



Victorian Association for
the Teaching of English

VATE Publications

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ENGLISH

Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VATE English written examination sample paper. Names of individuals and the characters are fictional, with no comparison with, or comment on, any living individual intended. The views expressed in the scenario are not necessarily those of the writer or publisher.

Total writing time: 3 hours

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
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.

Material supplied

- Task book of 12 pages, including **Examination assessment criteria** on page 12.

Instructions

- Complete each of the following:
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

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

Disclaimer: Examination instructions and the Examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) Examination specification and sample examination (Version 6, April 2014). The VCAA does not endorse the content of this exam.

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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 12 of this book.

If you write on a multimodal text in Section A, you must **not** write on a multimodal 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 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**1. *A Christmas Carol***

- i. ‘*A Christmas Carol* is an entertaining novel which also unsettles the reader.’
Discuss.

OR

- ii. ‘By the end of *A Christmas Carol* Ebenezer Scrooge is a changed man.’
How is his redemption achieved?

2. *All About Eve*

- i. ‘*All About Eve* is not really about Eve, the character, at all.’
Discuss.

OR

- ii. “Eve, Eve ... little Miss Evil.”
To what extent does the viewer share Margo Channing’s assessment of Eve?

3. *Brooklyn*

- i. ‘*Brooklyn* shows that migration is more an emotional than a physical journey.’
Discuss.

OR

- ii. “It made her feel strangely as though she were two people.”
‘Eilis seeks to honour her true self despite being at the mercy of other people’s decisions.’
Discuss.

4. *Cat’s Eye*

- i. ‘Elaine’s adult relationships mirror her adolescent experiences with Cordelia.’
Discuss.

OR

- ii. “It’s old light, and there’s not much of it. But it’s enough to see by.”
How is seeing clearly important for Elaine?

5. *Cloudstreet*

- i. ‘Winton’s *Cloudstreet* explores the human desire to find meaning in life.’
Do you agree?

OR

- ii. To what extent do the two families in *Cloudstreet* ultimately overcome their differences?

6. *Henry IV, Part I*

- i. “Shall the son of England prove a thief, and take purses?”

To what extent does Hal defy expectations?

OR

- ii. “Well, ’tis no matter, honour pricks me on. Yea, but how if honour prick me off when I come on?”

Does Shakespeare suggest that Falstaff is simply a coward?

7. *In the Country of Men*

- i. Discuss the impact of using a child narrator in *In the Country of Men*.

OR

- ii. ‘*In the Country of Men* depicts a society characterised by dishonesty and betrayal.’

Discuss.

8. *Mabo*

- i. ‘*Mabo* invites the viewer to feel more sympathy for Bonita than for Eddie.’

Discuss.

OR

- ii. To what extent does Perkins suggest that the Mabo decision was more significant for Australia than for Eddie Mabo personally?

9. *No Sugar*

- i. ‘*No Sugar* is ultimately a pessimistic play.’

Do you agree?

OR

- ii. ‘In the absence of power, it is better to be cooperative than confrontational.’

To what extent is this true for the Aboriginal characters in *No Sugar*?

10. *Ransom*

- i. ‘Malouf reveals that it can be the most ordinary of people who have the most to contribute in challenging situations.’

Discuss.

OR

- ii. “I have come to you, Achilles...to ask you, man to man, as a father, for the body of my son.”

To what extent is it possible to maintain one's humanity, despite the atrocities of war?

11. *Selected Poems*

- i. How does Harwood search for meaning through exploring the ordinary aspects of life?

OR

- ii. 'Harwood is only interested in women's experiences.'

Discuss.

12. *Stasiland*

- i. "East Germany has disappeared, but its remains are still at the site."

To what extent does the GDR still exist?

OR

- ii. "History is made of personal stories."

What role do personal stories play in Funder's *Stasiland*?

13. *The Complete Maus*

- i. 'Spiegelman shows us that trauma in one generation can haunt the next.'

Discuss.

OR

- ii. Does the use of the graphic form do justice to the gravity of Vladek's story?

14. *The Reluctant Fundamentalist*

- i. 'Changez cannot really succeed in America because part of him cannot adapt to its fundamental values.'

Do you agree?

OR

- ii. 'Hamid's narrative creates a world of uncertainty.'

Discuss.

15. *The Thing Around Your Neck*

- i. How does Adichie convey a strong sense of place in her stories?

OR

- ii. '*The Thing Around Your Neck* demonstrates that migrants often face a range of challenges and opportunities when relocating to a new country.'

Discuss.

16. *The War Poems*

- i. “Dulce et Decorum est
Pro patria mori.”

Do Owen's poems convince us that it is noble to die for one's country?

OR

- ii. ‘Despite images of despair and destruction, Owen’s poetry celebrates comradeship.’
Discuss.

17. *This Boy’s Life*

- i. ‘*This Boy’s Life* challenges the idea that childhood is a time of innocence and security.’
Discuss.

OR

- ii. ‘The American Dream promises individual freedom but this proves illusory in Wolff’s memoir.’
Discuss.

18. *Twelve Angry Men*

- i. ‘Rose reminds his audience that for justice to be served, we must take our civic duties seriously.’
Discuss.

OR

- ii. To what extent does the entrapment of the jurors in the Jury Room intensify their essential qualities and beliefs?

19. *Will You Please Be Quiet, Please?*

- i. “My life is going to change. I feel it.”
How do Carver’s characters react in moments of crisis?

OR

- ii. ‘Carver’s characters are trapped by their fears.’
Do you agree?

20. *Wuthering Heights*

- i. ‘Heathcliff is the real victim in *Wuthering Heights*.’
Do you agree?

OR

- ii. ‘Despite the tragedy in *Wuthering Heights*, the reader is left with a sense of optimism.’
Discuss.

END OF SECTION A

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 multimodal text in Section A, you must **not** write on a multimodal text in Section B.
 Your response will be assessed according to the criteria set out on page 12 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

‘We carry all of the landscapes that we have loved within us.’

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 **‘we carry all of the landscapes that we have loved within us’**.

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

‘The world as we see it is rarely that which is seen by 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 **‘the world as we see it is rarely that which is seen by others’**.

Context 3 — Encountering conflict

Every Man 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 decide what is worth fighting for.’

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 decide what is worth fighting for’**.

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

‘Rarely are we free to be who we truly want to be.’

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 **‘rarely are we free to be who we truly want to be’**.

END OF SECTION B

Section C — Analysis of language use

Instructions for Section C

Section C requires students to analyse the use of written and visual language.

Read the material on pages 10 and 11 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 12 of this book.

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 the audience to share the point of view of the speaker of *How connected are you?*

Background information

Broadway High School is a regional high school with 520 students in Years 7 to 12. The Student Representative Council (SRC) is made up of students elected by their peers and endorsed by the Principal. The SRC exists to give students a voice about issues within the school and the local community. Its activities often help to influence change in the school and community.

Each new SRC adopts an ‘action-theme’ at the beginning of the year to focus the work of its Student Action Team for that year. The SRC President announces and explains the action-theme to the whole school at an assembly at the end of Term One. This year it is up to Kylie Noble, as President, to persuade the school to get behind the SRC’s plans for student action.

How connected are you?

Hi. I want to talk to you all today about an initiative that your Student Action Team has been working on and I want to start by asking you a question.

[Slide displayed] How connected are you?



Source: <<http://lonerwolf.com/technology-disconnects/>>

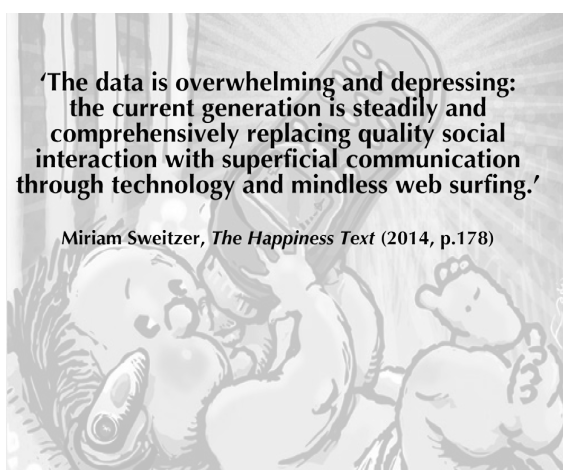
Now most of you are likely to quote your Facebook friend count to say that you're pretty connected. And most of us *are* pretty connected—we can all get a message out 24/7 and get involved in a conversation about pretty much anything at pretty much any time.

The fact is that we are the most connected generation ever. According to a recent study, the average Australian gets over 100,000 words of information each day. We are constantly browsing websites and are bombed by emails, texts, tweets, voicemails and 'likes' hourly.

Yet the irony is that we are in danger of becoming the least humanly connected generation of all time.

Here's another question for you. How many of you have texted someone in your own home rather than make the journey down the stairs or the hallway to ask a question face to face? I know I have and it drives my parents insane.

But it wasn't until recently that I actually got *why* it sends them so loopy. It's not about how lazy it is (although they bring that up too). There's a bigger picture here. If most of our communication with others is bland words on a screen, we are losing the opportunity for genuine human communication. Eminent psychologist, Ms Miriam Sweitzer noted in her recently published book, *The Happiness Text*, '47 per cent of teenagers said their social life would end without text messaging'. It's frightening. Here's what she concluded: [Slide displayed].



Source: <<http://thegirlwiththeblog.com/2012/05/18/me-and-my-tit-arm-a-story-of-cell-phone-abuse/>>

to sign an online petition to pressure the Indian government to restrict the sale of acid. They gave me three simple facts:

- acid is used to attack more than 1,000 women in India each year
- these attacks result in horrifying disfigurement or death
- acid can be bought in supermarkets, by anyone.

Now I'm not here on a rant about needing to dump our phones and start spending 'quality time' with each other. A lot of you would know my position on the school's rather inflexible mobile phone policy, so you'd know that I think mobile phones can be a good thing. But I have been thinking more and more about the fact that my phone controls *me* as much as I control *it*. It's like a god: it calls, I answer.

But something happened to me a few months ago that changed my life. On the recommendation of a friend, I joined an online organisation called Fired-up. The first message I got from them was a request

They included a picture of a 15 year-old-girl who'd been attacked because she refused to marry a 38 year-old-man. It made me feel sick. Trust me, you don't want to see it, so I'm not going to show it.

So why would anyone *NOT* sign?

Seven seconds after filling in a couple of details, my signature was recorded. And guess what? It worked. The Indian parliament passed legislation and the number of acid attacks dropped by 80 per cent immediately.

Since signing that petition, I have joined discussion groups at Fired-up and similar organisations. I am making connections with people all over the world—and a difference to the lives of people who aren't as lucky as you or me. In the last month I have been involved in stopping a school in rural Queensland from closing, freeing an innocent man from jail in WA, and helping Victorian kids with Down Syndrome get access to sporting programs and facilities. I am discovering that a mobile phone can be a force for good, rather than an evil little machine that can force me to look at endless funny cat videos or engage in mindless gossip on social media.

And now your Student Action Team has decided to harness the power of social media to help end hunger around the world. Our project is called CARE—Connect And Reach Everyone. Our goal is to connect with students and experts all over the world and influence governments and private organisations to start making a difference. So far we are talking to over 800 people from five different countries. It's early days yet, but in the words of Paul Kelly, 'From little things, big things grow'. [Slide displayed.]



Now here's where we ask something of you. It's not much, but it's also a lot. At some stage you will get a message—a tweet, an email, a Facebook posting. So, when you get the message, remember that it won't be a mindless distraction tapping away at your skull. It will be us trying to awaken your conscience to help save the world. This is different to the other messages we get bombed with every day—this is a cause worthy of more attention than Tiddles the piano playing cat. We need your help. If you follow the instructions in the message, CARE will go viral.

We don't know how big we can make this thing, but we do know how good it feels to make connections beyond your own back yard and change the lives of others. We have the potential to be part of a voice that echoes throughout the world and changes things for the better—forever.

Thanks for listening and I will look for you all on Facebook.

Examination assessment criteria

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

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

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END OF TASK BOOK



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