ENGLISH
2018 Written Exam - Paper 1
Total Reading Time: 15 minutes
Total Writing Time: 3 hours

TASK BOOK

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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**

**Instructions**
Complete each section.

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 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 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. **After Darkness** .......................................................... Christine Piper
2. **Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity** ................. Katherine Boo
3. **Burial Rites** .............................................................. Hannah Kent
4. **Extinction** ................................................................. Hannie Rayson
5. **Frankenstein** ............................................................ Mary Shelley
6. **I for Isobel** ............................................................... Amy Witting
7. **In Cold Blood** ............................................................... Truman Capote
8. **Island: Collected Stories** ................................................ Alistair MacLeod
9. **Like a House on Fire** ......................................................... Cate Kennedy
10. **Measure for Measure** .................................................. William Shakespeare
11. **Medea** .................................................................. Euripides
12. **Old/New World: New & Selected Poems** .................................. Peter Skrzynecki
13. **Persepolis** ............................................................... Marjane Satrapi
14. **Rear Window** ........................................................... directed by Alfred Hitchcock
15. **Selected Poems** ........................................................... John Donne
16. **Stories We Tell** ........................................................ directed by Sarah Polley
17. **The Golden Age** ........................................................ Joan London
18. **The Left Hand of Darkness** ........................................ Ursula Le Guin
19. **The Lieutenant** ........................................................ Kate Grenville
20. **The White Tiger** ........................................................ Aravind Adiga
1. **After Darkness** by Christine Piper

   i. ‘Ibaraki says, “My silence had been weak”.’
      In the novel, is silence a sign of weakness?

      OR

   ii. ‘The shifts in time and perspectives show the readers how difficult it is to know the truth about a nation’s history.’
      Discuss.

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

   i. “Abdul finally learns that he cannot be better because of how the world is.”
      ‘Boo’s vision for life in the Mumbai slums offers no hope for redemption.’
      Discuss.

      OR

   ii. “Powerless individuals blamed other powerless individuals for what they lacked.”
      ‘The circumstances of their lives in the Mumbai slums explains the people’s behaviour.’
      Discuss.

3. **Burial Rites** by Hannah Kent

   i. ‘While Toti is Agnes’ spiritual guide, it is Margret who gives Agnes a sense of redemption.’
      Do you agree?

      OR

   ii. ‘The multiple voices in *Burial Rites* suggests that truth is always a matter of perspective.’
      Discuss.

4. **Extinction** by Hannie Rayson

   i. ‘Harry is the only realist in the play.’
      Do you agree?

      OR

   ii. ‘*Extinction* shows that idealism and social conscience cannot be sustained.’
      Discuss.
5. **Frankenstein** by Mary Shelley

i. ‘Victor enrolls at university “imbued with a fervent longing to penetrate the secrets of nature”.’ How did Victor’s noble intentions result in such tragedy?

OR

ii. ‘The self-obsession of both Frankenstein and his creature causes the terrible outcomes.’ Do you agree?

6. **I for Isobel** by Amy Witting

i. “No birthday presents this year.”
   ‘It is not only Mary Callaghan’s cruelty that forms Isobel’s difficult personality.’ Do you agree?

OR

ii. ‘Isobel’s greatest achievement is having the strength of will to finally face herself.’ Discuss.

7. **In Cold Blood** by Truman Capote

i. “The enemy was anyone who was someone he wanted to be or who had anything he wanted to have.”
   ‘In Cold Blood shows that not everyone can achieve, and those who do succeed are still at risk.’ Discuss.

OR

ii. “Perry Smith’s life had been … an ugly and lonely progress toward one mirage and then another.”
   ‘While Capote never exonerates Perry or Dick, he does invite the reader to see them as pitiful.’ Do you agree?

8. **Island: Collected Stories** by Alistair MacLeod

i. ‘The setting of the stories plays a part in determining the characters and the events.’ Discuss the impact of landscape in these stories.

OR

ii. ‘In MacLeod’s stories many of the younger generation seek ways to escape oppressive traditions.’ Discuss.
9. **Like a House on Fire** by Cate Kennedy

i. ‘Human connections in Cate Kennedy’s stories are fragile, capable of generating warmth and inflicting pain.’
   Discuss.

OR

ii. ‘The unspoken tensions between people propel the stories.’
   Discuss.

10. **Measure for Measure** by William Shakespeare

i. ‘The solution to moral decline in Measure for Measure is found in tolerance and compromise.’
   Discuss.

OR

ii. “If he be like your brother, for his sake
    Is he pardon’d; and, for your lovely sake,
    Give me your hand and say you will be mine.”
    ‘In Measure for Measure decisions are seldom freely made.’
    Do you agree?

11. **Medea** by Euripides

i. ‘The extremes in Medea’s character are emphasized in her relationships.’
   Discuss.

OR

ii. ‘Euripides’ play argues that humans are more influenced by irrational forces than they are by morality or reason.’
   Discuss.

12. **Old/New World: New & Selected Poems** by Peter Skrzynecki

i. ‘Skrzynecki’s poetry reveals the conflicts within the immigrant experience.’
   Discuss.

OR

ii. ‘A sense of nostalgia and the joy of remembrance are reflected in Skrzynecki’s poetry.’
   Discuss.
13. *Persepolis* by Marjane Satrapi

i. ‘Marji’s experiences are the source of both pride and grief.’
   Discuss.

OR

ii. How does Satrapi use words and images to convey the horrors of war and oppression?

14. *Rear Window* directed by Alfred Hitchcock

i. ‘Nothing is what it seems.’
   How does Hitchcock’s film explore this idea?

OR

ii. ‘In *Rear Window*, Hitchcock presents a world where individuals are isolated and relationships are difficult.’
   Discuss.

15. *Selected Poems* by John Donne

i. ‘The power of argument is the main strength of Donne’s poetry.’
   Discuss.

OR

ii. ‘A preoccupation with mortality and death dominates Donne’s poetry’. 
   Do you agree?

16. *Stories We Tell* directed by Sarah Polley

i. ‘*Stories We Tell* explores the contradictions and joys experienced in a loving family.’
   Discuss.

OR

ii. “A truth like this begets other truths.”
   What do both Michael and Sarah Polley reveal about the difficulties of finding the truth?
17. *The Golden Age* by Joan London

i. ‘*The Golden Age* is equally about loss and awakening.’
   Do you agree?

   OR

ii. “Ida’s music took him back to his own country, his old self.”
   ‘For Ida and Meyer, memories of the past are in conflict with the demands of the present.’
   Discuss.

18. *The Left Hand of Darkness* by Ursula Le Guin

i. ‘*The Left Hand of Darkness* is more about questioning the relevance of gender than it is about encountering new cultures.’
   Do you agree?

   OR

ii. ‘In this novel, Le Guin uses science fiction to ask important questions about human relationships.’
   Discuss.

19. *The Lieutenant* by Kate Grenville

i. ‘Grenville’s presentation of a range of perspectives shows that the victors of conflict can distort the truth.’
   Discuss.

   OR

ii. ‘Rooke’s relationship with Tagaran finally gives him the ability to challenge authority.’
   Do you agree?

20. *The White Tiger* by Aravind Adiga

i. ‘Even in Bangalore, Balram is not free’.  
   Do you agree?

   OR

ii. ‘Adiga frames his novel around Balram’s letters to the Chinese Premier.’
   What does the framing reveal about Balram’s world view?
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.

Indicate which text pair you have chosen to write on and whether you have chosen to answer i. or ii.

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

Section B is worth one third of the total marks for the examination.
Pair 1  *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

i. Compare the ways in which characters in *Tracks* and *Into the Wild* undertake journeys of self-discovery.

OR

ii. Being at peace is important in *Tracks* and *Into the Wild*. Compare how each explores this idea.

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

i. Compare how the two texts examine revenge and forgiveness.

OR

ii. “I am the master of my fate - I am the captain of my soul.” (*Invictus*)

Compare the ways the two texts explore the importance of integrity.

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

i. In *Stasiland* Funder writes of a "Massive act of ideological redecoration."
In *Nineteen Eighty-Four* Orwell writes, “Reality exists in the human mind, and nowhere else.”
Compare how the regimes in these texts attempt to reshape people’s thoughts.

OR

ii. In *Stasiland* Miriam says, “When I got out of prison, I was basically no longer human.”
In *Nineteen Eighty-Four* Orwell writes, “We do not merely destroy our enemies; we change them.”
Compare how the texts explore the impact of repression.

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

i. ‘Eventually the new becomes familiar and the old becomes strange.’

Compare how these two texts explore this idea.

OR

ii. ii. Compare the ways that the family ties affect integration into a new world in these texts.
Pair 5  *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

i. Compare how *The Crucible* and *Year of Wonders* explore the reasons why people become culprits.

OR

ii. ‘Alliances are formed and broken in unpredictable ways when the situation is extreme.’

Compare how this idea is demonstrated in these texts.

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

i. ‘Women will find a way to exert their power.’

Compare what these texts say about the power that women have and the ways they use it.

OR

ii. ‘Women need to be able to shape themselves to a man’s world.’

Compare the ways that women in these texts experience the need to adapt their behaviour.

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

i. Compare how these two texts show the misery that results from injustice.

OR

ii. ‘Imagining something beyond oppression is a vital first step in the movement towards equality.’

Compare how the two texts show the importance of this belief.

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 ideas of fortune and fate are explored in the two texts.

OR

ii. ‘Change can only come about when circumstances are right.’

Compare how circumstance enables change in these two texts.
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 of view.
Read the background information on this page and the material on pages 12 to 13, and write an analytical response to the task below.
For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.
Your response will be assessed according to the assessment criteria set out on page 14 of this book.
Section C 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 12 to 13 to try to persuade others to share the point of view presented.

Background Information
Consume Away is a free online magazine dedicated to informing readers about the merits and traps of online consumerism. It regularly publishes critiques of new products.
**No Assistants Required: are digital virtual assistants desirable?**

Here at *Consume Away* we have observed that digital virtual assistants are becoming increasingly popular. There are now a range of gadgets on the market that can perform all sorts of actions in your home, on your behalf. These new devices look great, speak with a soothing voice and are endlessly patient. They can do almost anything: purchase movies, buy apps, order groceries, find and buy new shoes, or select cushions that match your home’s colour scheme. As long as you have pre-loaded your credit card details, your device can get you everything you need - and have it delivered. You no longer have to read the news for yourself, no more remembering to bring home milk, no flicking a light switch or locking a door. Your house is secured and your digital devices are locked at a simple command from you. Your digital virtual assistant has got it all covered. How easy. How wonderful!

Unfortunately, what they don’t tell you is that these devices are also taking over your privacy, your bank account, your data and your life. Once you link all your online activity to them, you begin to lose your autonomy. You start to rely on them. They subtly encourage you to spend more and more of your hard-earned dollars. They predict your needs and make irresistible suggestions. It seems helpful, but that is not all it is. These gadgets lead people into debt and steal their personal information. They share this information with others who may not have the individual’s best interests at heart.

Australians already have the highest amount of debt in the world, and digital virtual assistants may well turn us into consumers-on-steroids. The Consumer Advocacy Centre (CAC) says it provides financial counselling to increasing numbers of “middle class people with jobs, who live on credit and who have been persuaded to use their credit cards to purchase things they never knew they wanted.” These people constantly accumulate small amounts of debt, and the debt grows and eventually overwhelms them. They give in to the urge to purchase. On impulse, they buy items they don’t really need when presented with the product via their device. Suddenly, they find themselves over the limit on their credit cards, and unable to meet the monthly repayments.

Critics of such excessive spending behaviour say people need to be smarter, to use self control and stick to a budget. But staying out of debt is not simply a matter of will power or personality or strength of character. Research shows there are four fatal factors that lead people into debt: convenience, opportunity, instant gratification, and invisibility of the spend. Digital virtual assistants are designed to take advantage of these factors. They make it possible to shop from home, they suggest purchases and pay for the goods with your credit card so the amount of cash in your wallet or purse stays the same. You really don’t have to lift a finger.
Four fatal factors that lead to debt

It has even been suggested that the devices have commands embedded directly into music or spoken text. So while the person listens to an interview or an orchestra playing, their device might hear an instruction to add something to your shopping list. That is really spooky. However, the really worrying thing is that these devices are also virtual spies - home-based, ever-alert, eavesdroppers. The assistant is always listening, always recording. Its default setting is on standby, waiting for the wake-up word, ready to spring into action. It is constantly compiling and coordinating all your digital information. Once they capture it in this way, the giant companies can on-sell your private information and even share it with government agencies. That’s also spooky; and who knows how they will use your data?

At Consume Away, we are not convinced that a digital virtual assistant is the most sensible way to spend your money. As we’ve outlined, there are many reasons to be cautious about letting a digital virtual assistant into your life. Threats to your privacy, security and autonomy are amongst the risks. But obviously not everyone agrees. In the first quarter of 2017 alone, 3.4 million people globally set up these devices in their homes. These statistics are compelling, if you want to be on trend and up with the latest gadgets. But if you do decide to buy one, we urge you to research ways of keeping control over it.

Digital virtual assistants can save you valuable time and money, as well as help keep your home secure. But it’s important to use common sense when it comes to investing in a gadget like this. After all, you would not send your banking details to an unknown ‘well-wisher’ from a country half way across the world – would you?
Examination Assessment Criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

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

These criteria are from the 2017 English examination produced by the Victorian Curriculum and Assessment Authority (VCAA). The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website http://www.vcaa.vic.edu.au for VCAA publications and the latest course information.