

YEAR 12 *Trial Exam Paper*

2021

ENGLISH

Written examination

Reading time: 15 minutes

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 – 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 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 16 pages, including **assessment criteria** on page 16

Instructions

- Write your **name** on each of your answers.
- 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.

At the end of the examination

- Place all other used script books inside the front cover of the first script book.
- You may keep this task book.

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

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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 your script 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 16 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* 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. 'Sister Bernice and Johnny Chang are the only characters who speak the truth; the others deceive or remain silent.'
Do you agree?

OR

- ii. To what extent do the conflicts in *After Darkness* result from external forces rather than individual differences?

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

- i. Discuss the effects of loss on the characters in *All the Light We Cannot See*.

OR

- ii. 'In *All the Light We Cannot See* there is a fine line between civilised and uncivilised behaviour.'
Discuss.

3. *Behind the Beautiful Forevers* by Katherine Boo

- i. 'For the individuals in *Behind the Beautiful Forevers*, it is futile to plan for the future.'
Discuss.

OR

- ii. 'Corruption is as damaging as poverty in this text.'
Do you agree?

4. *Extinction* by Hannie Rayson

- i. '*Extinction* suggests that individuals alone can do little to protect the natural environment.'
Discuss.

OR

- ii. 'The characters' choices reveal their vulnerability, as well as their desire to conceal their weaknesses.'
Discuss.

5. *In Cold Blood* by Truman Capote

- i. 'Capote constructs a powerful argument against capital punishment.'
Do you agree?

OR

- ii. '*In Cold Blood* asks many questions, but provides few answers.'
Discuss.

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

- i. 'The characters in Kennedy's stories struggle to accept that their realities cannot match their hopes and dreams.'
Discuss.

OR

- ii. 'The stories in *Like a House on Fire* suggest that even the smallest actions can make a difference.'
Discuss.

7. *Much Ado About Nothing* by William Shakespeare

- i. 'In this play, language is unreliable; only actions reveal the truth.'
Discuss.

OR

- ii. "I had rather hear my dog bark at a crow than a man swear he loves me."
What role does love play in *Much Ado About Nothing*?

8. *Nine Days* by Toni Jordan

- i. 'The characters make the choices that seem right to them under the circumstances.'
To what extent do you agree?

OR

- ii. 'In her account of these nine days, Jordan captures three generations of growth and change.'
Discuss.

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

- i. "... our fingers touch / in the warm black soil ..."
Discuss the role of the senses in Skrzynecki's poetry.

OR

- ii. "... Time ran past like water ..."
How important is the concept of time in Skrzynecki's poetry?

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

- i. 'The love and respect evident in Marji's family relationships contrast with the hatred and intolerance promoted by the government.'
Discuss.

OR

- ii. "I think that the reason we were so rebellious was that our generation had known secular schools."
'*Persepolis* suggests that knowledge is essential if oppressive regimes are to be challenged.'
Discuss.

11. *Pride and Prejudice* by Jane Austen

- i. 'Although the characters are financially comfortable, the fear of poverty is never far away.'
Discuss.

OR

- ii. 'Elizabeth's observations of and interactions with others guide the reader's own view of the characters.'
Discuss.

12. *Rear Window* directed by Alfred Hitchcock

- i. How does Hitchcock depict the conflicts and tensions that shape the characters' lives?

OR

- ii. To what extent does *Rear Window* question traditional gender roles?

13. *Runaway* by Alice Munro

- i. 'In these stories, there is a tension between the pressure to conform and the desire for freedom.'
Discuss.

OR

- ii. 'Munro's characters are too self-centred to experience true happiness.'
Do you agree?

14. *Station Eleven* by Emily St John Mandel

- i. 'The value of loyalty and the cost of betrayals are significant in both the old and the new worlds.'
Discuss.

OR

- ii. "... only the dishonourable leave when things get difficult."
To what extent is this view supported by *Station Eleven*?

15. *Stories We Tell* directed by Sarah Polley

- i. 'The individuals in *Stories We Tell* have learned to live with secrets and lies.'
Discuss.

OR

- ii. 'While Michael's narration expresses doubts and uncertainties, Sarah's is the voice of truth.'
Discuss.

16. *The Golden Age* by Joan London

- i. 'Although the characters are displaced, they find new ways to feel at home.'
Discuss.

OR

- ii. "The days were not long enough for all they had to tell each other."
'*The Golden Age* shows the vital role that stories play in connecting people with one another.'
Discuss.

17. *The Lieutenant* by Kate Grenville

- i. 'Rooke's willingness to learn from his experiences and the people he encounters sets him apart from the other characters.'

Discuss.

OR

- ii. "... a man could not travel along two different paths."
'*The Lieutenant* is about choices and their consequences.'

Discuss.

18. *The Women of Troy* by Euripides

- i. "Some agonies are beyond telling, / And some must be told."

How does Euripides show the importance of the testimonies of survivors?

OR

- ii. 'Despite the play's depiction of grief and destruction, it delivers a positive message about what is valuable in life.'

Do you agree?

19. *Things Fall Apart* by Chinua Achebe

- i. 'Misunderstandings and poor communication cause the conflicts in *Things Fall Apart*.'

Do you agree?

OR

- ii. '*Things Fall Apart* shows the deep connections that people can have with their environment.'

Discuss.

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

- i. 'Wordsworth's poetry represents both the outside world and the inner world of the imagination.'

Discuss.

OR

- ii. "My heart leaps up when I behold / A rainbow in the sky ..."

'In Wordsworth's poetry, the sources of joy are balanced with the causes of loss and sorrow.'

Discuss.

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 your script 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 16 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* directed by Rolf de Heer

- i. Compare the ways in which Robyn and Charlie are changed by their journeys.

OR

- ii. "I didn't want to get caught up in the madness out there." (*Tracks*)
"You're still trying to change our whole culture. To your bastard culture."
(*Charlie's Country*)

Compare the ways in which these texts question the conventions of mainstream society.

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

- i. Compare how *The Queen* and *Ransom* explore the concept of service.

OR

- ii. Compare the ways in which *The Queen* and *Ransom* show the positive as well as the negative aspects of tradition.

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

- i. 'It is important for people to have choices in life.'
Compare how this idea is explored in the two texts.

OR

- ii. Compare how the two texts condemn human indifference to suffering.

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

- i. 'The search for identity is also a search for connection.'
Compare how the two texts explore this idea.

OR

- ii. Compare the ways in which *Reckoning* and *The Namesake* depict the challenges of growing up.

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

- i. Compare how the two texts show the damage caused by deception.

OR

- ii. Compare the ways in which the two texts demonstrate the difficulty of righting a wrong.

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

- i. ‘Penelope has support, but Rosalind is on her own.’

Compare the ways in which Penelope and Rosalind view those who are close to them.

OR

- ii. Wilkins says: “Life is and has always been unfair.” (*Photograph 51*)

“He got away with everything ...” (*The Penelopiad*)

Compare how the two texts explore the effects of injustice.

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

- i. “I am scared my heart is hardening.” (*The 7 Stages of Grieving*)

“I cannot carry on.” (*The Longest Memory*)

Compare how the two texts show the difficulty of persisting against adversity.

OR

- ii. Compare the ways in which family relationships are important in the lives of the characters in the two texts.

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 were scared, but our fear was not as strong as our courage.” (*I Am Malala*)

Mark says: “No hiding, no running away, no apologies.” (*Pride*)

Compare how the two texts explore the importance of courage.

OR

- ii. Compare the ways in which individuals in the two texts struggle to find their place in society.

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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 14 and 15, 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 16 of this book.

Section C is 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 14 and 15 to try to persuade others to share the points of view presented.

Background information

Margaret Lee has been invited to participate in a state conference for English teachers. An experienced English teacher, she has spent the past few years developing resources to help teachers incorporate video games into their English courses. The following is a transcript of the presentation she made at the start of her workshop. Two images were projected on a screen while she was speaking.

Good afternoon to my fellow English teachers. Thank you for welcoming me to speak to you today. I'm here to present a new opportunity for your students, one that will offer them an exciting new way to learn, to analyse and to study English.

I'm talking, of course, about video games.

Now, I understand that some of you have been teaching English for decades, and might never have thought of video games as a learning tool. You might even believe that video games lead to aggression and laziness. But these past few years I've been working with schools to incorporate video games into their English courses with great success.

So I ask you to forget about the violent, repetitive games you might have encountered before, and allow me to introduce you to a new world of English texts, the modern universe of video games.



Long gone are the days of punching sticky buttons in an arcade, pointlessly trying to beat your high score. Long gone are the days of zoning out in front of the TV in a darkened room, spending hours trying to master an impossible level.

The games I'm talking about are infinitely more sophisticated. In fact, they are closer to works of art than to actual games. They include engaging storylines, stunning animation and moving music scores, much like some of the films that we're already so used to analysing in English classrooms.

Furthermore, video games have several advantages over other texts.

Most video games offer an open world for the player to explore, meaning they make their own choices as they play. These choices then have consequences later in the game, so the concept of narrative structure is embedded into the act of playing. Additionally, players are able to take on new identities as they play, allowing them to empathise with characters who are very different from themselves.

Cognitive scientists have carried out several studies that suggest playing video games can improve decision-making skills and increase coordination, things that can't be developed while merely reading a novel.

And that's just the start of it.

Some video games on the market present historically accurate worlds, which can give students an advantage as they learn about historical context. Side quests and background characters can provide insight into the conventions of a genre and how society functions within that world. From exploring a precise replica of an ancient Italian city to helping a woman with a lame horse in the Wild West, playing these games can help students retain clear visual memories of the text they're studying, much more easily than if they were reading words printed on a page.

When I was still teaching English myself – I won't lie to you – I hated the idea of replacing even one of the texts on my list with a video game. I couldn't imagine removing any novel, play or group of poems. For some of my students, those books were likely to be the only classics they would ever have the opportunity to study. And how many of us would choose to play a game with killer robots when we could curl up with a book by our favourite author?

Then I considered my students.



I considered what makes them excited to learn.

I considered the world outside my classroom.

I considered the challenges that some of my students face with English.

And I knew I needed to put aside my own preferences in order to help them. For some, the English class is the worst part of their day. We forget how difficult it can be to relate to characters and situations from hundreds of years ago. For some, the task of finishing a class novel can be arduous, and it can even discourage struggling students from reading outside of class.

Video games give them a chance to really engage with a text in a more relaxed and fun way, while still learning how to analyse and interpret. Once they learn those tools, who's to say those students won't feel a bit more confident about picking up that novel again?

Of course, I understand that some of you are feeling reluctant to take this big step in your classrooms. After all, we're English teachers! We wouldn't be here if we didn't love the written word. But we can't deny that video games are becoming more and more advanced.

It would be a shame to leave these rich texts unexplored when we have them right at our fingertips.

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and values 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

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Sources: Stefans02/Flickr.com (p. 14); michaeljung/Shutterstock.com (p. 15)

END OF TASK BOOK