

Trial Examination 2012

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 2012 VCE English Units 3 & 4 Written Examination.

Neap Trial Exams are licensed to be photocopied or placed on the school intranet and used only within the confines of the school purchasing them, for the purpose of examining that school's students only. They may not be otherwise reproduced or distributed. The copyright of Neap Trial Exams remains with Neap. No Neap Trial Exam or any part thereof is to be issued or passed on by any person to any party inclusive of other schools, non-practising teachers, coaching colleges, tutors, parents, students, publishing agencies or websites without the express written consent of Neap.

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 Christmas Carol* Charles Dickens
2. *A Farewell to Arms* Ernest Hemingway
3. *A Human Pattern: Selected Poems* Judith Wright
4. *Bypass: the Story of a Road* Michael McGirr
5. *Cat's Eye* Margaret Atwood
6. *Così* Louis Nowra
7. *Dear America: Letters Home from Vietnam* Bernard Edelman
8. *Dreams from my Father* Barack Obama
9. *Henry IV, Part I* William Shakespeare
10. *Interpreter of Maladies* Jhumpa Lahiri
11. *Life of Pi* Yann Martell
12. *On the Waterfront* Director: Elia Kazan
13. *Ransom* David Malouf
14. *The Old Man Who Read Love Stories* Director: Rolf de Heer
15. *The Reluctant Fundamentalist* Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Year of Wonders* Geraldine Brooks

SECTION A**1. *A Christmas Carol***

- i. Discuss the role of the supernatural beings in *A Christmas Carol*.

OR

- ii. 'A Christmas Carol is a simplistic story of one man's redemption.'
Do you agree?

2. *A Farewell to Arms*

- i. "The world breaks everyone."

In what ways are the characters in *A Farewell to Arms* broken?

OR

- ii. "It is never hopeless. But sometimes I cannot hope."

To what extent does *A Farewell to Arms* suggest that there are grounds for hope?

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

- i. In what ways can Wright be seen as a political poet?

OR

- ii. 'Wright's poems focus on an Australia that no longer exists.'
Do you agree?

4. *Bypass: the Story of a Road*

- i. 'Of all the characters, *Bypass* casts the infamous and the flawed as having the most endearing personal qualities.'

Do you agree?

OR

- ii. 'Even after so much effort, McGirr fails to escape his past life completely.'
Do you agree?

5. *Cat's Eye*

- i. 'At heart, *Cat's Eye* is about the price one pays for being different.'

Discuss.

OR

- ii. 'Cat's Eye shows us that society's expectations are most damaging to women.'
Do you agree?

6. *Così*

- i. "Roy: Oh I get it; if the production had been a success it was all because of you. If it had flopped, it wasn't your fault."

Discuss Lewis's motivations for putting on the play and how they change during the project.

OR

- ii. Comment on the way the play presents the notion of reality.

7. *Dear America – Letters Home from Vietnam*

- i. 'To overcome the stress of war, people have to turn inwards.'
To what extent is this demonstrated in the collection?

OR

- ii. 'The visual images and poems add nothing to the collection.'
Do you agree?

8. *Dreams from my Father*

- i. "Whenever a black man gets into power, they gonna try and change the rules on him."
Do issues relating to race and equality affect Obama's dreams and ambitions?

OR

- ii. "If you can't be strong, be clever and make peace with someone who's strong."
How does Obama look at the notion of compromising ideals in the text?

9. *Henry IV, Part I*

- i. 'In *Henry IV, Part I*, the most attractive characters are the most irresponsible.'
Discuss.

OR

- ii. '*Henry IV, Part I* demonstrates that deceit has its uses.'
Discuss.

10. *Interpreter of Maladies* (Jhumpa Lahiri)

- i. 'The characters in Lahiri's stories lack self-awareness. This renders them tragic.'
Do you agree?

OR

- ii. 'Relationships are more important than identity.'
Is this shown in Lahiri's collection?

11. *Life of Pi*

- i. 'Pi learns more about himself from his time at sea than at any other time in his life.'
Do you agree?

OR

- ii. 'Ultimately, *Life of Pi* shows that individuals do not have significant control over their destinies.'
Discuss.

12. *On the Waterfront*

- i. "I'm with me."
'Terry Malloy's greatest achievement is developing a sense of social responsibility.'
Do you agree?

OR

- ii. 'Kazan's film is about the irrelevance of faith in a world where survival must be fought for.'
Discuss.

13. *Ransom*

- i. 'Priam needs to learn what Somax already knows.'
Discuss.

OR

- ii. '*Ransom* suggests that no happy ending is ever final.'
Discuss.

14. *The Old Man Who Read Love Stories*

- i. '*The Old Man Who Read Love Stories* documents the clash of two bitterly opposing and irreconcilable worlds.'
Discuss.

OR

- ii. 'It is Josefina and Antonio's relationship that is the most positively life affirming, in the midst of lawlessness and brutality.'
Do you agree?

15. *The Reluctant Fundamentalist*

- i. 'Erica is an individual but she also represents the strengths and weakness of American culture.'
Do you agree?

OR

- ii. '*The Reluctant Fundamentalist* suggests that it can be dangerous to dwell on the past.'
Discuss.

16. *The War Poems (Wilfred Owen)*

- i. 'How sweet and fitting it is to die for one's country.'
How does Owen contest this notion in his poetry?

OR

- ii. Is Owen a realist or a romantic?

17. *Things We Didn't See Coming*

- i. 'The *Things We Didn't See Coming* depicts individuals who struggle, but fail, to make sense of their lives.'

Do you agree?

OR

- ii. 'Amsterdam portrays a dark, foreboding world, where human relationships have been damaged irreparably.'

Do you agree?

18. *Twelve Angry Men*

- i. 'At heart, *Twelve Angry Men* is about the importance of humanity and understanding.'

Discuss.

OR

- ii. 'It is the weakest members of the jury who gain the most from the deliberation process.'

Do you agree?

19. *Will You Please be Quiet, Please?* (Raymond Carver short stories)

- i. 'It is Carver's concern for the marginalised and misunderstood people that accounts for the power of his stories.'

Discuss.

OR

- ii. 'Carver is the master of minimalism. His stories achieve their greatness through what he omits as much as what he includes.'

Do you agree?

20. *Year of Wonders*

- i. "I was not Elinor ... but Anna."

What influence does Elinor have on Anna's life?

OR

- ii. "The plague destroys one world and replaces it with another."

Discuss.

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. *Tirra Lirra by the River* Jessica Anderson
2. *Peripheral Light – Selected and New Poems* John Kinsella
3. *Island* Alistair MacLeod
4. *One Night the Moon* Director: Rachel Perkins

Prompt

‘No landscape is strong enough to wholly determine any individual.’

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 **‘no landscape is strong enough to wholly determine any individual’**.

OR

Context 2 – Whose reality?

5. *Spies* Michael Frayn
6. *The Lot: In Words* Michael Leunig
7. *The Player* Director: Robert Altman
8. *A Streetcar Named Desire* Tennessee Williams

Prompt

‘Reality is constantly changing since it is based entirely on each individual’s experiences, beliefs and memories.’

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 **‘reality is constantly changing since it is based entirely on each individual’s experiences, beliefs and memories’**.

OR

Context 3 – Encountering conflict

9. *The Quiet American* Graham Greene
10. *The Crucible* Arthur Miller
11. *Paradise Road* Director: Bruce Beresford
12. *The Rugmaker of Mazar-e-Sharif* Najaf Mazari and Robert Hillman

Prompt

‘In times of conflict some stresses are too difficult to overcome.’

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 **‘in times of conflict some stresses are too difficult to overcome’**.

OR

Context 4 – Exploring issues of identity and belonging

13. *Sometimes Gladness* Bruce Dawe
14. *The Member of the Wedding* Carson McCullers
15. *Growing Up Asian in Australia* Alice Pung
16. *Skin* Director: Anthony Fabian

Prompt

‘Sometimes we learn more about ourselves from our enemies than from our friends.’

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 **‘sometimes we learn more about ourselves from our enemies than from our friends’**.

This page is blank

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 blog post entitled ***Much Ado About Texting*** 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 points of view expressed in the blog entitled ***Much Ado About Texting***?

Background information

The blog by Jay is about the way in which texting has led to developments in language use. Following are also some responses from other bloggers.

[Home](#)[About](#)[Archive](#)

JAYSPEAKSOUT

MUCH ADO ABOUT TEXTING

8:13pm, 1 May 2012

The ways language is used have changed slowly over the centuries but, as the twenty-first century rolls into its second decade, language use is adapting to developing technology at an amazing rate. Up to the end of the nineteenth century speech and writing were strewn with flowery words and phrases, making communication stilted and long-winded. By contrast, the rapid pace of technical innovation in the twentieth century stimulated fundamental changes to commercial, industrial and inter-personal language. The frenetic pace of change at the end of that century and the beginning of the twenty-first provoked an explosion of new words and symbols.

I was thinking about this the other day after hearing a talkback host making dire predictions about the death of English if texting 'continues to get out of hand'. The thought occurred to me that we all use language, but who takes time to really **think** about it? Experts do, and so, too, do boring letter writers to newspapers, who rant on (like the talk show host) about falling standards. Yet we all use language in our daily lives, sometimes skilfully, sometimes badly. We know, almost instinctively, from an early age, that there is a different spoken language for family, for friends, for school and for work. Similarly, writing demands different styles, depending on the message and the recipient. Expanding technology demands new approaches to transmitting news and information.

Language then and now

19th century

A person might write (with pen and ink):

The assembled company of
interested parties gave way to
a polite yet hearty
expression of amusement.

20th century

A person might type (on a typewriter;
later, a computer):

Everyone laughed
themselves silly.

21st century

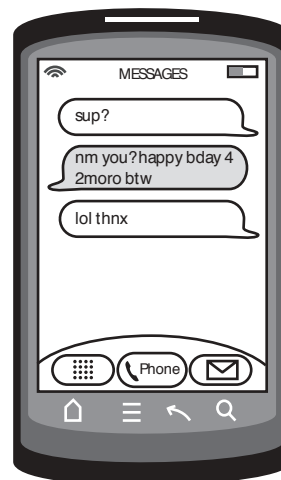
A person might text:

We LOL.

Texting, of course, provides the most interesting and compelling example of modern language development. As with almost any innovation, opposing camps respond in predictable ways. Critics of text language make dark forecasts that the English language, as we know it, will disappear into a morass of illiteracy. Skills will be lost, they argue, if young people (it is always the young!) are allowed, or even worse, encouraged to FDL, LOL or ROFL. No-one, they complain, will be able to construct or spell even the simplest sentence. Interestingly, these same people use common acronyms without a second thought. These critics don't seem to have a problem with acronyms that have multiple meanings, such as CPA (Combined Pensioners' Association; Certified Practising Accountant; Communist Party of Australia) because the *context* in which these appear almost always makes clear which one is being used. So what's with their resistance to text language which also has a context? I just don't get it!

The moderate view contends that text language expands a person's linguistic range. Texting demands quick thinking to evolve and develop messages, not to mention making quick interpretive responses. Texting adds a new dimension to a person's linguistic skills and reflects the different patterns of speech referred to above. Texting an employer should follow the same unwritten rules of appropriate language which speaking to that person would require, while texting friends involves emotion, impulse and speed, so abbreviations are essential.

Surely any expanded means of maintaining our ties with other people, whether formally or lightheartedly, is a good thing! Throughout history the English language has evolved, adapted and moulded around the realities of contemporary life. Who cares if some outdated conventions are abandoned on the road to improved communication?



COMMENTS

I can't stand getting texts I don't understand! They're a form of elitism, like talking in another language to someone you know who can't speak it.

Dino: 1 May 10:00pm

Save your breath (or rather, your text). Technophobes won't be convinced by rational discussion.

Texter: 2 May 6:30am

Totes agree, ur 2 L8 peeps, txting is da future! So get ova it kk?

smrttrtxttr: 2 May 7:07am

So tired of this boring topic. Who cares?

Ennui: 2 May 8:51am

HAVE YOUR SAY

Name:

Comment:

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 and effective 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 – Analysis of language use (Using language to persuade)

- 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