Neap:

Trial Examination 2017

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes
Writing time: 3 hours

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<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 booklet of 14 pages, including assessment criteria on page 14
One answer booklet

Instructions
Write your student number and 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 booklet inside the front cover of the first answer booklet.
You may keep this task booklet.

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

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2017 VCE English Units 3&4 Written Examination.

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SECTION A – ANALYTICAL INTERPRETATION OF A TEXT

Instructions for Section A
Section A requires students to write an analytical interpretation of a selected text in response to one topic (either i. or ii.) on one text.
Your response should be supported by close reference to the selected text.
If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on at least two in close detail.
If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.
In the answer booklet, indicate which text you have chosen to write on and whether you have chosen to answer i. or ii.
Your response will be assessed according to the assessment criteria set out on page 14 of this booklet.
Section A is worth one-third of the total marks for the examination.

Text list

1. 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. ‘It is not Eve, but Margo who presents the greatest threat to Margo’s personal relationships.’
      Do you agree?
      OR
   ii. ‘All About Eve endorses a conservative view of gender.’
      Discuss.

2. Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai University by Katherine Boo
   i. “Here, in the thriving western suburbs of the Indian financial capital, three thousand people
      had packed into, or on top of, 335 huts.”
      ‘Despite the huge population inhabiting Mumbai, the text explores loneliness and isolation.’
      Do you agree?
      OR
   ii. “Doing waste work that many Indians found contemptible, Abdul had lifted his large family
      above subsistence.”
      ‘The individuals in Boo’s text show how human beings can be ingenious in the face of
      extreme hardship.’
      Discuss.

3. Burial Rites by Hannah Kent
   i. ‘The use of multiple narrators in Burial Rites helps to highlight the novel’s message about the
      ambiguous nature of truth.’
      Discuss.
      OR
   ii. To what extent do the hardships of rural life bring the characters of Burial Rites together?

4. Cloudstreet by Tim Winton
   i. ‘Winton’s novel demonstrates that community is required to overcome hardship.’
      To what extent do you agree?
      OR
   ii. “Except no one believes anymore: the disappointment has been too much.”
      ‘All the characters in Cloudstreet are united by the inability to accept their fate.’
      Discuss.

5. Frankenstein by Mary Shelley
   i. ‘Frankenstein highlights the corrupt nature of human society.’
      Discuss.
      OR
   ii. “It was a dreary night in November, that I beheld the accomplishment of my toils.”
      ‘Victor Frankenstein’s character shows that unrestricted knowledge is dangerous.’
      To what extent do you agree?
6.  *I for Isobel* by Amy Witting
   i.  “You built a wall around yourself and too late found yourself walled in.”
       To what extent does Isobel transcend her early limitations?
       OR
   ii. “You had so little choice in what you did.”
       To what extent does *I for Isobel* suggest that people can exercise choice in their lives?

7.  *Island: Collected Stories* by Alistair MacLeod
   i.  ‘MacLeod’s stories demonstrate that memories of the past are determined by the present.’
       Discuss.
       OR
   ii. ‘The descriptions of the environment in *Island: Collected Stories* reflect the feelings and emotions of its characters.’
       Discuss.

8.  *Mabo* directed by Rachel Perkins
   i.  “People like us can’t afford to be trouble makers.”
       Do you agree?
       OR
   ii. ‘The central theme to *Mabo* is love.’
       Discuss.

9.  *Measure for Measure* by William Shakespeare
   i.  “... women are frail too.”
       To what extent does *Measure for Measure* examine the flaws of Isabella?
       OR
   ii. ‘*Measure for Measure* explores the conflict between the public self and the private self.’
       Discuss.

10. *Medea* by Euripides
    i.  ‘It is her own pride which is Medea’s chief torment.’
        Discuss.
        OR
    ii. “Ah the loves of mortal men! What a boundless source of woe!”
        What perspectives does *Medea* offer on the consequences of love?
11. **No Sugar by Jack Davis**
   i. ‘Devoid of hope, *No Sugar* is Davis’ lament for the loss of indigenous autonomy and identity.’
   Discuss.
   OR
   ii. “The native must be helped in spite of himself.”
   How is the attitude of the ‘uncivilised savage’ critiqued by Davis in the play?

12. **Old/New World: New & Selected Poems by Peter Skrzynecki**
   i. “They turned their faces
   from a shore
   none of them could forget.”
   How does Skrzynecki explore the losses and gains of the migrant experience?
   OR
   ii. “Time’s revenge hardly seems bitter at all.”
   In what ways does Skrzynecki’s poetry explore the passage of time?

13. **Selected Poems by John Donne**
   i. ‘Donne’s poems present what is known and familiar as new and exciting.’
   Discuss.
   OR
   ii. “Call us what you will, we are made such by love.”
   In what ways does Donne explore the transforming power of love?

14. **The Complete Maus by Art Spiegelman**
   i. ‘It is through the imagery of the novel that the true history of Vladek’s narrative is explored.’
   Discuss.
   OR
   ii. ‘*The Complete Maus* is about survival.’
   Do you agree?

15. **The Golden Age by Joan London**
   i. “Motherhood had never sat easily with Ida.”
   What perspectives does *The Golden Age* offer on the role of mothers?
   OR
   ii. “You must have a certain ruthlessness.”
   What is it that enables the characters in *The Golden Age* to survive?
16. *The Left Hand of Darkness* by Ursula Le Guin
   i. ‘While he interacts with several people throughout the text, Genli Ai is ultimately alone.’
      To what extent do you agree?
      OR

   ii. ‘*The Left Hand of Darkness* is primarily concerned with questions of identity.’
      Discuss.

17. *The Lieutenant* by Kate Grenville
   i. ‘In *The Lieutenant*, language is presented as having the power to both unite and divide.’
      Discuss.
      OR

   ii. ‘Whether it was because he was stupid or clever, it added up to the same thing: the misery of
      being out of step with the world.’
      ‘*The Lieutenant* is about the difficulty of being different.’
      Discuss.

18. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie
   i. ‘*The Thing Around Your Neck* demonstrates that the stories we tell ourselves can be powerful.’
      Discuss.
      OR

   ii. To what extent does *The Thing Around Your Neck* suggest that confronting the truth can
      be painful?

19. *The White Tiger* by Aravind Adiga
   i. ‘I am not an original thinker, but I am an original listener.’
      To what extent does Adiga’s novel display the importance of growth within a character
      and country?
      OR

   ii. ‘Balram becomes everything he despises.’
      Do you agree?

20. *This Boy’s Life* by Tobias Wolff
   i. ‘We did not feel as if anything we said was a lie.’
      To what extent is Jack’s life complicated by his inability to distinguish between the truth
      and lies?
      OR

   ii. ‘*This Boy’s Life* suggests that friendships between boys are both precious and fragile.’
      Discuss.
SECTION B – COMPARATIVE ANALYSIS OF TEXTS

Instructions for Section B

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

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

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

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

Your response will be assessed according to the assessment criteria set out on page 14 of this booklet.

Section B is worth one-third of the total marks for the examination.
Pair 1  *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn  
i. “To be free is to learn, to test yourself constantly, to gamble. It is not safe.” (*Tracks*)  
   Compare what these two texts have to say about the cost of freedom.  
   **OR**  

   ii. “I wanted to do the thing on my own without outside interference or help.” (*Tracks*)  
   Compare the ways in which these texts examine the idea that the most important life lessons  
   are learnt on our own.

Pair 2  *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf  
i. “Forgiveness liberates the soul. It removes fear. That is why it is such a powerful  
   weapon.” (*Invictus*)  
   “Something in him has freed itself and fallen away. A need, an obligation. Everything around  
   him is subtly changed.” (*Ransom*)  
   Compare the way the two texts explore the cathartic power of forgiveness.  
   **OR**  

   ii. ‘True leaders are made, not born.’  
   Compare the ways in which both texts explore the truth of this statement.

Pair 3  *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell  
i. Mielke comments: “... hang on to power at all costs. Without it you are nothing.” (*Stasiland*)  
   “The Party seeks power entirely for its own sake ...” (*Nineteen Eighty-Four*)  
   Compare how both texts relate the prioritisation of the State over its people’s freedoms.  
   **OR**  

   ii. The invasion of privacy denies society their humanity.  
   What do these texts suggest about the consequences of an assault on private spaces?

Pair 4  *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and  
       *The Namesake* by Jhumpa Lahiri  
i. ‘The notion of ‘home’ has more to do with people than with place.’  
   Explore points of comparison in the way this idea is presented in the two texts.  
   **OR**  

   ii. ‘No matter how hard you try to deny it, your cultural heritage will always be an essential part  
   of your identity.’  
   Compare how this idea 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. ‘In both *The Crucible* and *Year of Wonders*, it is a crisis of faith that allows characters to discover their inner strength.’

Compare the way in which this occurs in both texts.

OR

ii. Compare the impact geographic isolation has on the fear and suspicion which develops in the two texts.

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

i. “… and I’m living a lie!” (*Bombshells*)

“So I’ll spin a thread of my own.” (*The Penelopiad*)

Compare the way women in these texts see truth and lies.

OR

ii. Compare how the two texts address personal and public responsibility.

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

i. Compare how power is used in both of these texts.

OR

ii. “It is not just physical violence, but the emotional scars that take their toll.”

Examine this idea in relation to the two texts.

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Made in Dagenham* by Nigel Cole

i. “Rights, not privileges. It’s that easy.”

Compare the ways these texts explore the idea of equality.

OR

ii. “If people were silent nothing would change.” (*I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)

“But you’ve got to back us up. You’ve got to stand up with us.” (*Made in Dagenham*)

Compare what these two texts say about the role of the individual.
SECTION C – ARGUMENT AND PERSUASIVE LANGUAGE

Instructions for Section C

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.
Read the background information on this page and the material on pages 12 and 13, and write an analytical response to the task below.
For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.
Your response will be assessed according to the assessment criteria set out on page 14 of this booklet.
Section C 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

Cara College is a residential college of a major regional university. In a speech on Open Day to aspiring students, the university’s Vice Chancellor emphasises the inclusive nature of the college.
Welcome to Cara College Open Day.

Our residential college right here on campus provides a special place where students have the opportunity to live, study and socialise within the university community. We provide a welcoming and safe transition from school to tertiary studies. We form an inclusive community and this is what leads me to the main topic of my talk to you today.

Have you noticed an increasing tendency in certain areas of the press and the wider society to label almost anyone with a good education as ‘one of the elites’? Linked to these gibes are accompanying slurs at ‘academics’ and ‘experts’ at almost all levels of education, research and government.

As potential students here, you will likely become subject to either personal or collective slurs of this nature. The ways in which you deal with these affronts to your professionalism depends on your own attitude and the support you will receive from this college and, indeed, the university as a whole. We believe that it is the responsibility of educated people to defend what is right, regardless of pressures from those who decry what they label ‘political correctness’.

There is no question that the fine line between freedom of speech and political correctness is difficult to define. Of course, it is necessary for people to debate social, political and cultural issues. But in doing so, it is possible to avoid causing distress to minority groups. For example, in the not-too-distant past, Indigenous Australians were categorised according to a so-called measure of the degree of their Aboriginality. The authorities used bizarre classifications based on skin colour and other physical features. Surely, we have become a bit more enlightened even though there is obviously a way to go before we can claim an inclusive society has been achieved. So claims of ‘political correctness’ against academics, historians and plain everyday Australians who promote equality and fairness, are not a measure of freedom of speech, but rather, of entrenched intolerance.

A senior politician recently asserted the right of people to be bigots. But isn’t this a ‘right’ that most of us would reject in favour of our responsibility to be decent human beings? Interestingly, two other politicians who deplore ‘political correctness’, and claim to uphold free speech, have taken legal action against alleged detractors.

Free speech does not mean, or should not mean, a licence to insult, deride or undermine people different from our own group, whether in terms of family, nationality, gender, race or religion. For those of you who intend to study here next year, it will become apparent early in your courses that years of struggle, resolve, research and determination have been spent in protecting our valued freedom of speech in Australia, while strongly protecting minorities.
These efforts have ensured a far greater degree of social and civil cohesiveness than is the case in many parts of the world.

But WE MUST NOT drift into complacency, either in academia or the wider community! There is a determined push by some major media organisations to drive a wedge between those they describe as ‘the elites’ and ‘the disadvantaged’. I would argue that some commentators who denigrate ‘elites’ are themselves tertiary educated, sometimes members of parliament, senior executives and so on. This must make them members of the elites! As for ‘the disadvantaged’ who allegedly are alienated by the elites, they are often at the forefront of efforts to improve the position of minorities and themselves deplore the racist, sexist and similar insults which so-called defenders of free speech dismiss as ‘politically correct’.

What, you might begin to wonder, does this have to do with you? You are at the point of deciding the direction of your future education and career. As a professional, a graduate and expert in your chosen field, you will have the opportunity to make a positive contribution to a fair, free and progressive society. There was a time when being a member of an elite group was considered complimentary, or at least a cause for admiration, but recently it has become an insult. You can help to change the tactics of wedge politics, where one group is encouraged to deride and denigrate others under the fake banner of free speech.

Despite my earlier comments, there is no question that people in some sections of our society do indeed feel alienated and dispossessed. But, rather than driving a deeper wedge between them and those more fortunate, it should be our role to close the gaps in opportunity, achievement and life satisfaction for all people. In other words, don’t be afraid to aspire to be one of the elite, but avoid, at all costs, becoming elitist!

I am confident that you all know the difference!

Closing slide of speaker’s presentation.
### 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