredith is, but I don’t think many of you know that he felt that Willingham Baths was his greatest achievement. He dreamt up the idea. He got the government on board. He created jobs for builders, manufacturers, suppliers: local businesses, local people. He knew his vision would drag us out of that Depression. But, more importantly, he knew it would bring something else back … Pride.

He knew in the end, that everybody would be able to see what the people of Willingham could do – that we weren’t just the poor neighbours with dirt under our fingernails. And the Baths would sit there and remind everyone … forever.

I have seen a lot of change in Willingham, and I’m the first to say that a lot of it was needed. We’ve always looked for ways to improve Willingham – that’s what Aldous was about. But sometimes you need to think about where you came from. We have a heritage – a past that we should all be proud of. That past lives in these Baths. It was the first truly great thing we built – something world class.

And I’ll tell you another thing. Aldous would be turning in his grave if he knew someone planned to dig up our Baths and slap his beautiful façade onto some monstrous new apartment block. This isn’t change for the better.

So, why change then? Well, let’s think about who gets what out of this.

Fact. From Inner Willingham, it takes 40 minutes of travel by bus to Everington Fields, not to mention waiting time.

Fact. The 15,000 residents of Inner Willingham do not want to travel this distance, even by car. Working families just don’t have the time to get their kids there and back in time for dinner.

Fact. Of the 1,700 pensioners who live here, many aren’t fully mobile and wouldn’t even be able to make that journey.

Fact. These proposed baths are for the new residents of Willingham – the ones that haven’t been paying rates for 20 or 30, or even 50 years.

Maybe this pool will attract more residents to places like Everington Fields – and more money through rates. But taking our Baths from us just isn’t right. This shire started in Inner Willingham. It’s our past and our future prosperity. It’s the heart of the shire. I just hope you can see it in yourselves to show the same heart and keep the Baths open.

Thanks for listening.
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

CONTRIBUTORS

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END OF TASK BOOK