

Trial Examination 2015

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

Structure of Booklet

<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, 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 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 multimodal text in Section A, you must not write on a multimodal 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 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 2015 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.

In the answer booklet, 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.

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 14 of this booklet.

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

Text list

1. *All About Eve* Director: Joseph L Mankiewicz
2. *Brooklyn* Colm Tóibín
3. *Burial Rites* Hannah Kent
4. *Cat's Eye* Margaret Atwood
5. *Cloudstreet* Tim Winton
6. *Henry IV, Part I* William Shakespeare
7. *I for Isobel* Amy Witting
8. *In the Country of Men* Hisham Matar
9. *Mabo* Director: Rachel Perkins
10. *Medea* Euripides
11. *No Sugar* Jack Davis
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Complete Maus* Art Spiegelman
15. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
16. *The War Poems* Wilfred Owen
17. *The White Tiger* Aravind Adiga
18. *This Boy's Life* Tobias Wolff
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë

SECTION A – TEXT RESPONSE**1. *All About Eve* directed by Joseph L Mankiewicz**

- i. “So many people know me. I wish I did. I wish someone would tell me about me.”
 ‘In *All About Eve*, nobody is who they appear to be.’
 Discuss.

OR

- ii. ‘Addison DeWitt’s narration of the film reinforces its concern with gender inequality.’
 Discuss.

2. *Brooklyn* by Colm Tóibín

- i. ‘Eilis’ reluctance to engage with others harms herself.’
 Discuss.

OR

- ii. ‘The characters in *Brooklyn* only use power for personal, not selfish, reasons.’
 Do you agree?

3. *Burial Rites* by Hannah Kent

- i. ‘Agnes says she is “knifed to the hilt with fate”.’
 Is fate the dominant theme of *Burial Rites*?

OR

- ii. “The whore, the madwoman, the murderess.”
 Is the reader invited to judge Agnes?

4. *Cat’s Eye* by Margaret Atwood

- i. “Time is not a line but a dimension.”
 ‘*Cat’s Eye* highlights the impact of the past.’
 Discuss.

OR

- ii. ‘Elaine must forgive if she is to find self-acceptance.’
 Discuss.

5. *Cloudstreet* by Tim Winton

- i. ‘None of the main characters of *Cloudstreet* are entirely sympathetic.’
 Discuss.

OR

- ii. ‘The magical elements of the text sit uneasily within the realistic narrative of the novel.’
 Do you agree?

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

- i. 'Falstaff lives for the present, Hal lives for the future.'
Discuss.

OR

- ii. '*Henry IV, Part I* explores the significance of trust in human relationships.'
Discuss.

7. *I for Isobel* by Amy Witting

- i. "I couldn't ever get bored with reading."
What contribution does reading make to the person Isobel becomes?

OR

- ii. "This was life: no sooner had you built yourself your little raft and felt secure than it came to pieces."
To what extent does *I for Isobel* suggest that there can be no stability in life?

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

- i. 'Suleiman's tragedy is his inability to break free from the forces of control.'
Do you agree?

OR

- ii. 'The struggle against evil and immorality is futile.'
Is this argued in the novel?

9. *Mabo* directed by Rachel Perkins

- i. 'In *Mabo*, Perkins argues that only by relying on the law can justice be achieved.'
Discuss.

OR

- ii. 'Eddie Mabo was only able to achieve the recognition of Native Title through the efforts of those around him.'
Do you agree?

10. *Medea* by Euripides

- i. "This was of your own choosing."
To what extent is Medea responsible for her own troubles?

OR

- ii. '*Medea* demonstrates that human happiness is fragile.'
Discuss.

11. *No Sugar* by Jack Davis

- i. 'In *No Sugar*, Davis depicts the Aborigines as exhibiting more admirable characteristics than the white people.'
Do you agree?

OR

- ii. How does the title of the play, *No Sugar*, illuminate Davis' ideas?

12. *Selected Poems* by Gwen Harwood

- i. 'Harwood's is a poetry of place. Her poems are always informed in some way by the landscape around her.'
Discuss.

OR

- ii. 'In Harwood's poetry, ideas are more important than people.'
Do you agree?

13. *Stasiland* by Anna Funder

- i. 'Funder shows that there were no winners in the former East German Republic.'
To what extent do you agree?

OR

- ii. 'The appeal of *Stasiland* depends on the reader's appetite for the misfortunes of others.'
Discuss.

14. *The Complete Maus* by Art Spiegelman

- i. 'The past is never over.'
Is this argued in the memoir?

OR

- ii. 'The graphics in the memoir only add emotion to the story, nothing else.'
To what extent do you agree?

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

- i. "America was give-and-take. You gave up a lot but you gained a lot, too."
How does America affect the characters in *The Thing Around Your Neck*?

OR

- ii. "Their way was the only possible way."
In what ways does *The Thing Around Your Neck* explore tolerance and intolerance?

16. *The War Poems* by Wilfred Owen

- i. 'Owen's poems are about love as much as death.'
Discuss.

OR

- ii. What does war do to the human spirit in Owen's poems?

17. *The White Tiger* by Aravind Adiga

- i. 'The characters' lack of choices force the reader to admire them.'
Is this argued in *The White Tiger*?

OR

- ii. 'The past is a prison without escape.'
Discuss in relation to *The White Tiger*.

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

- i. 'I defined myself by opposition to him.'
How important is Dwight in Jack's life?

OR

- ii. 'In *This Boy's Life*, Jack encounters various models of masculinity, but none of these is satisfactory.'
Discuss.

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

- i. 'Carver's stories are limited because they are only concerned with the working class.'
Do you agree?

OR

- ii. 'What remains unsaid in Carver's stories is as important as what is said.'
Discuss.

20. *Wuthering Heights* by Emily Brontë

- i. 'She's a liar to the end!'
In what ways does Cathy deceive herself and others?

OR

- ii. '*Wuthering Heights* suggests that love is as likely to be destructive as fulfilling.'
Discuss.

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

Section B requires students to complete an extended written response.

In the answer booklet, indicate the Context and the main text drawn upon.

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, imaginative or persuasive 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 14 of this booklet.

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

Context 1 – The imaginative landscape

A Passage to India Director: David Lean

Night Street Kristel Thornell

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Prompt

‘Our imagination can only ever be an imperfect reflection of the landscape.’

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 imagination can only ever be an imperfect reflection of the landscape’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Foe J M Coetzee

The Lot: In Words Michael Leunig

Wag the Dog Director: Barry Levinson

Prompt

‘Our individual understanding of reality prevents us from finding the truth.’

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 individual understanding of reality prevents us from finding the truth’**.

OR

Context 3 – Encountering conflict

A Separation Director: Asghar Farhadi

Every Man in this Village is a Liar Megan Stack

Life of Galileo Bertolt Brecht

The Lieutenant Kate Grenville

Prompt

‘Sometimes it is necessary to engage in conflict in order to bring about change.’

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 it is necessary to engage in conflict in order to bring about change’**.

OR

Context 4 – Exploring issues of identity and belonging

Skin Director: Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Mind of a Thief Patti Miller

Wild Cat Falling Mudrooroo

Prompt

‘It is our surroundings which have the greatest impact on our identity.’

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 surroundings which have the greatest impact on our identity’**.

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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 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 in the newspaper article and the letter to attempt to persuade readers to share the points of view presented in them?

Background information

The following article and letter appeared in the lifestyle supplement of a daily newspaper. The author of the article, consumer advocate Nikki Blew, writes regularly for the paper, often featuring advice on making sensible purchasing choices. Jon Towne, the letter writer, is a leading marketing consultant employed by several food-production companies.

Packaging the goods – packaging the message

Nikki Blew

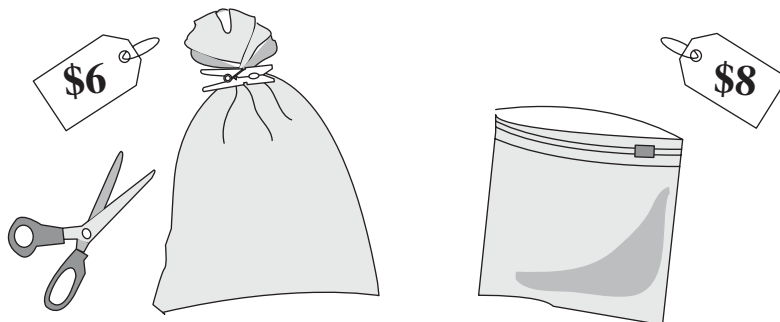
Today's consumers face such an incredible barrage of product messages that shopping becomes a greater chore every time a customer enters a supermarket. Our time-poor generation often resorts to buying products without thinking about how our choices are manipulated by attractive packaging and compelling advertising.

How 'message-smart' are you as a consumer? Do you think twice before buying, or are you impulsive and easily persuaded? Consider how you might go about improving your buying skills by learning to evaluate products as you shop. Try using my simple tips and become a clear-headed and perceptive consumer.

NEW! IMPROVED! REVOLUTIONARY! How many times has your attention been caught by these words, luring you into buying the advertised product? How has the product been improved, if at all? What comparisons can be made with competing products? Don't fall for slick, empty words that simply aim to attract attention.

Think about how you react to these slogans and whether they persuade you to try something you don't need.

EASY TO USE! This catchphrase is frequently used to sell a promise of convenience and time savings to the busy consumer, but in reality only shaves seconds off everyday tasks. And those seconds usually come at a steep cost! The slogan often conceals the reason for using more expensive packaging for a common product. For example, by presenting a food product in a zipper plastic bag rather than one that only requires a pair of scissors and a peg to store unused portions, a manufacturer can charge a premium price.

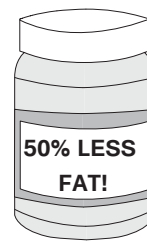


***DON'T BE FOOLED
BY THIS LINE OF
PERSUASION. STICK TO
THE SCISSORS AND PEG
AND SAVE MONEY.***

CONVENIENT PORTIONS! Often, the real story here is about re-packaging to a reduced weight or volume for the same price as the previous version of the same product. But you may actually find that the new presentation is **less convenient** for your needs.

Read labelling carefully and ensure you really need portions, when a simple knife-job at home can do the trick.

**REMEMBER TO CHECK ALL
INGREDIENTS – GET TO KNOW WHAT
YOUR FOOD CONTAINS.**



LESS! The magic food-labelling word that helps us to delude ourselves into thinking we are about to follow a more healthy diet. This is not necessarily dishonest labelling, but it may mean that other unhealthy ingredients are increased to maintain flavour and presentation.

MORE! This simple word represents the opposite message to the one above. Fast food outlets tend to use the ‘bigger is better’ idea as a marketing tool. It suggests that if you don’t buy the biggest burger, the largest bucket of chips or the thickest pizza, then you are not getting value for money. Quantity is equated with value for money. The inference is: ‘Who wants to throw away hard-earned cash?’ The message is less than subtle!

Consider what you really regard as value for money before being enticed into buying (and eating) more than you need.

ORGANIC! The organic food industry relies heavily on the latest food fad to promote an ever-changing array of ‘essentials’ for health and well-being. Hardly a week goes by without an article in the weekend magazines promoting a product ‘guaranteed’ to lead to a purer and healthier body. And all these ‘miracle foods’ come at a premium price.

Follow the advice of highly regarded nutritionists who urge caution before latching on to the latest ‘miracle food’. Eating a balanced diet is the key to good health.

Food production and marketing take place in a highly competitive environment. The incredible range of food products vying for your house-keeping dollars means that every producer uses the most inventive means to develop and maintain market share. Linking celebrity chefs to food marketing is one of the most obvious ploys. As a consumer, it is important to recognise the less obvious, the tricky and the subtle ways of appealing to our apparently inherent fear of missing out on what is new.

Become a knowledgeable and choosy consumer. Read the small print on packaging and think before you buy!

FOOD FOR THOUGHT?

Dear Editor,

The article by Nikki Blew in your lifestyle supplement is so full of errors and misrepresentations that one wonders if it is meant to be a serious commentary. In reality, the food industry and its marketing partners pride themselves on honesty, commitment to quality and, importantly, the safety of consumers. Rigorous (some would say onerous) laws apply to the advertising of all food and health-related products. Packaging and labelling are designed to provide maximum protection against pilfering and adulteration of package contents, together with sound information about said contents.

Do consumers really want to go back to the days of brown paper bags and little or no product information about their food purchases? The writer’s use of loaded terms such as ‘tricky’ serves only to confuse readers and lead them to think they are being misled, when the complete opposite is the case. The fact that Australians are living longer lives is, in many ways, due to the high standards and commitment to quality of the food industry. Consumers may rest assured that these standards will be maintained and improved upon well into the future.

Jon Towne, Melbourne

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria:

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