



VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH

VATE Publications

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## ENGLISH

### Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VATE English Written examination sample paper. Names of individuals and the characters are fictional, with no comparison with, or comment on, any living individual intended. The views expressed in the scenario are not necessarily those of the publisher.

**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

- Complete each section of the examination paper.
- 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.**

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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.

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: 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. “It’s a tough tree. Drought, bushfire ... it’ll survive almost anything.”

How does Piper suggest in *After Darkness* that it is essential to adapt to changing circumstances?

**OR**

- ii. “I became depressed at the thought that my careless behaviour had driven Sister Bernice away.”

To what extent is careless behavior to blame for the problems which afflict Ibaraki and other characters?

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

- i. ‘Despite the human failings that are witnessed in *All the Light We Cannot See*, Doerr’s novel is ultimately about human strength.’

Do you agree?

**OR**

- ii. ‘*All the Light We Cannot See* depicts a world where beauty is difficult to find, but worth searching for.’

Discuss.

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

- i. “If the house is crooked and crumbling, and the land on which it sits uneven, is it possible to make anything lie straight?”

‘*Behind the Beautiful Forevers* suggests that there are only a few who can ultimately improve their lives.’

Discuss.

**OR**

- ii. ‘In the world of Annawadi, it is impossible to sustain positive relationships.’

To what extent do you agree?

4. ***Extinction* by Hannie Rayson**

- i. “If you want to make a difference to ‘the environment’, you have to be rich.”

How is this view explored in *Extinction*?

**OR**

- ii. “It’s going to be very lonely up there on the moral high ground.”

‘*Extinction* suggests integrity is necessary for long-term success.’

Discuss.

**5. *In Cold Blood* by Truman Capote**

- i. ‘*In Cold Blood* depicts a tragedy that is broader than the deaths of the Clutter family members.’  
Discuss.

**OR**

- ii. ‘Capote’s *In Cold Blood* reveals that nothing can be taken for granted.’  
Discuss.

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

- i. To what extent do Kennedy’s stories suggest that resilience and adaptability are the most important qualities when dealing with the unexpected?

**OR**

- ii. ‘It is their relationships with others that enable the characters in Kennedy’s stories to survive life’s challenges.’  
Do you agree?

**7. *Much Ado About Nothing* by William Shakespeare**

- i. “I do suffer love indeed”  
‘There is more suffering than love in *Much Ado About Nothing*.’  
To what extent do you agree?

**OR**

- ii. “She speaks poniards, and every word stabs”  
‘While words cause a lot of damage in *Much Ado About Nothing*, they also have the capacity to do great good.’  
Discuss.

**8. *Nine Days* by Toni Jordan**

- i. ‘*Nine Days* suggests that despite tensions in families, it is love that helps individuals to face challenges.’  
Discuss.

**OR**

- ii. ‘The characters in *Nine Days* find that putting duty before personal desire can have both positive and negative consequences.’  
Discuss.

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

- i. ‘Skrzynecki’s poems reveal that migrants must construct themselves from the materials they have at hand.’  
Discuss.

**OR**

- ii. ‘In *Old/New World*, Skrzynecki suggests that landscapes are a reliable source of comfort and nourishment.’  
To what extent do you agree?

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

- i. ‘In *Persepolis: The Story of a Childhood*, Satrapi suggests that in a time of turmoil and conflict, it is not easy to tell right from wrong.’  
Discuss.

**OR**

- ii. How does Satrapi in *Persepolis: The Story of a Childhood* explore the relationship between the personal and the political?

11. ***Pride and Prejudice by Jane Austen***

- i. ‘*Pride and Prejudice* suggests that individual principles are more important than social conventions.’  
Discuss.

**OR**

- ii. ‘Although few of the marriages depicted in *Pride and Prejudice* seem happy or satisfying, Austen does not condemn the pursuit of matrimony.’  
Do you agree?

12. ***Rear Window directed by Alfred Hitchcock***

- i. “... next week I emerge from this plaster cocoon ...”  
‘All the characters in *Rear Window* are trapped in some way.’  
Discuss.

**OR**

- ii. ‘The women in *Rear Window* lead less fulfilling lives than the men.’  
Do you agree?

**13. *Runaway* by Alice Munro**

- i. ‘Munro’s stories suggest that the past cannot be left behind.’

Discuss.

**OR**

- ii. “I used to have a feeling something really unusual would occur in my life ...”

‘All the characters in the stories in *Runaway* have dreams that have evaporated.’

To what extent do you agree?

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

- i. “It was a coincidence, but not an enormous coincidence.”

‘*Station Eleven* suggests that people’s lives are governed not by chance but by their decisions and actions.’

Discuss.

**OR**

- ii. “I see you, I see you ...”

‘Events in *Station Eleven* allow people to really see each other.’

Discuss.

**15. *Stories We Tell* directed by Sarah Polley**

- i. ‘*Stories We Tell* questions whether it is acceptable to reimagine the story of the past.’

Discuss.

**OR**

- ii. To what extent is Polley’s film ultimately all about herself?

**16. *The Golden Age* by Joan London**

- i. “Everything seemed like an echo from the unrecoverable past.”

‘Feelings of loss dominate London’s *The Golden Age*.’

Do you agree?

**OR**

- ii. “With a survivor’s instinct, he sensed that Margaret was breakable.”

‘In her novel, London explores how the vulnerable become strong.’

Discuss.

**17. *The Lieutenant* by Kate Grenville**

- i. “There was something about this vast hidden harbour ... that put Rooke in a trance. He felt he could have travelled along it for ever into the heart of this unknown land.”

‘In *The Lieutenant*, Rooke faces both risks and opportunities.’

Discuss.

**OR**

- ii. ‘*The Lieutenant* depicts a world in which it is impossible for individuals to act with autonomy.’

Discuss.

**18. *The Women of Troy* by Euripides**

- i. “No more grieving for Hector now.  
... Even your tears  
Can’t help him now.”

‘In his play, Euripides illustrates both the power and futility of grief.’

Discuss.

**OR**

- ii. “You Greeks!  
You have dreamed up such cruelties  
Even the barbarians would flinch at!”

How does Euripides expose the contradictions between Greek ideals and Greek actions?

**19. *Things Fall Apart* by Chinua Achebe**

- i. To what extent does Achebe suggest that it is not only the colonisers that are responsible for things falling apart?

**OR**

- ii. Does *Things Fall Apart* applaud or condemn Okonkwo’s determination to protect his society’s way of living?

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

- i. “Bliss was it in that dawn to be alive,  
But to be young was very heaven!”

How does Wordsworth, in these poems, reflect the social changes of his time?

**OR**

- ii. ‘The poems in this collection are essentially joyful.’

To what extent do you agree?

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**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.

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. “Long time since I painted anything ...” (*Charlie's Country*)  
“I was remembering exactly who I was now.” (*Tracks*)  
Compare how the two texts explore the need for self-discovery.

**OR**

- ii. “He didn't go the straight way ... he went any which way.” (*Charlie's Country*)  
Compare how de Heer and Davidson portray the importance of journeys.

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

- i. ‘The role of a leader involves great hardship with little reward.’  
Compare how the two texts explore this idea.

**OR**

- ii. “Why do we think always that the simple thing is beneath us?” (*Ransom*)  
Compare the ways in which the two texts reveal that, whatever our status, it is the simple things in life that matter.

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

- i. “It is about a system that so manipulated people that it drove them to do these things.” (*Stasiland*)  
“But it means a lot to me, being able to do my work well ...” (*Never Let Me Go*)  
Compare how the two texts examine the relationship between control and compliance.

**OR**

- ii. Compare how the two texts explore the consequences of society's indifference to the individual.

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

- i. “I was not feeling what I was supposed to be feeling.” (*Reckoning*)  
Compare how the two texts explore people's experience of feeling disconnected.

**OR**

- ii. “While I was racing backwards towards my Polishness, my father was rushing in the other direction, assimilating at a rate of knots.” (*Reckoning*)  
“There is only one complication: he doesn't feel like Nikhil.” (*The Namesake*)  
‘In a society with many different cultures and groups, one's sense of belonging can be confused.’  
Compare how *Reckoning* and *The Namesake* examine this idea.

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

- i. “Tilly tried to enlighten them ...” (*The Dressmaker*)  
 “Mr Hale ... for a man of such terrible learning, you are most bewildered.” (*The Crucible*)  
 Compare how the texts examine the consequences of ignorance.

**OR**

- ii. ‘It is difficult to choose the best path in life.’  
 Compare how the texts explore this idea.

**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* expose previously silenced voices.

**OR**

- ii. Compare how a male-dominated world affects the lives of the women in *Photograph 51* and *The Penelopiad*.

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

- i. Compare how *The 7 Stages of Grieving* and *The Longest Memory* explore whether it is possible to be resilient in the face of persecution.

**OR**

- ii. “Memory is pain.” (*The Longest Memory*)  
 Compare the ways in which this idea is presented 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. Compare the ways in which both texts explore the fight for equality and rights.

**OR**

- ii. Compare how the two texts depict personal growth that stems from adversity.

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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

After the challenges of 2020-21 and the suspension of community sport due to COVID-19 restrictions, Jacksonville Football and Netball Club now finds itself in serious financial difficulty and facing an uncertain future. The Jacksonville Club Committee has called an online meeting to let the club community know that a merger with Meadowhaven Sports Club in the neighbouring suburb is now being considered as a possible solution. The meeting (via Zoom) was opened by Jacksonville Club President Michael Ansari and included the PowerPoint image on page 15 displayed on screen. The following is a transcript of the President’s address.

Welcome everyone. It's great that so many of you can join us, even if only on a screen. I know these virtual catchups aren't the real deal, but they help remind us that the Jacksonville spirit is still alive. Hopefully, it won't be long before we're braving those frosty mornings again to cheer on our sons and daughters, mums and dads, our friends. Seeing you here tonight reminds me that this club is so much more than just a collection of footy and netball teams. I know you feel the same sense of pride I feel every time we're on the field or court, victory or not.

Because of this ... because I treasure our club so much ... because we all treasure it so much ... it makes some of the cold, hard facts I have to share with you pretty hard to swallow. It's no secret that for all of 2020 we had next to no revenue coming in: no rego fees, no bar takings, nothing from the canteen, the weekly raffles, or anything from our sponsors who have also been doing it tough. At the same time, expenditure not only continued but skyrocketed. We had weather damage last August in that epic storm. We had to drain most of our cash reserves to repair the change rooms and get the ground back into playing condition. And the bills kept coming.

We hoped for some relief in 2021, a chance to get back on our feet, but more lockdowns and another interrupted season have set us back even further. We're also counting the cost of players who, through choice or circumstances, haven't signed up for another season. It's a vicious circle – fewer players means less revenue.

No matter how you look at them, the facts don't change. We are in deep financial trouble. We are in danger of losing the club we treasure so much. If we are going to survive, we have no choice but to make some difficult decisions and take some drastic action.

I want to reassure you that your Committee and I have been working together to resolve these problems ... and we believe we now have a solution.

Understandably, there's been lots of talk these past few months about how to fix the issues we're facing. To be clear, anything that adds to the financial pressure we're already under, we've ruled out. There is really only one realistic solution ... and that is a merger with Meadowhaven Sports Club. Like us, Meadowhaven has been hit hard by COVID. They've reached out with an offer to collaborate ... a proposal that promises to benefit both our clubs, and ensure our survival.

I know the idea of a merger with Meadowhaven won't have a lot of you jumping up and down with excitement. I get that some of you will see this as giving in. Like you, I am going to have trouble letting go of our longstanding rivalry, to see Meadowhaven as an ally, not the opposition. What helps me though is thinking about what our club will become if we join forces.

Firstly, we will be able to grow our participation levels. Like us, Meadowhaven is struggling to field sides at all junior levels – kids are keen to get involved but without a full team, they're missing out. As a combined club, everyone will get a go. At the moment, we don't have the numbers for the girls' footy teams, but with Meadowhaven, we can finally enter the girls' comp as a serious force to be reckoned with.

Secondly, we will grow our supporter base. Double the crowds means double the cash intake at the canteen and club nights. Forget about just patching things up. We will also get access to Meadowhaven's training equipment and facilities. All of this will help bring greater success ... and more money.

Finally, we will also get the chance to grow our talent pool. The rivalry we have with Meadowhaven exists because they have some seriously good players. Together, united, we will have a critical mass of talent. Premierships will follow. Trust me.

I know many of you will worry what a merger will mean for our sense of identity ... and what we stand for. Stronger Together – these are the words on our logo and in our club song. Our proud history and achievements are all over our club walls – the past premierships, the honour board, the photos ... no-one can take these away from us. But it's our future we now need to protect. Merging with Meadowhaven offers a lifeline, a chance for us not only to survive, but also to thrive ... and grow. We might feel uneasy about it now, but what awaits us is a strong, united, financially viable club.

The Committee and I look to you now for your support. We know you will have many questions. A new logo? Team colours? A combined club name? These are key concerns for this Committee and I'm sure for Meadowhaven too – we'll thrash these out in our discussions and keep you informed. We want you involved in the decision-making so please send your feedback and suggestions to [president@jacksonvillefnc.org.au](mailto:president@jacksonvillefnc.org.au).

I know things feel uncertain now, but I'm confident that with a shared future with Meadowhaven, the community and spirit of Jacksonville Football and Netball Club will live on, more than ever ... together and stronger.

Zoom Meeting

Michael Ansari

**TOGETHER = STRONGER**

JACKSONVILLE

MEADOWHAVEN

HAVE YOUR SAY

[president@jacksonvillefnc.org.au](mailto:president@jacksonvillefnc.org.au)

Mute Stop Video Security Participants 83 Chat Share Screen Record Reactions End

### 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

### CONTRIBUTORS

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### END OF TASK BOOK



VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH