VICTORIAN CERTIFICATE OF EDUCATION
Year 2017

ENGLISH
Trial Written Examination
Reading time: 15 minutes
Writing time: 3 hours

TASK BOOK

<table>
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<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Marks</th>
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<tr>
<td>A – Analytical interpretation of a text</td>
<td>20</td>
<td>1</td>
<td>20</td>
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<td>B – Comparative analysis of texts</td>
<td>8</td>
<td>1</td>
<td>20</td>
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<td>C – Argument and persuasive language</td>
<td>1</td>
<td>1</td>
<td>20</td>
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<tr>
<td>Total</td>
<td></td>
<td></td>
<td>60</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.

Materials supplied
- Task book of 14 pages, including assessment criteria on page 14
- One answer book

Instructions
- Write your student number on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- 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 books.
- All written responses must be in English.

At the end of the examination
- Place all other used answer books inside the front cover of the first answer book.
- You may keep this task book.

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

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1. *All About Eve* directed by Joseph Mankiewicz
   i. ‘Eve’s ambition is distasteful, but the viewer is positioned to see this as quite common in the theatre world portrayed by Mankiewicz.’
   Do you agree?

   OR

   ii. “In this rat race, everybody’s guilty till they’re proved innocent!”
   ‘*All About Eve* depicts society as superficial and treacherous.’
   Discuss.

2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo
   i. ‘Katherine Boo portrays the reality that corruption and power are not directly connected.’
   To what extent do you agree?

   OR

   ii. ‘Survival is the prime focus for the characters in this novel.’
   Discuss.

3. *Burial Rites* by Hannah Kent
   i. ‘Kent shows that fact and fiction are inextricably intertwined.’
   To what extent is this true?

   OR

   ii. ‘The characters’ well-being is shown by Kent to reflect the extent to which they accept or reject the social expectations placed upon them.’
   Do you agree?

4. *Cloudstreet* by Tim Winton
   i. “the shifty shadow of luck”
   ‘For many of Winton’s characters, life seems to be reduced to a question of luck.’
   Do you agree?

   OR

   ii. To what extent does Winton suggest that it is advantageous to hold strong Christian values when dealing with life’s difficulties?
5. *Frankenstein* by Mary Shelley
   i. “There is love in me the likes of which you’ve never seen.”
      ‘To a great extent, the monster displays more recognisable human emotions than
      the unfeeling Victor does.’

      Is this how you see Victor and his monster?

      **OR**

   ii. “how dangerous is the acquirement of knowledge”
      ‘Shelley warns people against the unrestricted pursuit of knowledge.’

      Discuss.

6. *I for Isobel* by Amy Witting
   i. “Into the suitcase she put Shakespeare, Keats, Byron … Shelley, Auden.”
      ‘The literature Isobel reads seems to have more influence on her life than the
      people she meets.’

      Discuss.

      **OR**

   ii. ‘In *I for Isobel*, Witting shows that there is more than one way to be a strong,
      independent woman.’

      Discuss.

7. *Island: Collected Stories* by Alistair MacLeod
   i. ‘Nearly all the central characters in *Island* are males.’

      In what ways is this male perspective significant to how the stories are told?

      **OR**

   ii. ‘Education is often a source of conflict between characters in MacLeod’s stories.’

      Discuss.

8. *Mabo* directed by Rachel Perkins
   i. ‘Rachel Perkins portrays Eddie Kioki Mabo’s struggle by drawing upon
      documentary-style footage.’

      Discuss.

      **OR**

   ii. ‘*Mabo* should be considered first and foremost a love story.’

      Do you agree?
9. Measure for Measure by William Shakespeare
   i. “The demi-god, Authority”:
      ‘Measure for Measure is concerned with the nature of authority.’
      Discuss.

   OR

   ii. “Condemn the fault and not the actor of it?”
      ‘Measure for Measure suggests that even though crimes must not be tolerated, the
      criminal should be treated mercifully.’
      Do you agree?

10. Medea by Euripides
   i. “I fear you”
      ‘Medea warns against the consequences of there not being a strong authority to
      control unruly behaviour.’
      To what extent is this true?

   OR

   ii. ‘Euripides shows his audience how difficult it is to achieve a clear sense of justice.’
      Discuss.

11. No Sugar by Jack Davis
   i. ‘No Sugar depicts white people as cruel and foolish.’
      Is this a fair assessment of Davis’s depiction of white people in No Sugar?

   OR

   ii. To what extent are the Aboriginal characters shown to be entirely dependent on the
       white characters in No Sugar?

12. Old/New World: New & Selected Poems by Peter Skrzynecki
   i. ‘Peter Skrzynecki’s representation of people conveys his concept of what it means
      to belong.’
      Discuss.

   OR

   ii. ‘Skrzynecki’s ideas are accessible because he uses simple language and
       uncomplicated metaphors.’
      Is this how you see Peter Skrzynecki’s poetry?
13. *Selected Poems by John Donne*
   i. ‘John Donne explores relationships through a measured combination of wit and imagery.’
      Discuss.

      OR

   ii. How does Donne make use of the first person pronoun ‘I’ in his poetry?

14. *The Complete Maus by Art Spiegelman*
   i. ‘Despite often being emotionally detached, it is very clear that Vladek cares deeply about his son.’
      To what extent is this true?

      OR

   ii. “We were both very happy and lived happy, happy ever after.”
      ‘Maus suggests that history can only be understood through people’s stories.’
      Discuss.

15. *The Golden Age by Joan London*
   i. ‘*The Golden Age* is about desire and how this influences characters’ actions and behaviours.’
      Discuss.

      OR

   ii. ‘Joan London explores the healing potential of poetry in *The Golden Age*.’
      Discuss.

16. *The Left Hand of Darkness by Ursula Le Guin*
   i. ‘In Le Guin’s novel, the principles that regulate nature are the same ones that regulate human life.’
      Discuss.

      OR

   ii. ‘*The Left Hand of Darkness* challenges assumption that the gender you are born with should predetermine any aspect of the life that you can lead.’
      Discuss.
17. *The Lieutenant* by Kate Grenville
   i. “I cannot be part of this, he said aloud.”
      ‘*The Lieutenant* demonstrates the importance of individual conscience.’
      Discuss.

   OR

   ii. ‘Although an outsider, it is Rooke’s connections with other people that allows him to learn the most.’
      To what extent is this true?

18. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie
   i. ‘Many stories in *The Thing Around Your Neck* position readers to admire individuals who stand up for their principles.’
      Discuss.

   OR

   ii. ‘Chimamanda Ngozi Adichie’s stories depict white people and Western values in a negative way.’
      Do you think this is a fair assessment of Adichie’s stories?

19. *The White Tiger* by Aravind Adiga
   i. “India is two countries in one, an India of Light, and an India of Darkness.”
      ‘Balram often sees the world and himself through symbols.’
      Discuss.

   OR

   ii. “I slit Mr. Ashok’s throat”
      ‘Despite his immoral crimes, Adiga positions the reader to admire Balram.’
      Is this true?

20. *This Boy’s Life* by Tobias Wolff
   i. ‘*This Boy’s Life* demonstrates how important the role of a father is in a person’s life.’
      Discuss.

   OR

   ii. “It was truth known only to me, but I believed in it more than I believed in the facts arrayed against it”.
      ‘Toby is able to deceive others, but he has a greater capacity for self-deception.’
      Discuss.

END OF SECTION A
**SECTION B – Comparative analysis of texts**

<table>
<thead>
<tr>
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<tr>
<td>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.</td>
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<td>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.</td>
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Pair 1 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

i. ‘The experience of complete isolation can break a person.’
   Compare the way the protagonists manage their separation from all society in both texts.
   
   OR

ii. ‘...rather than love...give me truth.” *(Into the Wild)*
   “To be free is to learn, to test yourself...” *(Tracks)*
   Compare how self-discovery is portrayed in both texts.

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

i. ‘To have progress, it is necessary to have unity.’
   Compare the way both texts explore this concept.
   
   OR

ii. “Thank you for what you have done for your country.” *(Invictus)*
   “We go on. For all our losses” *(Ransom)*
   Compare how each text displays personal sacrifice in order to benefit the majority.

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

i. ‘There can be no freedom without the ability to question and protest decisions made by the Government.’
   Compare how both authors explore the concept of individual freedom under oppressive leadership.
   
   OR

ii. “Who controls the past controls the future. Who controls the present controls the past!” *(Nineteen Eighty-Four)*
   Compare the impact of the government control of information in both texts.

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

i. ‘A home is created by the family, not the physical structure of a house.’
   Compare the importance family has in the two texts.
   
   OR

ii. "The wet kitchen is the real kitchen in most Indonesian households." *(Joyful Strains: Making Australia Home)*
   Compare what the two texts imply about the importance of cultural factors for migrants.
Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

i. ‘Fear has the power to polarise an entire community.’
   Compare how the two texts explore the ramifications of fear within their communities.

   OR

ii. “Until an hour before the Devil fell, God thought him beautiful in Heaven.” *(The Crucible)*
    “God warns us not to love any earthly thing above Himself…” *(Year of Wonders)*
    Compare the presence of religion as a force of reckoning in both texts.

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

i. ‘The defining roles of women are often challenged.’
   Compare how each text presents the female protagonist challenging traditional stereotypes in relation to their place in society.

   OR

ii. “I am tempted to think that to be despised by her sex is a very great compliment to a woman.” *(The Penelopiad)*
    Compare how both authors employ humour to examine a woman’s mind.

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

i. What do these two texts suggest about human rights?

   OR

ii. ”That’s when I learned how to live without being hurt by life…”
    *(The Longest Memory)*
    Compare how oppression and horror are explored in these 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 *Made in Dagenham* directed by Nigel Cole

i. ‘Women’s rights have always been challenged.’
   Explore points of comparison in the way this issue of equality is dealt with in the two texts.

   OR

ii. “Education is education. We should learn everything and then choose which path to follow.” *(I Am Malala)*
    “Rights, not privileges. It’s that easy. It really bloody is.” *(Made in Dagenham)*
    Compare the importance of justice in these two texts.

END OF SECTION B
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 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

Poonerton Council organized a Youth Forum entitled: “The Messages We Send Now Will Shape their Future” at the Poonerton Town Hall on August 15th 2017.

The conference was devised as a forum for parents, teachers and local government to discuss issues relating to youth and the community.

The Council asked the local Secondary School’s teacher-librarian Robert Penny and blog author to present his views on the wider use of ‘trigger warnings’. He does not allow students to borrow well-known classic of Literature if they include sex or violence without the written consent by the parent.

George Avon, a local businessman and regular cartoonist for the local newspaper, is a parent of students at the school. He disagrees with Robert Penny’s call for ‘trigger warnings’ after his daughter was prevented from borrowing a biography on Hitler without written consent from him.

Not wanting to privilege one viewpoint over another, Poonerton Council arranged for both speakers to open address the forum as Keynote speakers.
The Messages We Send Now Will Shape Their Future:
KEYNOTE SPEAKER 1 - ROBERT PENNY

Your attendance at this forum shows that you care about our children’s future. Well, the future for children in today’s world is dangerously falling into a vortex where they can no longer enjoy being children. Innocence is lost far too soon through their constant exposure to violence and sadness.

If we don’t fix this now, we are setting our world up for weightier issues in the future. We need to protect the next generation. We need to offer them a view of the world which offers hope, happiness and humanity. And research shows that the first step to achieving this goal is a wider implementation of trigger warnings.

I know Avon sees this as controversial, but surely it’s no different to providing content warnings on a film or television show. During the AFL’s Indigenous round this year, ‘Footy Flashbacks’ presented a segment on past and present indigenous players. It was introduced with ‘The following program may contain images and voices of deceased persons’. This warning didn’t hurt anybody. Yet, without it, an indigenous person may have been confronted with the voice of a beloved, deceased family member, triggering unnecessary hurt and offence.

This is why movies have ratings like ‘M Recommended for Mature Audiences’ or ‘M Contains Adult Themes’. People need such information to make informed decisions on whether their child should watch it. CDs have ‘Explicit Language’ warnings on them for the same reason. This is a step in the right direction, but there’s much more to be done.

As a parent listening to the radio with my children in the car, I know radio stations won’t expose my children to foul language. But we are not entirely protected. Musician Beck’s song ‘Loser’ contains the lyric ‘I’m a loser baby, so why don’t you kill me?’ I don’t want my children hearing this, and I don’t know any parent other than Avon who would want to expose children to this type of thing. What about Weezer’s ‘We Are All on Drugs’? It has an anti-drug message, but do kids really listen to anything except the chorus, which by repeating the title over and over might seem to actually promote drug use. This song needs a ‘trigger warning’.

Our education system needs to change too. I am saddened that English teachers still opt for depressing or violent texts. It is terrifying to me that my daughter could be exposed to texts that include violence, rape and suicide. For instance, ‘To Kill a Mockingbird’ might be a classic, but this is a story about racism, bullying and rape. What sort of read is that for young people? And, Shakespeare’s ‘Romeo and Juliet’, a staple of schools across the globe, is about two teenagers who lie to everyone and end by committing suicide. This is a dangerous message for young impressionable minds.

As a teacher-librarian and parent, I demand less traumatic alternatives. I don’t say these texts should be banned, but would it hurt to offer ‘trigger warnings’ so parents could choose what’s best for their child? Or why couldn’t schools just present texts that offer hope and represent the world through a positive lens. Perhaps this would allow our children to grow up believing that the world is a good place.

If parents could ensure their child’s emotional well-being through the simple measure of offering trigger warnings, why would anyone oppose this simple measure? Anyone who actually cares for kids’ wellbeing, that is!
This cartoon by the speaker remained on a screen during George Avon’s speech

**KEYNOTE SPEAKER 2 - GEORGE AVON**

Kids learn from their mistakes; they look up to their heroes and learn from them; they learn from their parents. Kids go to school to learn, and kids learn from the world around them. Why on earth would anyone want to ‘shield’ them from learning by shielding them from what is real?

Recently, there has been a furore concerning ‘13 Reasons Why’ because of the graphic scene depicting a suicide. It’s easy to put such things into a basket and label it ‘dangerous’, but there’s a message in this show that every teenager should hear. At the heart of the series is the tragic consequence of one girl’s experience with bullying and feeling isolated. Teens would do well to recognise how their words and actions affect others.

Education comes in many forms. Humans are always broadening their knowledge. History is a subject that students learn from. In today’s Australia, students read about the Stolen Generation and they learn from it that we should respect all cultures. We won’t head toward a future without racism if we don’t acknowledge its prevalence in our past.

Similarly, airbrush the Holocaust from history, and suddenly Hitler might have seemed like a reasonable leader for Germany. Fast forward and maybe a despicable dictator is being hailed as a shining example of order and control. It’s not always easy to predict future dangers, but we can be wiser if we learn from the dangers of the past. In other words, being exposed to the existence of atrocities in the past might prevent us from having to suffer atrocities in the future. This is why it is dangerous to protect our children from the truth.

If we apply trigger warnings to everything, we are pandering to ignorance. Presenting reality as it is, and identifying the uncomfortable factors within it, is the only way to make progress. Let’s expose the flaws in society, reveal the ugly underbelly of human nature and use it to say ‘Hey kids, we stuffed up! Sorry, but we hope you learn from our mistakes. We know you’ll do better.

Teachers and librarians like Penny should seek to guide and not censor learning. And parents have a duty to make their children ready for the harsh reality of life. Say no to a Nanny State. Say no to ‘trigger warnings’.

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 questions for the 2017 Kilbaha VCE English Trial Examination

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