

Trial Examination 2010

VCE English Units 3 & 4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

Structure of Booklet

Section	Number of questions	Number of questions to be answered	Marks
A Text response (Reading and responding)	20	1	20
B Writing in Context (Creating and presenting)	4	1	20
C Analysis of language use (Using language to persuade)	1	1	20
			Total 60

Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, 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 white out liquid/tape.

No calculator is allowed in this examination.

Materials supplied

Task booklet of 14 pages, including **Examination assessment criteria** on page 14.

Three script booklets.

Instructions

Write **your name** and **your teacher's name** on the front cover of each script booklet.

You must complete all **three sections** of the examination.

All answers must be written in English.

You must **not** write on two film texts in the examination.

Section A – Text response (Reading and responding)

Write your response in a separate script booklet. Write the name of your selected text on the **front cover** of the script booklet.

Section B – Writing in Context (Creating and presenting)

Write your response in a separate script booklet. Write your **Context** and the name of your selected text on the **front cover** of the script booklet.

Section C – Analysis of language use (Using language to persuade)

Write your response in a separate script booklet.

At the end of the task

Place all script booklets inside the front cover of one of the used script booklets.

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 2010 VCE English Units 3 & 4 Written Examination.

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SECTION A – TEXT RESPONSE (Reading and responding)**Instructions for Section A**

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate in your script booklet whether you are answering **i.** or **ii.**

In your response you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

For collections of poetry or short stories, you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.

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

Section A is worth one-third of the total assessment for the examination.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Text List

1. *A Farewell to Arms* Ernest Hemingway
2. *A Human Pattern – Selected Poems* Judith Wright
3. *A Man for All Seasons* Robert Bolt
4. *Bypass: the Story of a Road* Michael McGirr
5. *Così* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Bernard Edelman
7. *Great Short Works* Edgar Allan Poe
8. *Hard Times* Charles Dickens
9. *Home* Larissa Behrendt
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Into Thin Air* Jon Krakauer
12. *Life of Pi* Yann Martell
13. *Look Both Ways* Director: Sarah Watt
14. *Maestro* Peter Goldsworthy
15. *Nineteen Eighty-Four* George Orwell
16. *Of Love and Shadows* Isabel Allende
17. *On the Waterfront* Director: Elia Kazan
18. *Richard III* William Shakespeare
19. *Selected Poems* Kenneth Slessor
20. *Year of Wonders* Geraldine Brooks

SECTION A**1. *A Farewell to Arms***

- i. “I was going to forget the war. I had made a separate peace.”

Does it prove possible for Frederick Henry to make a separate peace?

OR

- ii. “Nothing ever happens to the brave.”

What perspectives does *A Farewell to Arms* offer on bravery?

2. *A Human Pattern – Selected Poems (Judith Wright)*

- i. ‘Judith Wright’s poetry shows her deep concern for the landscape and the environment.’

Discuss.

OR

- ii. ‘Wright’s greatest legacy is her tender, lyrical poems about time, loss and love.’

Do you agree?

3. *A Man for All Seasons*

- i. ‘In *A Man for All Seasons* it is Richard Rich who is at greatest risk of losing his sense of self.’

Do you agree?

OR

- ii. “Goodness presents its own difficulties.”

‘*A Man for All Seasons* teaches us that self-interest is the best way to ensure personal survival.’

Discuss.

4. *Bypass: the Story of a Road*

- i. ‘*Bypass* is more about the characters who travelled the Hume than the road itself.’

Discuss.

OR

- ii. ‘Ultimately, *Bypass* is about McGirr’s flight from a life that promised much but delivered little.’

Do you agree?

5. *Così*

- i. “Without this opera having been composed, there would be just a clanging, banging, a bedlam all around us.”

‘Roy’s comment illustrates his belief in the transformative power of art.’

To what extent does the play reflect this?

OR

- ii. “In a way you’re sort of testing yourself by coming here?” (Julie to Lewis)

What does Lewis seek when taking on the project and what does he find?

6. *Dear America – Letters Home from Vietnam*

- i. 'The Vietnam War was a negative experience for all those who served.'
Is this true of the collection?

OR

- ii. 'Attempts to relate the experience of war to others never succeeds.'
Does the collection suggest this?

7. *Great Short Works (Edgar Allan Poe)*

- i. 'The narrators of Poe's stories are all mad, bad and dangerous to know.'
Discuss.

OR

- ii. 'The only role that women have in Poe's stories is as victims.'
Do you agree?

8. *Hard Times*

- i. 'Sissy Jupe and Rachael are more ideal than real.'
Do you agree?

OR

- ii. '*Hard Times* suggests that those who oppose what is natural inevitably suffer.'
Discuss.

9. *Home*

- i. 'Garibooli's life story provides inspiration for her descendants.'
Discuss.

OR

- ii. 'The novel is about loss but it also offers a degree of hope.'
Do you agree?

10. *Interpreter of Maladies*

- i. 'The stories in *Interpreter of Maladies* are more about the migrant experience than the human experience.'
Discuss.

OR

- ii. 'Identity is determined more by place than history.'
Is this true of the collection?

11. *Into Thin Air*

- i. “We’d climbed Everest. It had been a little sketchy there for a while, but in the end everything had turned out great ... It would be many hours before I learned that everything had not in fact turned out great ...”

The events on Everest in May 1996 were a direct result of poor teamwork.

Discuss.

OR

- ii. ‘Despite his best intentions, “to tell what happened ... as accurately and honestly as possible”, Krakauer is unable to effectively explain what really took place on the mountain.’

Discuss.

12. *Life of Pi*

- i. ‘It is luck rather than Pi’s own resources that enable him to survive with his sanity intact.’

Do you agree?

OR

- ii. ‘*Life of Pi* portrays a world where truth may be found in the absurd and the fanciful.’

Discuss.

13. *Look Both Ways*

- i. ‘Ultimately, *Look Both Ways* calls on us to recognise that life is a continual and unremitting struggle against the odds.’

Do you agree?

OR

- ii. ‘Far from a destructive influence, it is Meryl’s heightened imagination, her creativity that allows for meaning to be instilled into her bleak view of the world.’

Do you agree?

14. *Maestro*

- i. “I was content to let others make decisions that in no way seemed important ... yet.”

Does Paul Crabbe ever learn to make independent decisions?

OR

- ii. ‘Peter Goldsworthy’s novel explores the depths of pain and heights of pleasure.’

Discuss.

15. *Nineteen Eighty-Four*

- i. ‘Winston finds his humanity while searching for his past.’

Discuss.

OR

- ii. ‘*Nineteen Eighty-Four* is not a tragedy but rather a novel about hope.’

Do you agree?

16. *Of Love and Shadows*

- i. 'Irene must first understand herself if she is to understand her country.'
Discuss.

OR

- ii. '*Of Love and Shadows* suggests that most forms of power pose a danger to individual freedom.'
Do you agree?

17. *On the Waterfront*

- i. 'Edie Doyle is by far the most powerful agent of change in *On the Waterfront*.'
Do you agree?

OR

- ii. 'The ending of *On the Waterfront* is highly ambiguous, but ultimately this film offers little hope for the future of this community.'
Do you agree?

18. *Richard III*

- i. 'Richard's ability to create perceptions is his most sinister quality.'
Discuss.

OR

- ii. 'Richard is an actor who sees England as his stage.'
Discuss.

19. *Selected Poems* (Kenneth Slessor)

- i. 'I have lived many lives.'
What sort of lives does Slessor explore in his poetry?

OR

- ii. Is Slessor a Modernist poet, a Romantic, or both?

20. *Year of Wonders*

- i. 'The characters in *Year of Wonders* consist of the grieving and the guilty.'
Discuss.

OR

- ii. "I was jealous of both of them at once."
What elements of conflict exist in Anna's relationship with Michael and Elinor Mompellion?

SECTION B – WRITING IN CONTEXT (Creating and presenting)**Instructions for Section B**

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four Contexts**.

Your writing must draw directly from **at least one** selected text that you have studied for this **Context** and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must **not** write on a selected film text in Section B.

Section B is worth one-third of the total assessment for the examination.

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

Context 1 – The imaginative landscape

1. *Island* Alistair MacLeod
2. *Jindabyne* Director: Ray Lawrence
3. *The Poetry of Robert Frost* Robert Frost
4. *Tirra Lirra by the River* Jessica Anderson

Prompt

‘The physical landscape exerts a powerful influence on the personal and collective imagination.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘the physical landscape exerts a powerful influence on the personal and collective imagination’**.

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Enduring Love* Ian McEwan
7. *The Player* Director: Robert Altman
8. *The Shark Net* Robert Drewe

Prompt

‘Our memories and experiences prevent us from seeing reality clearly.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘our memories and experiences prevent us from seeing reality clearly’**.

OR

Context 3 – Encountering conflict

9. *Omagh* Director: Pete Travis
10. *The Crucible* Arthur Miller
11. *The Rugmaker of Mazar-e-Sharif* Najaf Mazari and Robert Hillman
12. *The Secret River* Kate Grenville

Prompt

‘When conflict occurs, it is impossible to remain neutral.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘when conflict occurs, it is impossible to remain neutral’**.

OR

Context 4 – Exploring issues of identity and belonging

13. *Growing Up Asian in Australia* Alice Pung
14. *Sometimes Gladness* Bruce Dawe
15. *The Catcher in the Rye* J D Salinger
16. *Witness* Director: Peter Weir

Prompt

‘It is our cultural background that has the most influence on the development of our sense of self.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘it is our cultural background that has the most influence on the development of our sense of self’**.

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SECTION C – ANALYSIS OF LANGUAGE USE (Using language to persuade)**Instructions for Section C**

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece ***Driving the Highway from Destruction!*** and then complete the task below.

Write your analysis as a coherently structured piece of prose.

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

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of ***Driving the Highway from Destruction!***?

Background information

The following opinion piece appeared in the online edition of ***Ednews***. It featured a Year 10 secondary student who wrote in response to mounting community concern about the number of young people killed or injured in road crashes.

Driving the Highway from Destruction!

*Young Achiever of the Year, **Elly Hart**, has come up with some original ideas for tackling the escalating toll of young drivers. She outlines her plan for young drivers to take responsibility for themselves and others.*

Like many people, I have become more and more concerned by the high level of road deaths among young drivers. But I am also angry that, whenever there is media focus on road crashes involving young people, the reporting always seems negative and biased against all young drivers. I know it's true that some teenagers and young adults behave like idiots but it's grossly unfair to assume that we are all the same! And this is what happens when talkback jocks and 'have your say' media personalities virtually encourage negative and condemning responses from the general public.

Invariably, reports of serious crashes involving young drivers feature screaming headlines. It is true that one of the major challenges of our time is what to do about behaviour which endangers all of society, whether those involved are serious offenders or otherwise responsible youths who lack judgment and a sense of restraint. But every time there is a spectacular crash involving loss of life and destruction of property, the media demands revenge and punishment. This might be understandable if directed to the offenders alone; however calls for stiffer penalties,



lower speed limits and limits to the number of passengers carried, just to mention a few, are directed at all young drivers, most of whom obey the law and drive carefully and responsibly. After all, it was young people who showed the way towards responsible driving a generation or so ago, by accepting and complying with the 'designated driver' idea.

The question is: what can we, as young people, do about this situation? Are we going to go on copping it from the general public as though all of us are irresponsible and immature? Or, are we willing to take action to try to provide solutions? I, for one, am

in favour of tackling some of these challenges by forming support groups in schools and sporting clubs to provide information and encouragement to our peer group.

If we do this, we need to confront some of the more 'out there' ideas which clog talkback, chat-rooms and Twitter. For example, raising the legal drinking age will do nothing at all to deal with drink driving. Nor will preaching death and destruction to all who indulge. Any slogan, campaign or law which is imposed from above is doomed to be challenged, ignored or mocked by the hardcore of idiots. But it is important that good kids who get themselves involved in stupid behaviour are looked after and encouraged to be more careful of themselves and others, to save themselves and their loved ones from despair and anguish. This is where my idea of looking after each other comes in. But even here, I think it is important for all of us to be involved and not simply have one model imposed by me or anyone else. Cooperation, not condemnation should be our goal.

So I am calling for your suggestions to find ways to deal with the whole situation. Details on how to do this are at the end of this article.

Road safety expert, Ed Brown, is always calling for hoon's cars to be crushed. This is plain stupid! His idea would lead to totally wasteful destruction of resources

and would gain zilch. It is no use either, calling for the establishment of special areas where petrol heads can drive fast – there are already plenty of

venues for risk-taking activities which don't endanger other people, or where the risks are at least recognised and accepted. We need to work out something like a

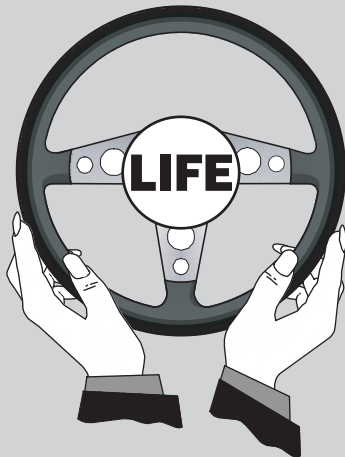
Code of Conduct, to persuade all new drivers to abide by socially responsible driving guidelines.

Let's highlight positive reasons for driving safely. Driving is a privilege, not a right, and being committed to safe driving should start from the first time we get into a car and continue for our entire lives. None of us wants to be a person who is torn apart by guilt forever because someone they love has died or been permanently injured as a result of their driving.

Please join me in ensuring that my dream becomes a reality. Contribute your ideas for slogans, graphics and other ideas to get the message across. Send them to elly@ednews.org.au

Just for starters, I have included a few examples on the left to get you thinking...

OUR LIVES IN OUR HANDS



SAY YES

TO:

KEEPING TO SPEED LIMITS

OBEYING TRAFFIC SIGNS

SUPPORTING EACH OTHER

ACTING MATURELY

SETTING NEW STANDARDS

SAY NO

TO:

SPEEDING

HOONING

DRINK DRIVING

RISK TAKING

ROAD RAGE

**NOT NEWS!
NOT ROCKET SCIENCE!
JUST OBVIOUS...**

- mobile use in a vehicle increases crash risk by up to **4** times
- stay off the phone while driving
- texting affects visual and physical responses
- phone talk, texting and driving = too much info to process at one time

**READ THE NUMBERS,
THINK AND ACT!**

14% of Victorian drivers are aged 18–25

23% of driver deaths in 2009 were in this age group **GO FIGURE!**



Examination assessment criteria

The examination will address all the criteria. All student responses will be assessed against each criterion. The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent interpretation or discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

Section C – Language analysis

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

END OF TASK BOOKLET