



Trial Examination 2014

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing: 2 hours

Structure of Booklet

Section	Number of questions	Number of questions to be answered	Marks
A Text response	20	1	20
B Writing in Context	4	1	20
C Analysis of language use	1	1	20
			Total 60

Students are to write in blue or black pen.

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.

One answer booklet.

Instructions

Write your student number and name on the front cover of the answer booklet.

Complete each of the following in the answer booklet.

- Section A: Text response
- Section B: Writing in Context
- Section C: Analysis of language use

Each section should be completed in the correct part of the answer booklet.

All written responses must be in English.

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

You may ask the supervisor for extra answer booklets.

At the end of the task

Enclose any extra answer booklets 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 electronic communication 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 2014 VCE English Units 3&4 Written Examination.

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SECTION A – TEXT RESPONSE

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 the text selected and 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 book.

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

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

Text List

1. *A Christmas Carol* Charles Dickens
2. *All About Eve* Director: Joseph L Mankiewicz
3. *Brooklyn* Colm Tóibín
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *In the Country of Men* Hisham Matar
8. *Mabo* Director: Rachel Perkins
9. *No Sugar* Jack Davis
10. *Ransom* David Malouf
11. *Selected Poems* Gwen Harwood
12. *Stasiland* Anna Funder
13. *The Complete Maus* Art Spiegelman
14. *The Reluctant Fundamentalist* Mohsin Hamid
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *This Boy's Life* Tobias Wolff
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë

SECTION A – TEXT RESPONSE**1. *A Christmas Carol* by Charles Dickens**

- i. How would you characterise the genre of *A Christmas Carol*?

OR

- ii. ‘Dickens’ narrator continually intrudes into the narrative, manipulating the reader’s responses and wringing sentiment out of every part of the story’.
Discuss.

2. *All About Eve* directed by Joseph L Mankiewicz

- i. ‘*All About Eve*’s presentation of female characters is highly misogynistic.’
Do you agree?

OR

- ii. ‘The film’s use of multiple narrators allows the audience a greater understanding of the characters and their relationships.’
Discuss.

3. *Brooklyn* by Colm Tóibín

- i. ‘Eilis’ sense of self is formed more by others than herself.’
To what extent do you agree?

OR

- ii. How does the novel show the benefits of remaining passive?

4. *Cat’s Eye* by Margaret Atwood

- i. ‘It is Elaine’s relationship with her family which ultimately has the greatest impact on the woman she becomes.’
Do you agree?

OR

- ii. ‘The personal conflicts within *Cat’s Eye* reflect the text’s broader concerns.’
Discuss.

5. *Cloudstreet* by Tim Winton

- i. ‘Winton writes about an Australia and Australians that no longer exist.’
Discuss.

OR

- ii. ‘The women of *Cloudstreet* are much stronger than the men – they drive the narrative and provide the moral compass of the novel.’
Do you agree?

6. *Henry IV, Part I* by William Shakespeare

- i. Is Hotspur the true hero of the play?

OR

- ii. '*Henry IV, Part I* shows how individuals and allegiances change with the passage of time.'
Discuss.

7. *In the Country of Men* by Hisham Matar

- i. 'Betraying oneself is more damaging than betraying one's principles.'
Is this evident in *In The Country Of Men*?

OR

- ii. 'The reflective and distant writing style of the novel denies the reader entrance into Suleiman's world.'
Discuss.

8. *Mabo* directed by Rachel Perkins

- i. 'It is Eddie Mabo's flaws as much as his strengths which explain his achievements.'
Discuss.

OR

- ii. In *Mabo*, how does Perkins use setting and visual imagery to emphasise the importance of recognising native title in Australia?

9. *No Sugar* by Jack Davis

- i. 'One of the major differences between the Indigenous and the white people in *No Sugar* lies in the way they see the land.'
Do you agree?

OR

- ii. 'In *No Sugar*, Davis offers no hope for the future.'
Discuss.

10. *Ransom* by David Malouf

- i. "There are things ... that once we have touched them, once they have touched us, we can never throw off."
What experiences have the greatest impact on Priam in *Ransom*?

OR

- ii. "We should have pity for one another's losses".
'The core lesson of *Ransom* is compassion.'
Discuss.

11. *Selected Poems* by Gwen Harwood

- i. 'Harwood's poems are dominated by an awareness of death.'
Do you agree?

OR

- ii. Discuss the role of memory in Harwood's poems.

12. *Stasiland* by Anna Funder

- i. "I am outraged for her, and vaguely guilty about my relative luck in life."
'Funder's investigation into the lives of the Stasi and its victims reveals that we are all affected.'
Discuss.

OR

- ii. 'Despite the fall of the Berlin Wall in 1989, *Stasiland* shows that one can never be free from the horrors of tyranny.'
Do you agree?

13. *The Complete Maus* by Art Spiegelman

- i. 'No-one escapes from the trauma of their experiences.'
Is this shown in *Maus*?

OR

- ii. 'The graphic novel format adds little substance to *Maus*.'
To what extent do you agree?

14. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. "I can assure you that everything, I have told you thus far happened, for all intents and purposes, more or less as I have described."
Does the first person narrative viewpoint prevent us from fully understanding what motivates Changez?

OR

- ii. '*The Reluctant Fundamentalist* explores the consequences of allowing the past to influence the future.'
Discuss.

15. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie

- i. 'The characters in *The Thing Around Your Neck* are "stuck. So stuck".'
Discuss.

OR

- ii. In what ways does *The Thing Around Your Neck* explore "disappointment and want and failure"?

16. *The War Poems* by Wilfred Owen

- i. Are there any moments celebrating life in Wilfred Owen's poems?

OR

- ii. 'War poems are by their very nature protest poems'.
Do you agree?

17. *This Boy's Life* by Tobias Wolff

- i. "I was my mother's son. I could not be anyone else's."
Is Rosemary the most important influence on Jack in *This Boy's Life*?

OR

- ii. "I was a liar."
What role do lies play in *This Boy's Life*?

18. *Twelve Angry Men* by Reginald Rose

- i. 'The other jurors listen to the Eighth Juror because of his clear understanding of the law.'
Do you agree?

OR

- ii. 'Reginald Rose's play systematically proves the unreliable nature of "facts".'
Discuss.

19. *Will You Please be Quiet, Please?* by Raymond Carver

- i. 'Many of Carver's stories are about conflict between men and women.'
Do you agree?

OR

- ii. 'Carver's stories chart the death of the American Dream.'
Discuss.

20. *Wuthering Heights* by Emily Brontë

- i. 'Catherine Linton is more her mother's child than her father's.'
Do you agree?

OR

- ii. '*Wuthering Heights* explores the power of the past over the present.'
Discuss.

SECTION B – WRITING IN CONTEXT**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and the main text drawn upon in the answer book.

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

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

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

Context 1 – The imaginative landscape

Night Street **Kristel Thornell**

One Night the Moon **Director: Rachel Perkins**

Peripheral Light – Selected and New Poems **John Kinsella**

The View from Castle Rock **Alice Munro**

Prompt

‘The only place the landscape truly exists is in our 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 only place the landscape truly exists is in our imagination’**.

OR

Context 2 – Whose reality?

Death of a Salesman **Arthur Miller**

Spies **Michael Frayn**

The Lot: In Words **Michael Leunig**

Wag the Dog **Director: Barry Levinson**

Prompt

‘Our fear of what is different or unfamiliar leads us to reject the realities of others.’

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 fear of what is different or unfamiliar leads us to reject the realities of others’**.

OR

Context 3 – Ecountering conflict

Everyman in this Village is a Liar **Megan Stack**

Life of Galileo **Bertolt Brecht**

Paradise Road **Director: Bruce Beresford**

The Quiet American **Graham Greene**

Prompt

‘In times of conflict, people are forced to make crucial decisions.’

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, people are forced to make crucial decisions’**.

OR

Context 4 – Exploring issues of identity and belonging

Skin **Director: Anthony Fabian**

Summer of the Seventeenth Doll **Ray Lawler**

The Member of the Wedding **Carson McCullers**

The Mind of a Thief **Patti Miller**

Prompt

‘An understanding of self is necessary for true belonging.’

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 **‘an understanding of self is necessary for true belonging’**.

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SECTION C – ANALYSIS OF LANGUAGE USE

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.

Read the material on pages 12 and 13 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.

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

TASK

How is written and visual language used to attempt to persuade readers to share the points of view expressed in the speech on the following pages?

Background information

Following widespread criticism of educational outcomes by business and industry leaders, a forum, titled **Building Bridges: Linking the Worlds of Work and Education**, was organised to bring together employers, educators and students. Their discussion brief was the relationship of business and industry with educational institutions.

Teacher Christy Lee responded to earlier speakers at the forum in her speech titled **Living in the real world**.

LIVING IN THE REAL WORLD?

The purpose of this forum is to develop proposals to submit to government which will “streamline processes which deliver educational outcomes to benefit all of society.” Those inspirational words of the introductory speaker contrast with the negative speeches of some subsequent contributors.

A common opinion expressed over several sessions is the old, clichéd and irritating claim that today’s students are unprepared for the **real world**. I have taught in both public and private schools for the past twenty-five years and that particular complaint has recurred throughout my career and probably for much longer. And it is not a true reflection of today’s schools!

Educational practices require constant change. We all need to contribute to evaluation of facilities, teaching and learning practices. These need to be rigorous and targeted. But surely the vague, generalised and inaccurate refrain about “**real world** education” is completely misplaced!

Which region of the **real world** do earlier speakers inhabit? With respect, I suggest that many contributors have not been inside a school in recent times. Or, if they have, their visit simply confirmed pre-conceived notions. I do acknowledge that some progressive speakers have highlighted facilities and staff professional development as major priorities for funding and ongoing assessment. These people have made a real contribution to the discussion by detailing positive initiatives and achievable goals. I strongly urge you all to consider their suggested initiatives for ongoing cooperation between schools, business and governments.

Other speakers have shown a disappointing and insular attitude to an increasingly complex set of issues in a rapidly changing world. It seems that some employers expect new employees to be delivered to them ready trained for their particular businesses, however specialised. They ignore the obvious fact that it is impossible to tailor every subject, every syllabus to specific industries or professions.

The **real world** of education is a microcosm of society. Administrators, support staff, teachers and students bring to their individual schools daily examples of real life attitudes, aspirations and practices. The diverse classroom environment promotes skill and knowledge in individual subjects. Just as importantly, the life skills of respect for others, acceptance of reasonable rules and the ability to work individually or as a team member, are all part of our **real world**!

Some courses, especially Music, Drama and Art have been roundly criticised by several speakers. Yet these subjects, together with sporting competitions and student associations all reflect the **real world** outside the classroom and prepare students for adult life, in work, relationships and leisure. In work-practice terms, counsellors advise on pathways of preparation for fulfilling student aspirations. Work experience programs underline the importance of preparing for the transition to the trades or professions. And, of course, most students go out and find themselves part-time jobs in **real world** businesses as soon as their age permits.

I could go on to enumerate in detail many other reflections of the wider world which are evident in today’s schools (and I leave it to tertiary colleagues to add their contribution on tertiary education in a later session). However, since time is strictly limited, my share is up, so I leave you with a plea to recognise that YES, schools can and must evolve in changing circumstances but we are already a dynamic part of **THE REAL WORLD**!

Profile of a real world student	
At 7	sold pancakes for charity
At 9	joined school debating team
At 11	took part in neighbourhood “Clean Up Australia” day.
At 13	junior basketballer
At 15	form captain
At 16	part-time shop assistant
At 17	volunteer first aid person



The Real World

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

- 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

- 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

- 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