



2022 Trial Examination



STUDENT
NUMBER

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ENGLISH
Written examination

Reading time: 15 minutes
Writing time: 3 hours

TASK BOOK

Section	Number of questions	Number of questions to be answered	Marks
A – Analytical interpretation of a text	20	1	20
[REDACTED]	■	■	■
C – Argument and persuasive language	1	1	20
			Total 40

- 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.

Materials supplied

- Task book of 16 pages, including **Examination Assessment Criteria** on page 16.

Instructions

- Complete each section of the examination paper



- All written responses must be in English.
- You may ask the supervisor for extra writing paper.

At the end of the examination

- Enclose your written answers inside the front cover of this examination paper.
- 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.

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 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. *Extinction*.....Hannie Rayson
4. *False Claims of Colonial Thieves*.....Charmaine Papertalk Greene and John Kinsella
5. *Flames*.....Robbie Arnott
6. *Go, Went, Gone*.....Jenny Erpenbeck
7. *In Cold Blood*.....Truman Capote
8. *Like a House on Fire*.....Cate Kennedy
9. *Much Ado About Nothing*.....William Shakespeare
10. *Nine Days*.....Toni Jordan
11. *Persepolis: The Story of a Childhood*.....Marjane Satrapi
12. *Pride and Prejudice*.....Jane Austen
13. *Rear Window*.....directed by Alfred Hitchcock
14. *Runaway*.....Alice Munro
15. *Station Eleven*.....Emily St. John Mandel
16. *Stories We Tell*.....directed by Sarah Polley
17. *The Erratics*.....Vicki Laveau-Harvie
18. *The Women of Troy*.....Euripides
19. *Things Fall Apart*.....Chinua Achebe
20. *William Wordsworth: Poems selected by Seamus Heaney*.....William Wordsworth

SECTION A - continued

1. *After Darkness* by Christine Piper

- i. “Despite everything I had been through in the previous eight years, it seemed I had returned to the point at which I’d begun.”
To what extent does Piper encourage individuals to adapt and change?

OR

- ii. “I had been wrong to leave the kindness of the human touch to Sister Bernice and others.”
How does Piper emphasise the importance of valuing human connection?

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

- i. ‘Characters are both courageous and cowardly in *All the Light We Cannot See*.’
Discuss.

OR

- ii. What is the role of science and technology in *All the Light We Cannot See*?

3. *Extinction* by Hannie Rayson

- i. “We need an objective measure that allows us to say which species are worth saving and which are beyond the point of no return.”
Extinction shows us that both logic and emotion are important human characteristics.
Discuss.

OR

- ii. “I can’t save the world, okay? But I can help to bring jobs and people back to my home town.”
Who are the heroes and who are the villains in *Extinction*?

4. *False Claims of Colonial Thieves* by Charmaine Papertalk Greene and John Kinsella

- i. ‘It is possible to change and grow.’
To what extent is this true in the anthology *False Claims of Colonial Thieves*?

OR

- ii. How do Papertalk Green and Kinsella condemn the ongoing impact of colonisation in Australia?

**SECTION A - continued
TURN OVER**

5. *Flames* by Robbie Arnott

- i. 'Family plays a vital role in *Flames*.'
Do you agree?

OR

- ii. Jack "is cursed with the eternity of whatever he was."
'Jack McAllister's inability to connect with those around him dooms those he does interact with.'
Discuss.

6. *Go, Went, Gone* by Jenny Erpenbeck

- i. "Take care – it's been a long time since anyone's said that to him."
How does Erpenbeck depict the impact of loneliness in *Go, Went, Gone*?

OR

- ii. "We're not giving away anything for free, the law says, unrelenting and hard as iron."
'*Go, Went, Gone* condemns what happens when we forget our own humanity.'
Do you agree?

7. *In Cold Blood* by Truman Capote

- i. "I believe in hanging. Just so long as I'm not the one being hanged."
'Dick and Perry got what they deserved.'
To what extent do you agree?

OR

- ii. '*In Cold Blood* is as much a story about family as it is about the American Dream.'
Discuss.

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

- i. 'The characters in Cate Kennedy's short stories demonstrate the resilience of the human spirit'.
To what extent do you agree?

OR

- ii. 'In *Like a House on Fire*, Cate Kennedy shows that, although the characters live ordinary and mundane lives, there are still moments of joy'.
Discuss.

SECTION A - continued

9. *Much Ado About Nothing* by William Shakespeare

- i. “She speaks poniards, and every word stabs”.
Discuss how the play correlates language with battle.

OR

- ii. ‘Shakespeare’s *Much Ado About Nothing* demonstrates that appearances cannot be trusted’.
To what extent do you agree?

10. *Nine Days* by Toni Jordan

- i. “Some rules belong to Jesus and other rules belong to men who want to keep others in their place.”
What role does religion play in *Nine Days*?

OR

- ii. ‘*Nine Days* is ultimately a story about hope overcoming tragedy.’
Discuss.

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

- i. How does trauma catalyse change in *Persepolis: The Story of a Childhood*?

OR

- ii. Discuss the importance of family in *Persepolis: The Story of a Childhood*.

12. *Pride and Prejudice* by Jane Austen

- i. “My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you”.
Discuss love as a central theme in Jane Austen’s *Pride and Prejudice*.

OR

- ii. ‘Pride and prejudice are the traits that cause the most tension in the novel’.
To what extent do you agree?

13. *Rear Window* directed by Alfred Hitchcock

- i. ‘The characters in *Rear Window* reflect the broader reality of 1950s America.’
Discuss.

OR

- ii. How is the need for human connection portrayed in *Rear Window*?

**SECTION A - continued
TURN OVER**

14. *Runaway* by Alice Munro

- i. “She saw him as the architect of the life ahead of them, herself as the captive, her submission both proper and exquisite”.
To what extent is marriage a trapping force for the characters in Alice Munro’s *Runaway*?

OR

- ii. ‘The characters in *Runaway* have no control over their lives’.
Discuss.

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

- i. “Hell is the absence of people you long for.”
How does Mandel explore the importance of human relationships?

OR

- ii. ‘Memories of the past are presented as both pleasurable and painful in *Station Eleven*, but Mandel suggests remembering is more helpful than forgetting’.
To what extent do you agree?

16. *Stories We Tell* directed by Sarah Polley

- i. How does Polley use the tools of cinema to communicate her message in *Stories We Tell*?

OR

- ii. ‘Family secrets should remain secrets.’
To what extent do you agree?

17. *The Erratics* by Vicki Laveau-Harvie

- i. ‘The protagonist succeeds in raising her children in a way the mother could not.’
Do you agree?

OR

- ii. ‘In *The Erratics*, Laveau-Harvie demonstrates that appearances cannot be trusted.’
Discuss.

18. *The Women of Troy* by Euripides

- i. ‘Euripides shows that it is best to moderate emotions and exhibit *sophrosyne* (the power to control one’s emotions) in *The Women of Troy*’.
To what extent do you agree?

OR

- ii. ‘In Euripides’ play, the suffering of women is normalised’.
Discuss.

SECTION A- continued

19. *Things Fall Apart* by Chinua Achebe

- i. 'A balance is needed between tradition and change for a full life in Chinua Achebe's *Things Fall Apart*'.

Discuss.

OR

- ii. Okonkwo's "fame rested on solid personal achievements."

Discuss the roles that fame and achievement play in Chinua Achebe's novel.

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

- i. "The child is father to the Man."

How does Wordsworth explore the idea that childhood experiences are significant in shaping

the adult life?

OR

- ii. 'The poetry in this collection explores the interdependence of humans and the natural environment.'

Discuss.

**END OF SECTION A
TURN OVER**