# Trial Examination 2018

## VCE English Units 3&4

### Written Examination

#### Task Booklet

**Reading time:** 15 minutes  
**Writing time:** 3 hours

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

### Materials supplied

- Task booklet of 15 pages, including **assessment criteria** on page 15  
- One answer booklet

### Instructions

Please ensure that you write your **name** and your **teacher’s name** on the front cover of the answer booklet.  
Complete each section in the correct part of the answer booklet.  
If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in section B.  
You may ask the supervisor for extra answer booklets.  
All written responses must be in English.  

### At the end of the examination

Place all other used answer booklets inside the front cover of the first answer booklet.  
You may keep this task booklet.

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Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2018 VCE English Units 3&4 Written Examination.

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SECTION A – ANALYTICAL INTERPRETATION OF A TEXT

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<th>Instructions for Section A</th>
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<tr>
<td>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.</td>
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<tr>
<td>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.</td>
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<tr>
<td>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.</td>
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<tr>
<td>In the answer booklet, indicate which text you have chosen to write on and whether you have chosen to answer i. or ii.</td>
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<tr>
<td>Your response will be assessed according to the assessment criteria set out on page 14 of this booklet.</td>
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<tr>
<td>Section A is worth one-third of the total marks for the examination.</td>
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<td>2. Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity. Katherine Boo</td>
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<tr>
<td>3. Burial Rites ............................................................ Hannah Kent</td>
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<tr>
<td>4. Extinction ................................................................. Hannie Rayson</td>
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<tr>
<td>5. Frankenstein .............................................................. Mary Shelley</td>
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<td>6. I for Isobel ................................................................. Amy Witting</td>
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<tr>
<td>7. In Cold Blood ............................................................... Truman Capote</td>
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<td>8. Island: Collected Stories .............................................. Alistair MacLeod</td>
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<td>9. Like a House on Fire ..................................................... Cate Kennedy</td>
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<td>10. Measure for Measure ..................................................... William Shakespeare</td>
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<td>11. Medea ............................................................... Euripides</td>
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<td>12. Old/New World: New &amp; Selected Poems ......................... Peter Skrzynecki</td>
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<td>13. Persepolis ............................................................... Marjane Satrapi</td>
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<td>14. Rear Window .................................................. directed by Alfred Hitchcock</td>
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<td>15. Selected Poems .......................................................... John Donne</td>
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<td>16. Stories We Tell ........................................................... directed by Sarah Polley</td>
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<td>17. The Golden Age ........................................................ Joan London</td>
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<td>18. The Left Hand of Darkness ............................................ Ursula Le Guin</td>
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<td>19. The Lieutenant ........................................................ Kate Grenville</td>
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<tr>
<td>20. The White Tiger ........................................................ Aravind Adiga</td>
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</table>
1. *After Darkness* by Christine Piper
   i. ‘Piper explores the suffocating nature of silence in *After Darkness.***
      Discuss.

   OR

   ii. “But now I see you’re just a coward – like the rest of the Japs here.”
      To what extent does cowardice play a role in Ibaraki’s failed relationships?

2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo
   i. ‘Despite the poverty depicted in *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, the human spirit remains strong.’
      Do you agree?

   OR

   ii. “For Annawadi was also magnificently positioned for a trafficker in rich people’s garbage.”
      How is inequality explored in the text?

3. *Burial Rites* by Hannah Kent
   i. Does Agnes have as great an impact on Reverend Tóti as he has on her?

   OR

   ii. ‘*Burial Rites* is about the cost of loyalty.’
      Discuss.

4. *Extinction* by Hannie Rayson
   i. ‘None of the characters in *Extinction* are able to find happiness.’
      Do you agree?

   OR

   ii. ‘The word “extinction” has multiple meanings in Rayson’s play.’
      Discuss.

5. *Frankenstein* by Mary Shelley
   i. “… I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation.”
      ‘Mary Shelley’s central concerns in the novel are the moral consequences of unchecked ambition.’
      Do you agree?

   OR

   ii. “The gentle manners and beauty of the cottagers greatly endeared them to me: when they were unhappy, I felt depressed; when they rejoiced, I sympathised in their joys.”
      ‘The reader is encouraged to pity the Creature rather than fear him.’
      Discuss.
6. *I for Isobel* by Amy Witting
   i. “She was really alive and morally as bad as ever.”
      Why does Isobel continue to criticise herself in later life?
      OR
   ii. In what ways does *I for Isobel* explore the “mysterious evil passions [of] rage and envy”?

7. *In Cold Blood* by Truman Capote
   i. ‘It is the idea of the “American Dream” and being self-sufficient that leads to Perry and Dick’s ultimate downfall.’
      Discuss.
      OR
   ii. “Sometimes you gotta feel sorry for Perry. He must be one of the most alone people there ever was.”
      Do you agree?

8. *Island: Collected Stories* by Alistair MacLeod
   i. ‘Macleod’s stories lead readers to understand the impact of loss.’
      Discuss.
      OR
   ii. ‘The modern world is seen by Macleod’s characters to be a threat to their way of life.’
      Discuss.

9. *Like a House on Fire* by Cate Kennedy
   i. ‘The stories in this collection explore the similarities and the differences found in people from a variety of backgrounds.’
      Discuss.
      OR
   ii. How does Kennedy present the world as both a mundane, and yet marvelous, place?

10. *Measure for Measure* by William Shakespeare
    i. To what extent does *Measure for Measure* suggest that real power belongs to men?
        OR
    ii. ‘*Measure for Measure* explores the idea that humans are inevitably imperfect.’
        Discuss.

11. *Medea* by Euripides
    i. ‘Medea is motivated more by the desire for power than by love.’
       Discuss.
       OR
    ii. “Zeus will aid you in seeing justice done.”
       What perspectives does *Medea* offer on justice and injustice?
12. *Old/New World: New & Selected Poems* by Peter Skrzynecki  
   i. “… we lived like birds of passage – / always sensing a change / in the weather …”  
      In what ways does Skrzynecki explore the role of change and uncertainty in migrant life?  
      OR  
   ii. ‘The complexities of being a child and being a parent are central to the poems of Skrzynecki.’  
      Discuss.

13. *Persepolis* by Marjane Satrapi  
   i. ‘Satrapi’s relationships with both her family and friends echo the war-torn country she was born in.’  
      Do you agree?  
      OR  
   ii. ‘Despite Satrapi leaving her family at the end of the text, the reader is left with a sense of hope for her future.’  
      Discuss.

14. *Rear Window* directed by Alfred Hitchcock  
   i. ‘The relationship between L B Jefferies and Lisa Fremont is the real focus of the film.’  
      Do you agree?  
      OR  
   ii. ‘The narrative structure of *Rear Window* both satisfies and unsettles the viewer.’  
      Discuss.

15. *Selected Poems* by John Donne  
   i. How do Donne’s poems explore the suspicion and mistrust that can exist between men and women?  
      OR  
   ii. ‘In Donne’s poetry, death poses a challenge to both love and religious faith.’  
      Discuss.

16. *Stories We Tell* directed by Sarah Polley  
   i. “When you’re in love like that, you become utterly selfish.”  
      Is selfishness the key characteristic of Diane Polley?  
      OR  
   ii. ‘*Stories We Tell* explores the consequences of “breaking the rules”.’  
      Discuss.
17. *The Golden Age* by Joan London  
   i. To what extent is Frank’s life shaped by “the two devils, war and polio” and “the two angels, love and poetry”?  
   OR  
   ii. ‘*The Golden Age* explores the power and persistence of memory.’  
   Discuss.

18. *The Left Hand of Darkness* by Ursula Le Guin  
   i. ‘As an outsider, Genly Ai can never truly belong on Gethen.’  
   Discuss.  
   OR  
   ii. ‘The most important theme in *The Left Hand of Darkness* is androgyny.’  
   Do you agree?  

19. *The Lieutenant* by Kate Grenville  
   i. ‘*The Lieutenant* explores the difficulties in choosing between personal ambition and friendship.’  
   Discuss.  
   OR  
   ii. ‘Daniel Rooke’s humanity develops as a result of his encounters with violence.’  
   Do you agree?  

20. *The White Tiger* by Aravind Adiga  
   i. ‘*The White Tiger* suggests that morality has no place in India.’  
   Discuss.  
   OR  
   ii. “Stories of rottenness and corruption are always the best stories, aren’t they?”  
   To what extent is Balram proud of his actions?

END OF SECTION A
SECTION B – COMPARATIVE ANALYSIS OF TEXTS

Instructions for Section B

Section B requires students to write a comparative analysis of a selected pair of texts in response to one topic (either i. or ii.) on one pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.

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

Your response will be assessed according to the assessment criteria set out on page 15 of this booklet.

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. Compare the ways in which *Tracks* and *Into the Wild* explore the idea of isolation.

OR

ii. ‘Physical environments present many dangers.’

Compare how this concept is presented in the two texts.

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

i. “Words are powerful. They too can be the agents of what is new, of what is conceivable and can be thought and let loose upon the world.”

Compare how *Invictus* and *Ransom* explore the notion that hope can be a powerful force.

OR

ii. Compare the way the two texts explore what it means to be a leader.

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

i. Compare how the two texts explore the cost of invasive and constant observation on humanity.

OR

ii. “People were crazy with pain and secrets.” (*Stasiland*)

“The past, he reflected … had been actually destroyed.” (*Nineteen Eighty-Four*)

‘While the degree of suppression in East Berlin and the fictional Oceania differ, ultimately, any suppression of truth is destructive.’

Compare how this idea is demonstrated in these texts.

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

i. “… not only did I not know where I was but I was no longer who I had been.” (*Joyful Strains*)

“… it had not been possible to reinvent himself fully, to break from that mismatched name.” (*The Namesake*)

Compare the ways the two texts argue that reinventing yourself often leads to tragedy.

OR

ii. “… the prism through which I see the world has no limits and no borders. It was Australia that showed me this new way.” (*Joyful Strains*)

“He feels free of expectation, of responsibility, in willing exile from his own life.” (*The Namesake*)

‘To have conflicted identities is to be a person.’

Compare how this idea is explored in these texts.
Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

i. Compare the impact of powerful characters on the development of crises in the two texts.

OR

ii. ‘In both *The Crucible* and *Year of Wonders*, personal choices cause the greatest damage.’ Compare the ways in which this is shown in the two texts.

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

i. Compare Penelope’s sense of responsibility in *The Penelopiad* with two or more characters in *Bombshells*.

OR

ii. Compare the different attitudes to faithfulness in the two texts.

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

i. Compare how the importance of courage is presented in both *Black Diggers* and *The Longest Memory*.

OR

ii. Compare how the two texts suggest that authority can be dangerous.

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. Compare how the two texts explore and even seek to justify civil disobedience.

OR

ii. “But I realized that even if you win three or four times, the next victory will not necessarily be yours without trying…” (*I am Malala*)

“You just thought you could forget it and we’ll go away, well I’m sorry but it isn’t going to be that easy, cause we’re not going anywhere.” (*Made in Dagenham*)

Compare how *I am Malala* and *Made in Dagenham* explore the importance of endurance and perseverance in bringing about social change.

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 12–14, 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 15 of this booklet.

Section C will be worth one-third of the total marks for the examination.

TASK
Write an analysis of the ways in which argument and written and visual language are used in the material on pages 12–14 to try to persuade others to share the points of view presented.

Background information
A Regional Municipalities Working Group was established by five councils to persuade more businesses and individuals to move from capital cities to regional centres in a process known as decentralisation. A presentation was made to the quarterly meeting by a delegate from Grantbridge Council. A transcript was posted on various online sites and released to media outlets.
Presenter LEE QUAN: From the beginning of non-Indigenous settlement in Australia, people have increasingly clung to the coastal fringe. In the nineteenth and early twentieth centuries, most of the population lived and worked in rural areas but since then the balance has swung the other way. Today nearly seventy percent of Australians are urban dwellers and the rest live in rural, regional and remote locations.

Even the most casual observer can see that the major capital cities are nearing breaking point as populations increase at an unsustainable rate. House and apartment prices have risen out of all proportion to the wages and salaries of average Australians. Traffic chaos jams the streets and services are overstretched, yet still people choose to live in these more densely peopled places. Decades of decentralisation policies promoted by all levels of government and by different political parties have failed to spread populations over a wider area of the country. Some blame for this failure can be sheeted home to state and federal governments. Schemes are planned, costed, started and often stalled or axed. Too often, initiatives implemented and work begun are not completed as promised, or are changed anddowngraded when a different political party comes to power. The level of uncertainty that follows such changes often deters businesses from moving to the country.

Are we really stuck in the ways of the nineteenth century? Isn’t it sadly unimaginative to cling to the coast? Something needs to be done.

Repeated failure to fulfil promises leads to a belief held by many regional people that governments are not interested in assisting development outside the major urban centres. If this really is the case, then WE, as rural and regional communities, must shoulder responsibility for initiating long term and successful policies to alleviate urban overcrowding and assure the successful development and maintenance of rural and regional centres into the future.

Individuals and businesses that do make the move away from capital cities often do so solely on their own initiative, and these rarely look back. The expertise of these people needs to be harnessed and their advice listened to in order to formulate policies and incentives for others. In practical terms, councils and regional development organisations must ramp up their lobbying of state and federal government agencies to assist in encouraging urban dwellers to move away from the rat race. This does not mean merely moving a department or two to a country town or city. The needs of businesses must be addressed by providing infrastructure which enables them to operate as practically and efficiently as in the capital cities. Better roads, more efficient rail services and reliable electronic services are obviously priorities. We need to pressure governments to take action!

Housing affordability is THE major issue for most young people in urban areas. Houses within easy commuting distance of work centres have increased in price beyond the reach of many working Australians. To add to their difficulties, high rents soak up a high proportion of wages and salaries,
thus making the task of raising even a modest deposit on a house or apartment very difficult. Builders, construction companies, banks and superannuation funds must be lobbied vigorously to make affordable housing in regional Australia a lucrative incentive, especially to young people. Another major issue for anyone even vaguely contemplating a move is the question of whether they can find reliable, full-time employment in an interesting and reasonably paid job. As representatives of regional communities, it is our responsibility to develop campaigns which appeal to possible new residents and provide them with essential information and assistance to turn dreams into reality. This may sound like a refrain which has been playing for at least the last fifty years, and it is true that many of these proposals have been raised before. But surely NOW is the time to make a concerted effort in order to save both regional and urban Australia from slow decline in the first case and unendurable congestion in the latter.

As a contribution to the afternoon’s discussion, I present to you a draft for one of a series of brochures which will form part of Grantbridge Council’s advertising campaign.

### MAKE A NEW LIFE IN GRANTBRIDGE

| **Our region offers all the advantages of urban living in Grantbridge City.** |
| Leave traffic gridlock behind and live in a green, eco-cool development five minutes from the city centre. |
| Or, if a rural lifestyle appeals to you, our hinterland offers small acreages or larger holdings, with small towns within easy reach for everyday shopping, schools and medical services. Transport services and communication facilities are excellent. |
| Grantbridge Council staff can help with sourcing real estate, finance, job opportunities and contacts. |

| **We have a wide choice of excellent state and private schools and several pre-schools and childcare centres.** |
| We have one public (teaching) hospital as well as two private hospitals, plus first class dental services and aged-care facilities. All of these also need more staff to enable expansion and to increase our population. |

Are you a:
- tradesperson?
- service expert?
- horticultural or agricultural expert?
- health, finance or education professional?

We need you!

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**At the end of the presentation, delegates from another council responded.**

DEL BIANCO: Everything the Grantbridge delegate has said to us today has an immediate appeal. However, when we look more deeply into the proposals in the presentation, it is difficult to see anything new in terms of encouraging more people to come and live in our wonderful region. No-one would disagree with the criticisms of state and federal governments but in highlighting their shortcomings yet again (we have all voiced the same sentiments at some time) it becomes clear that calls for assistance from these bodies would fall upon deaf ears. So, fellow delegates, I point out to you that the Grantbridge proposal is somewhat contradictory. On the one hand it calls for us to take matters into our own hands, and on the other, to appeal to governments to provide funds.
ALI KEE: The most obvious question is “Where will funding come from to pay for all this expensive advertising and planning?” The archives of regional councils have decentralisation reports, commentaries, plans and concept outlines gathering the dust of decades. Councils are already pushed to provide roads, footpaths, drains and other basic services. Ratepayers do not want their rates spent on yet another pie-in-the-sky campaign.

END OF SECTION C
Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

END OF TASK BOOKLET