

Trial Examination 2020

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	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 correction fluid/tape.

No calculator is allowed in this examination.

Materials supplied

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

One answer booklet

Instructions

Please ensure that you write **your name** and your **teacher's name** on the front cover of the answer booklet.

Complete each section in the correct part of the answer booklet.

If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.

You may ask the supervisor for extra answer booklets.

All written responses must be in English.

At the end of the examination

Place all other used 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 2020 VCE English Units 3&4 Written Examination.

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SECTION A – ANALYTICAL INTERPRETATION OF A TEXT

Instructions for Section A

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer booklet, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Text list

1. *After Darkness* Christine Piper
2. *All the Light We Cannot See* Anthony Doerr
3. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* Katherine Boo
4. *Extinction* Hannie Rayson
5. *In Cold Blood* Truman Capote
6. *Like a House on Fire* Cate Kennedy
7. *Much Ado About Nothing* William Shakespeare
8. *Nine Days* Toni Jordan
9. *Old/New World: New & Selected Poems* Peter Skrzynecki
10. *Persepolis: The Story of a Childhood* Marjane Satrapi
11. *Pride and Prejudice* Jane Austen
12. *Rear Window* directed by Alfred Hitchcock
13. *Runaway* Alice Munro
14. *Station Eleven* Emily St John Mandel
15. *Stories We Tell* directed by Sarah Polley
16. *The Golden Age* Joan London
17. *The Lieutenant* Kate Grenville
18. *The Women of Troy* Euripides
19. *Things Fall Apart* Chinua Achebe
20. *William Wordsworth: Poems selected by Seamus Heaney* William Wordsworth

1. *After Darkness* by Christine Piper

- i. “The sun spread on the horizon, bleeding colour like a broken yolk.”
Explore the impact of place on identity in the novel.

OR

- ii. ‘*After Darkness* explores the weight of regret, a result of a lifetime of inaction.’
Discuss.

2. *All the Light We Cannot See* by Anthony Doerr

- i. ‘*All the Light We Cannot See* argues that it is harder to do the right thing than it is to do what we want.’
Do you agree?

OR

- ii. ‘In *All the Light We Cannot See*, the characters never achieve what they are searching for.’
To what extent do you agree?

3. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo

- i. “Of course it’s corrupt ... But is it my corruption?”
‘Despite their best efforts all of the characters are corrupted.’
To what extent do you agree?

OR

- ii. ‘In the text, peoples’ internal worlds are more important than the world outside.’
Discuss.

4. *Extinction* by Hannie Rayson

- i. ‘The characters in *Extinction* use deception in order to achieve their goals.’
Discuss.

OR

- ii. How does *Extinction* explore the consequences of human drama?

5. *In Cold Blood* by Truman Capote

- i. “Imagination, of course, can open any door – turn the key and let terror walk right in.”
‘The reader’s inability to understand the murders is the greatest horror in the text.’
Do you agree?

OR

- ii. ‘*In Cold Blood* is tragic not just because of the lack of redemption, but also because of its impossibility.’
Discuss.

6. *Like a House on Fire* by Cate Kennedy

- i. 'Open communication is the key to the characters finding happiness in *Like a House on Fire*.'
To what extent do you agree?

OR

- ii. 'Despite the hardships faced, Kennedy hints at an optimistic future for her characters.'
Do you agree?

7. *Much Ado About Nothing* by William Shakespeare

- i. "O that I were a man!"
To what extent does *Much Ado About Nothing* suggest that women lead restricted lives?

OR

- ii. '*Much Ado About Nothing* explores the dangers of concealment.'
Discuss.

8. *Nine Days* by Toni Jordan

- i. "I own the lanes mostly. I know the web of them, every lane in Richmond."
Explore the influence of Richmond as an inhibiting or empowering presence in the novel.

OR

- ii. 'The generational shift in *Nine Days* highlights the progress in society's attitudes towards women.'
Discuss.

9. *Old/New World: New & Selected Poems* by Peter Skrzynecki

- i. 'In Skrzynecki's poems, joy and pain are to be found in both the old world and the new.'
Discuss.

OR

- ii. In what ways do Skrzynecki's poems explore the mysteries of birth and death?

10. *Persepolis: The Story of a Childhood* by Marjane Satrapi

- i. '*Persepolis: The Story Of A Childhood* is about dreams and our inability to achieve them.'
To what extent do you agree?

OR

- ii. 'While life outside Iran is easier than inside, it is only outside Iran that Marjane has to confront herself.'
Discuss.

11. *Pride and Prejudice* by Jane Austen

- i. “She had been blind, partial, prejudiced, absurd.”
What does Elizabeth learn in *Pride and Prejudice*?

OR

- ii. “Happiness in marriage is entirely matter of chance.”
Does *Pride and Prejudice* support this view?

12. *Rear Window* directed by Alfred Hitchcock

- i. ‘How does Alfred Hitchcock make the audience as complicit as Jeff in voyeuristic behaviour?’

OR

- ii. ‘The film *Rear Window* is both a mystery thriller and an exposé on romance and marriage.’
Discuss.

13. *Runaway* by Alice Munro

- i. “I have gone away. I will be all write.”
‘In *Runaway*, the characters all struggle to express themselves.’
To what extent do you agree?

OR

- ii. ‘In Munro’s short stories, loss can be a source of grief and opportunity.’
Discuss.

14. *Station Eleven* by Emily St. John Mandel

- i. “Survival is insufficient.”
What is the significance of this motto of the Travelling Symphony in Mandel’s post-apocalyptic novel *Station Eleven*?

OR

- ii. How does *Station Eleven* use intertextuality to reveal the importance of storytelling?

15. *Stories We Tell* directed by Sarah Polley

- i. ‘In *Stories We Tell*, the pursuit of a good tale is more important than the truth.’
To what extent do you agree?

OR

- ii. ‘*Stories We Tell* explores the cost of following your own desires.’
Discuss.

16. *The Golden Age* by Joan London

- i. 'Frank's poetry is the only way he has to communicate his true feelings.'
Do you agree?

OR

- ii. "These children were impaired as no one could ever wish a child to be."
'Despite their illness, the children of the Royal Perth Hospital thrive.'
Do you agree?

17. *The Lieutenant* by Kate Grenville

- i. "If you were part of such an act, you were part of its wrong."
'It is impossible for the characters of *The Lieutenant* to truly distance themselves from the circumstances they find themselves in.'
Discuss.

OR

- ii. 'Rooke's capacity to observe and grow is grounded in his understanding of others.'
Do you agree?

18. *The Women of Troy* by Euripides

- i. 'In *The Women of Troy*, we can only admire the conquered, not the conquerors.'
Discuss.

OR

- ii. '*The Women of Troy* suggests that it is foolish to trust in the gods.'
Discuss.

19. *Things Fall Apart* by Chinua Achebe

- i. "The world has no end, and what is good among one people is an abomination with others."
To what extent does the novel suggest that to lack empathy is to fail?

OR

- ii. 'Okonkwo's downfall is entirely his own fault.'
Do you agree?

20. *William Wordsworth: Poems selected by Seamus Heaney* by William Wordsworth

- i. 'Wordsworth's poetry is primarily a reaction against industrialisation.'
Do you agree?

OR

- ii. 'It is an appreciation of the beauty of nature that forms the foundation of Wordsworth's poetry.'
Discuss.

END OF SECTION A

SECTION B – COMPARATIVE ANALYSIS OF TEXTS**Instructions for Section B**

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer booklet, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Pair 1 *Tracks* by Robyn Davidson and *Charlie's Country* directed by Rolf de Heer

- i. Compare how *Tracks* and *Charlie's Country* demonstrate the significance of connecting with the land.

OR

- ii. '*Tracks* and *Charlie's Country* suggest that with courage it is indeed possible to overcome great hardships.'
- Compare how this idea is explored in the texts.

Pair 2 *The Queen* directed by Stephen Frears and *Ransom* by David Malouf

- i. "... the truth is, we don't just lie down and die, do we, sir? We go on. For all our losses." (*Ransom*)
- In what ways do *Ransom* and *The Queen* explore commitment to duty in the face of loss?

OR

- ii. "There is a private dimension to public figures." (*The Queen*)
- Compare the ways in which the two texts explore this idea.

Pair 3 *Stasiland* by Anna Funder and *Never Let Me Go* by Kazuo Ishiguro

- i. Compare how these texts explore the lengths people will go in order to survive.

OR

- ii. "I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end it's just too much." (*Never Let Me Go*)
- Compare how these texts suggest that, in the end, everyone must let go of their past.

Pair 4 *Reckoning* by Magda Szubanski and *The Namesake* by Jhumpa Lahiri

- i. "At times his name, an entity shapeless and weightless, manages nevertheless to distress him physically, like the scratchy tag of a shirt he has been forced permanently to wear." (*The Namesake*)
- Compare the ways in which *Reckoning* and *The Namesake* explore the idea of imposed identity.

OR

- ii. Compare how the two texts represent the challenges of feeling disconnected from one's family.

Pair 5 *The Crucible* by Arthur Miller and *The Dressmaker* by Rosalie Ham

- i. Compare the ways in which suspicion and gossip cause havoc and leave a trail of destruction in both texts.

OR

- ii. ‘While the high fashion that Tilly brings to Dungatar transforms the characters in *The Dressmaker*, accusations of witchcraft transform the status of characters in *The Crucible*.’

Comment on the nature of the power shift in both texts.

Pair 6 *Photograph 51* by Anna Ziegler and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. Compare how *Photograph 51* and *The Penelopiad* attempt to reclaim stories that have been ignored and deserve to be remembered.

OR

- ii. Compare the ways in which the characters use their wit and intelligence to defy others’ expectations of them.

Pair 7 *The 7 Stages of Grieving* by Deborah Mailman and Wesley Enoch, and *The Longest Memory* by Fred D’Aguiar

- i. “I miss my grandmother. She took so many stories with her to the grave.”
(*The Longest Memory*)

Compare the role of the elderly in *The 7 Stages of Grieving* and *The Longest Memory*.

OR

- ii. “Memory hurts ... I forget as hard as I can.” (*The Longest Memory*)

What do these texts suggest about remembering and forgetting?

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Pride* directed by Matthew Warchus

- i. “... have some pride, because life is short” (*Pride*)

“I don’t want to be thought of as ‘the girl who was shot by the Taliban’ but the girl who fought for education. This is the cause to which I devote my life.” (*I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)

‘People gain a better understanding of who they are through their fight for a better world.’

Compare how this is explored through both texts.

OR

- ii. ‘Strength comes from being part of a strong community.’

Compare what the two texts say about this idea.

END OF SECTION B

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SECTION C – ARGUMENT AND PERSUASIVE LANGUAGE**Instructions for Section C**

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 12 and 13, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

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

Section C will be worth one-third of the total marks for the examination.

Task

Write an analysis of the ways in which argument and written and visual language are used in the material on pages 12 and 13 to try to persuade others to share the points of view presented.

Background information

The Avonlea Council has recently launched a new digital community hub designed to facilitate community consultation. Members of the public are encouraged to express their views and respond to announcements posted on the hub.

On 7 February 2020, the mayor, Councillor Deva Patel, published a post on the hub. Later that day, local resident Simon Waterford published a comment in response to the mayor’s post.

AVONLEA COMMUNITY HUB

⦿⦿⦿⦿⦿ “Growing together in Avonlea” ⦿⦿⦿⦿⦿

Avonlea Community Hub

Growing Together in Avonlea

Hello!

Welcome to the Avonlea Community Hub. The purpose of this hub is to promote community engagement and support social connection for all the residents of Avonlea.

We want to hear from you.

[About Avonlea](#)

[Council Information](#)

[Opening Hours](#)

[Contact Us](#)

[Blog:](#)

[Recent Posts: Some Words from the Mayor](#)

SOME WORDS FROM THE MAYOR (COUNCILLOR DEVA PATEL)

Today I want to address the very vexing issue of domestic cat management in Avonlea. As many of you will be aware, the Council has been engaged in extensive community consultation over the past month. We have encouraged everyone to have their say.

Some of you are still asking just why cats are a problem in our shire. I'd like to say, at the very outset, that the problem is not with cats per se. I'm a "cat lover" myself and am very happy to be owned by two adorable Siamese. I see it as part of my responsibility to ensure that my cats receive the best of care, and, just as importantly, do no harm to the many wonderful forms of birdlife and native fauna that make Avonlea so very special. Unfortunately, not everyone else is doing the same.

Every week the Council receives complaints about the nuisance posed by cats allowed to roam at will. Cats spraying on people's front doors, fighting in the street, and defecating on front lawns do nothing to endear themselves to anybody. Perhaps you see these as relatively trivial issues, but can the same be said of the cat's natural hunting inclinations? Please do not imagine that it is only feral cats that are the problem. It is estimated that every year, across Australia, domestic cats are responsible for the deaths of some 230 million native Australian birds, reptiles and mammals. Do you really want Avonlea to be part of that statistic? Domestic cats fitted with tracking devices have been found to wander up to three kilometres from their homes. That's a lot of distance travelled and a lot of harm potentially done.



It is in recognition of these alarming figures that the Council is calling for the introduction of a 24-hour curfew (except where cats are in a carry box or on a leash). We are calling on the responsible cat-owners of Avonlea to keep their cats inside, or in secure pet runs outside. This measure, which won favour with some 73% of residents polled, has broad-based community support. And not only is it better for native species, it's better for the cats too. If you keep your cats indoors, as I do mine, they lead longer and healthier lives. Well-tended cats need not be exposed to the risk of getting in fights and contracting infectious diseases such as feline AIDS through contact with other cats.

Successful cat control, like any successful initiative, requires community cooperation and clear frameworks that spell out consequences. Since infringements of bylaws are still occurring, penalties will be introduced for owners whose cats break the rules. We are still working through the details of just what these will be.

Rest assured, however, your Council is committed to delivering the best possible outcome for all concerned. We want people to enjoy both their pet companions and our diverse and wonderful wildlife. It is quite simple, really: all we need to do is keep our pet cats contained.

HAVE YOUR SAY

Comments:

Councillor Patel,

It is with a heavy heart that I say I do not find myself in the slightest degree reassured by the Council's professed concern for "the best possible outcome". Nor do I regard the proposed cat curfew as a "simple" matter.

Like any responsible cat-owner, I have no issue with keeping my cat inside at night. A 24-hour curfew, however, is both preposterous and unnecessary. Cats are primarily nocturnal. Hence, an 8 pm to 7 am curfew would be quite sufficient. As for the suggestion that the answer lies in secure pet runs, think again. How many of the ratepayers of Avonlea, already burdened by ever-rising rates and taxes, have hundreds of dollars to spare on enclosures and fencing to keep their pets confined 24/7? Very few, Councillor, very few. And what will this do to our cats' welfare? Turn them into the miserable specimens shown in the photo you've included?

You are asking for our support, Councillor, but just what is your proposal? It's rather late in the day to still be "working through the details". We can hardly be expected to give our support to measures when we don't know, with any accuracy, what they are.

You must forgive me, too, if I am not swayed by your claims to be acting from the purest and loftiest environmental motives. We have heard this sort of thing from the Council before. You may talk about the protection of native wildlife, but isn't there a kickback in this for you? Any money raised from fines will end up in your well-lined pockets, after all.

I think you are premature in saying that there is "broad-based community support" for what is, frankly, a vague and ill-considered proposal. Count me out, Councillor, but do give my regards to your two adorable Siamese.

Yours,

Simon Waterford

END OF SECTION C

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

Source: Wikimedia Commons, 2009. Dimitri Torterat, Wikimedia Commons, CC BY 3.0 FR. Accessed August 2020. https://commons.wikimedia.org/wiki/File:Tired_20-year-old_cat.jpg

END OF TASK BOOKLET