



THE SCHOOL FOR EXCELLENCE (TSFX)

VCE ENGLISH UNIT 3 & 4

WRITTEN EXAMINATION 2020

Reading Time: 15 minutes

Writing Time: 3 hours

Letter

Student Number:

TASK BOOK

Section	Number of Questions	Number of Questions to be Answered	Marks
A – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive writing	1	1	20
			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 book of 14 pages, including assessment criteria on page 14.

Instructions

- Write your **student number** in the space provided above on this page.
- 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.
- All written responses must be in English.

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

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 book, 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 book.

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. “Time heals all wounds, you’ll see.”

To what extent is Ibaraki able to atone for the wounds of the past?

OR

- ii. ‘*After Darkness* demonstrates that war brings out the worst in men.’

Do you agree?

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

- i. To what extent does Werner surrender in *All the Light We Cannot See*?

OR

- ii. Discuss the symbolism of imprisonment and liberty in *All the Light We Cannot See*.

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

- i. “Abdul had become expert, over the years, at minimizing distraction.”
‘Abdul’s ability to maintain his clear focus is the key to him remaining alive.’
Do you agree?

OR

- ii. “He simply recognized Annawadi as a place booby-trapped with contentions.”
How does Boo show that the greatest threat to Indians lies within their own borders?

4. *Extinction* by Hannie Rayson

- i. ‘In *Extinction*, the complexities of ecology in the rainforests are mirrored in the complex relationships of the characters.’
Do you agree?

OR

- ii. How does the structure of Rayson’s play, *Extinction*, demonstrate the inevitable cycle of life and death?

5. *In Cold Blood* by Truman Capote

- i. “And you know – I believe Mrs Clutter would feel pity too.”
Does Capote’s account of the lives of Perry and Dick leave any room for pity?

OR

- ii. How do fantasy and reality co-exist in *In Cold Blood*?

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

- i. Does Cate Kennedy leave any room for optimism in *Like a House on Fire*?

OR

- ii. 'Kennedy's stories explore loss in all its forms.'
Discuss.

7. *Much Ado About Nothing* by William Shakespeare

- i. 'It is not deception itself that is condemned in *Much Ado about Nothing*, but the motives of the deceivers.'
Discuss.

OR

- ii. 'In contrast to their female counterparts, the men of *Much Ado About Nothing* are presented in a most unappealing light.'
Do you agree?

8. *Nine Days* by Toni Jordan

- i. 'Do you know how sensitive a reputation is? It's up to me to be respectable.'
What does Toni Jordan's *Nine Days* reveal about what it means to be 'respectable'?

OR

- ii. How does death shape the lives of characters in Toni Jordan's *Nine Days*?

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

- i. 'Loss and grief are central to Skrzynecki's poems.'
Do you agree?

OR

- ii. 'Skrzynecki's poems explore the intrinsic connection between place and self.'
Discuss.

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

- i. 'Despite her rebellious nature, Marji finds comfort in conformity.'
Do you agree?

OR

- ii. How does the visual imagery create authenticity for the events that transpire in *Persepolis The Story of a Childhood*?

11. *Pride and Prejudice* by Jane Austen

- i. 'Elizabeth's forthrightness and independence represent an attack on the conservatism of characters like Lady Catherine De Bourgh.'

To what extent do you agree?

OR

- ii. "Happiness in marriage is entirely a matter of chance."
What does *Pride and Prejudice* suggest is necessary in order for a happy marriage?

12. *Rear Window* directed by Alfred Hitchcock

- i. "You don't know the meaning of the word 'neighbours'."
Hitchcock suggests that individuality is dangerous.

OR

- ii. How does Hitchcock's film suggest that our desire to peer into other peoples' lives is driven by a need to understand our own?
Discuss.

13. *Runaway* by Alice Munro

- i. "A certain kind of seriousness in a girl could cancel out looks."
What role does gender play in the stories of *Runaway*?

OR

- ii. "...things will probably happen in your life—that will make this seem minor. Other things you'll be able to feel guilty about."
'In *Runaway*, Munro explores the importance of perspective in negotiating life's challenges.'
Discuss.

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

- i. 'Memory and its distortions are the primary source of conflict for characters in *Station Eleven*.'
To what extent is this true of *Station Eleven*?

OR

- ii. '*Station Eleven* demonstrates that a society should not be measured by its technology but through its art.'
Discuss.

15. *Stories we Tell* directed by Sarah Polley

- i. “Can you describe the whole story in your own words?”
‘In *Stories We Tell*, Polley demonstrates that no matter the story or how it is told, there will always be an element of mystery and uncertainty.’
Discuss.

OR

- ii. ‘*Stories We Tell* reveals that families can remain intact and even close, despite the obstacles and losses they face.’
Do you agree?

16. *The Golden Age* by Joan London

- i. “In recovery he felt a hunger to know why he was alive.”
To what extent do life-threatening experiences change the way people live their lives in *The Golden Age*?

OR

- ii. ‘Joan London’s *The Golden Age* is primarily a story of love and loss’.
Discuss.

17. *The Lieutenant* by Kate Grenville

- i. “Tagaran was teaching him a word, and by it showing him a world.”
‘*The Lieutenant* reveals that communication is more than language.’
Discuss.

OR

- ii. ‘In Kate Grenville’s *The Lieutenant* duty and honour are inextricably linked.’
To what extent do duty and honour shape the beliefs and actions of Rooke?

18. *The Women of Troy* by Euripides

- i. “To give voice to grief is a kind of pleasure.”
To what extent do the characters find release in their words?

OR

- ii. “What cowards you are.”
‘*The Women of Troy* challenges our understanding of cowardice and bravery.’
Discuss.

19. *Things Fall Apart* by Chinua Achebe

- i. “A man could not rise beyond the destiny of his chi.”
To what extent does Okonkwo take charge of his destiny?

OR

- ii. ‘Achebe’s novel is about the loss of a proud and cultured civilisation.’
Do you agree?

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

- i. ‘Wordsworth’s poems explore beauty in all its forms.’
Discuss.

OR

- ii. What role does contrast play in this anthology of Wordsworth’s poetry?

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 book, 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 book.

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

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

- i. "No white person can fully enter Aboriginal reality and the more you learn, the more you're aware of that vast gap of knowledge and understanding." (*Tracks*)
"Gone. No one left." (*Charlie's Country*)
Compare how the legacy of colonisation impacts characters in the two texts.

OR

- ii. 'Freedom is outweighed by a need to belong.'
Compare how this idea is explored in the two texts.

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

- i. 'Leaders must be willing to change and make compromises.'
Compare how the two texts explore this idea.

OR

- ii. Compare the way in which the texts explore the divide between perception and reality.

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

- i. Compare how the two texts portray a sense of despair and hopelessness.

OR

- ii. "I look at Herr Winz and suddenly the landscape here seems crowded with victims." (*Stasiland*)
"Poor creatures. What did we do to you? With all our schemes and plans." (*Never Let Me Go*)
Compare how the two texts present individuals as victims.

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

- i. Compare what both texts reveal about the way in which individuals are shaped by their family lives.

OR

- ii. 'The migrant experience is one that provides immense challenges and few rewards.'
Compare how both texts explore this idea.

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

- i. "But you don't matter - it's open slather on outcasts." (*The Dressmaker*)
".. she is also very frightened because trouble in this house eventually lands on her back."
(*The Crucible*)
What helps to create outcasts and outsiders in these texts?

OR

- ii. "The magistrate sits in your heart that judges you." (*The Crucible*)
"It is a black thing – a weight – it makes itself invisible then creeps back when I feel safest."
(*The Dressmaker*)
What do these texts suggest about the nature of judgement and forgiveness?

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

- i. “I knew that I would have to look out for myself in the world.” (*The Penelopiad: The Myth of Penelope and Odysseus*)
Compare how the two texts explore the challenges of self-sufficiency for women.

OR

- ii. Compare the ways in which the two texts explore the consequences of ambition.

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

- i. Compare how memory haunts the present in *The 7 Stages of Grieving* and *The Longest Memory*.

OR

- ii. Compare the ways in which the potency of beliefs influences the lives of characters in *The 7 Stages of Grieving* and *The Longest Memory*.

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. ‘We often gain more from conflict than we lose.’
Compare the extent to which the texts support this proposition.

OR

- ii. “I don't want to be thought of as the 'girl who was shot by the Taliban' but the 'girl who fought for education.’” (*I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)
“...to find out you had a friend you never knew existed, well that's the best feeling in the world.” (*Pride*)
Compare what the texts deem as necessary in order to overcome prejudice and hate.

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 11 to 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 book.

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 by Jennifer Dawson to try to persuade others to share the points of view presented.

Background information

The State of Lilton* is holding elections in November this year and Jennifer Dawson is running as an independent candidate. In addition to making regular appearances on television and radio – as well as creating a prominent social media presence – Dawson’s team hand-delivered pamphlets to households in several districts.

*Lilton is a fictional State/setting.

The following pamphlet was delivered to households in the Lilton State area:

THE JURY IS OUT!

A personal message from Jennifer Dawson – your local, independent candidate for the State of Lilton.

Dear fellow resident of the fine State of Lilton,

Firstly, allow me to introduce myself. My name is Jennifer, and I am a wife and mother to three beautiful children and have lived in various parts of Lilton my entire life. I love walking, reading and – like most of us – just being able to spend quality “downtime” with my friends and family. Oh, and I must confess to having a bit of a sweet tooth (don’t tell my girls!). For the past thirty years I have worked in various administrative roles in the legal profession – from a receptionist in local law firms through to serving as a clerk in our very own Lilton State County Court. But please – do not think I am detailing my work experience in order to lecture you or present myself as some kind of legal “big wig”. That I am not. And please – do not discard this pamphlet thinking that it is yet another meaningless piece of paper filled with hollow promises from a career-politician. That, too, I am not. This is the first and, perhaps, last time I run for a parliamentary position – especially if I see my one and only core policy result in much needed reform.

You see, unlike other candidates who offer a whole suite of utopian, shiny proposals and pretend to have an answer for (and opinion on) everything, I understand and accept that my area of expertise (I even feel a bit uppity calling it that!) is limited. But having been around law firms and courts, day in – day out, for so long, I can say one thing with complete and utter conviction: it is time that the jury system, in its current form, is abolished in the State of Lilton. This is my one and only campaign policy, so you know I’ve left no stone unturned in arriving at what might initially seem like quite a drastic position. Let me explain...

The jury system, which dates back to the Magna Carta in 13th Century England, has well and truly passed its used-by date. But unlike a swig of off milk that might cause some temporary sourness, this expired institution is causing serious damage to our community.

At the heart of the jury system is the delivery of what is supposed to be a “trial by peers”. That is, an adjudication of an accused by twelve strangers who share likeness with him or her and will make a decision on their guilt or otherwise based on what they hear and see in court. But while this might sound good on paper, it rarely occurs in practice. Lilton is a proudly multicultural state that has benefited richly from the diversity of cultures and customs that have reinvigorated our neighbourhoods, shopping precincts and restaurant strips. But under the current legal system, a “trial by peers” for minorities is out of the question. Impossible.

The most recent official data from the Lilton State Attorney-General’s Department revealed that, even today – in 2020 – over 70% of serving jurors were White, Anglo-Saxon men or women, and of this group, over 80% identified as Christian. This is, in no way, an attempt to impugn the integrity of these jurors who gave up their time and – by the way – probably had to make a number of inconvenient sacrifices in order to be able to perform the role in the first place. Not at all. It just shows that this treasured, seemingly untouchable institution simply doesn’t do what it says on the tin! It’s like we’re clinging onto an old vacuum that still looks and feels the same but doesn’t manage to suck up dust and dirt from the floor. And don’t think this deficiency is confined to matters of race and religion. In March this year, an 18- year-old Lilton woman was tried before her “peers” and the youngest person sitting in the jury box was a 34-year-old man. I wish I could tell you such circumstances were an aberration. But they are not. Far from it.



And while I would like to be able to argue my case on principles of fairness and equity alone (which I could easily do) it would be quite disingenuous of me not to mention the “elephant in the room”: MONEY. It will come as no surprise that, due to a whole host of factors beyond our control, the last few years have been economically tough on Lilton and it is more important than ever that we be prudent when it comes to spending taxpayer dollars. Well if we need to fatten Lilton’s coffers, let’s start by getting rid of an antiquated, ineffective tool that has evolved into one big, ugly shredder of our hard-earned cash. Think about it...

Jurors must be randomly selected from the electoral roll. Taxpayers are hit. A selection process must take place in court. Taxpayers are hit. Sometimes this selection process can take days. Taxpayers are hit harder. The jurors must be paid for their time. Taxpayers are hit. Many trials drag out for weeks. Taxpayers are hit harder. Sometimes trials can go on for months. Taxpayers are hit even harder. Once the trial concludes, the jury needs time to deliberate and arrive at a verdict. Taxpayers are hit. Often this takes days because the twelve of them cannot agree. Taxpayers are hit harder. And after all this (is the bludgeoned taxpayer still standing?!) we just might just arrive at a unanimous verdict.

Ahh.... That final verdict makes the whole ordeal worth it, right? Well, until the losing side appeals, of course, and then we’re back to square one – only this time, the case will be heard before a judge (or judges) alone.

One pamphlet was never going to be enough to get my point across as compellingly as I’d like (In today’s technological age, how can jurors even SURVIVE let alone concentrate without their phones for the duration of a serious trial? If we want to prevent miscarriages of justice, why don’t we compel jurors to give *reasons* for their decisions? If we trust judges to decide the most complex cases, as well as cases on appeal, why the need for the preliminary, arduous jury phase? If we...OK, I’ll stop!). Did I mention that, in addition to my sweet tooth, I also have a tendency to rant?!

If you would like to discuss *any* of the above, please do not hesitate to personally contact me and my team using the details on the next page. Happy to chat!

If you do one thing, vote ME IN so I can ensure THE JURY IS OUT!

Yours sincerely,

A handwritten signature in black ink, appearing to read 'J. Dawson', with a large, stylized initial 'J' and 'D'.

Jennifer Dawson

Campaign phone number: (01) 5701-9743-492

www.helpdawsonditchthejury.com

Image website acknowledgement: <https://hwblaw.com/jury-peers/>

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