



VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH

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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. *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

1. *After Darkness* by Christine Piper

- i. “I would make myself anew. I promised I would never look back.”
 ‘*After Darkness* suggests that individuals need to free themselves from the past.’
 To what extent do you agree?

OR

- ii. ‘The characters in *After Darkness* lack the confidence to be truly honest.’
 Discuss.

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

- i. ‘*All the Light We Cannot See* suggests that even if one suffers extreme loss, life is worth living.’
 Discuss.

OR

- ii. How does the pursuit of knowledge affect the lives of the characters in *All the Light We Cannot See*?

3. *Extinction* by Hannie Rayson

- i. “I was happy when the tiger quolls were running about.”
 ‘The only thing the characters in *Extinction* want is to be happy.’
 Do you agree?

OR

- ii. “If you can’t face death, you can’t face life.”
 How does Rayson’s play explore this idea?

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

- i. “There cannot be a masterclass in amnesia
 We must continue to remember”
 ‘For the poets in *False Claims of Colonial Thieves*, it is important to remember the past.’
 Discuss.

OR

- ii. “it’s what we do when we connect,
 have a yarn about this and that,”
 ‘The poets in *False Claims of Colonial Thieves* seek to find common ground.’
 Discuss.

5. *Flames* by Robbie Arnott

- i. '*Flames* suggests that those who connect with the world around them are better able to deal with life's challenges.'

To what extent do you agree?

OR

- ii. "Karl called out again. *Give him your hand.*"

'For the characters in *Flames*, it is difficult to learn to trust.'

Discuss.

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

- i. "Where exactly is Burkina Faso?"

To what extent does *Go, Went, Gone* suggest that it is ignorance that gives rise to prejudice?

OR

- ii. "Go, went, gone. The line dividing ghosts and people has always seemed to him thin ..."

'Erpenbeck's characters are driven more by their past experiences than by their aspirations for the future.'

Discuss.

7. *In Cold Blood* by Truman Capote

- i. "... many old neighbours viewed each other strangely, and as strangers."

'What is most disturbing after the murders is the inability to trust.'

Discuss.

OR

- ii. "... for Perry possessed a quality, the aura of an exiled animal, a creature walking wounded, that the detective could not disregard."

How does Capote suggest there is more to consider than just the facts?

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

- i. "[T]his moment is the one I remember most clearly from the year I turned eighteen ..."

'In *Like a House on Fire*, short moments in people's lives have a lasting impact.'

Discuss.

OR

- ii. "It's like a shiver rippling out of your control ..."

'Despite feeling pushed around by others, Kennedy's characters are able to deal with the uncontrollable things in life.'

Discuss.

9. *Much Ado About Nothing* by William Shakespeare

- i. “I will assume thy part in some disguise,
And tell fair Hero I am Claudio,”

‘*Much Ado About Nothing* shows that it is better to be honest than to pretend.’

Discuss.

OR

- ii. ‘In *Much Ado About Nothing*, Shakespeare treats love as a serious matter.’

To what extent do you agree?

10. *Nine Days* by Toni Jordan

- i. “So much pain, all covered over.”

‘*Nine Days* indicates that painful memories should not be buried.’

Discuss.

OR

- ii. “But now I know. Francis is the real one and I’m the comic-book version.”

How does the novel reveal the difficulties of establishing one’s identity?

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

- i. ‘*Persepolis: The Story of a Childhood* demonstrates that courage can take many forms.’

Discuss.

OR

- ii. How does Satrapi in *Persepolis: The Story of a Childhood* suggest that political upheaval in her community results in tragedy?

12. *Pride and Prejudice* by Jane Austen

- i. ‘Despite the era in which *Pride and Prejudice* is set, non-conformity flourishes in Austen’s novel.’

Discuss.

OR

- ii. ‘*Pride and Prejudice* shows that one must know oneself in order to truly know another.’

To what extent do you agree?

13. *Rear Window* directed by Alfred Hitchcock

- i. ‘In *Rear Window*, Hitchcock implies that romantic relationships are dangerous.’
Discuss.

OR

- ii. ‘*Rear Window* suggests that loneliness is the worst aspect of urban life.’
To what extent do you agree?

14. *Runaway* by Alice Munro

- i. “Other things could have happened.”
‘In Munro’s stories, there is no certainty about what happened in the past.’
Discuss.

OR

- ii. ‘The hopes and expectations in the lives of Munro’s characters are often not met.’
Discuss.

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

- i. “It’s the work itself that’s important to me.”
‘The novel suggests that it is a sense of achievement that makes life worth living.’
Discuss.

OR

- ii. How does *Station Eleven* explore the human capacity to be resilient and creative even in the worst of times?

16. *Stories We Tell* directed by Sarah Polley

- i. ‘*Stories We Tell* examines the ways in which families construct a sense of identity.’
Discuss.

OR

- ii. ‘*Stories We Tell* reveals that despite the best of intentions, it is impossible to ever know the “full story”.’
To what extent do you agree?

17. *The Erratics* by Vicki Laveau-Harvie

- i. “We are petrified in grief, like flies in amber.”

‘The characters in *The Erratics* are overwhelmed by grief.’

Do you agree?

OR

- ii. “We’ve been disowned and disinherited. ... But I’m flying out anyway. Blood calls to blood;”

‘In *The Erratics*, Laveau-Harvie suggests that, despite rejection, the bond between children and parents is never broken.’

Discuss.

18. *The Women of Troy* by Euripides

- i. ‘*The Women of Troy* challenges the idea of a just war.’

Discuss.

OR

- ii. How does Euripides use the voices of the disempowered to challenge the powerful?

19. *Things Fall Apart* by Chinua Achebe

- i. ‘*Things Fall Apart* demonstrates that strength can take many forms.’

Discuss.

OR

- ii. ‘Although Okonkwo is self-centred, the reader can still feel some sympathy for him.’

To what extent do you agree?

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

- i. “A happy land was stricken to the heart –
’Twas a sad time of sorrow and distress.”

How do the poems in this Wordsworth collection explore the impact of disappointment and loss?

OR

- ii. “How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer through the woods,”

‘In these poems, Wordsworth reveals the personal significance of remembered places.’

Discuss.

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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 *The Hate Race* by Maxine Beneba Clarke and *Charlie's Country* directed by Rolf de Heer

- i. Compare the ways the two texts examine the impact of prejudice.

OR

- ii. "I don't want you to worry about the way you look." (*The Hate Race*)

"Okay, I'll teach them. I'd like to do it." (*Charlie's Country*)

Compare how the two texts explore the struggle to feel pride in one's identity.

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

- i. "I think what we need, what this country needs, is a more modern perspective." (*The Queen*)

"Something impossible. Something new." (*Ransom*)

Compare how the two texts explore the process of change in societies bound by tradition.

OR

- ii. "One of the chief concerns of a good king is ... the image that other men will keep of him when he is gone."

(*Ransom*)

'Concern about image affects decision-making.'

Compare how the two texts explore this idea.

Pair 3 *Things We Didn't See Coming* by Steven Amsterdam and *Never Let Me Go* by Kazuo Ishiguro

- i. Compare how both texts explore the ways individuals adapt to their circumstances.

OR

- ii. "It was just to show you I care." (*Things We Didn't See Coming*)

Compare how the two texts present the idea that even in dark times people care for each other.

Pair 4 *Reckoning* by Magda Szubanski and *Brooklyn* by Colm Tóibín

- i. 'Migration has more advantages than disadvantages.'

Compare how the two texts consider this idea.

OR

- ii. "[B]eing your real authentic self, when you have felt forced to hide your whole life, is the most beautiful feeling in the world." (*Reckoning*)

"I wish that I could stop feeling that I want to be an Irish girl in Ireland." (*Brooklyn*)

'In a society with many different cultures and groups, one's sense of belonging can be confused.'

Compare the ways the texts explore the difficulties of being true to oneself within the constraints of society.

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

- i. “[T]hese times, they do make monsters of us all.” (*The Crucible*)

Compare how the two texts consider the idea that everyone has the potential to act in monstrous ways.

OR

- ii. “We burn a hot fire here; it melts down all concealment.” (*The Crucible*)

“Top secret, but I know you’re good at secrets.” (*The Dressmaker*)

Compare how *The Crucible* and *The Dressmaker* examine the consequences of the concealment of truth.

Pair 6 *Photograph 51* by Anna Ziegler and *My Brilliant Career* by Miles Franklin

- i. “Ah, thou cruel fiend—Ambition! Desire!” (*My Brilliant Career*)

Compare the ways in which the two texts consider ambition and desire.

OR

- ii. “A plain woman will have nothing forgiven her.” (*My Brilliant Career*)

“The kind of woman who barrels over you with the force of a train.” (*Photograph 51*)

Compare how the two texts portray the limitations experienced by unconventional women.

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 two texts examine power imbalance in a society.

OR

- ii. “My memory is longer than time.” (*The Longest Memory*)

Compare how the two texts examine the role of remembering for those who have been victimised.

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. ‘In challenging times, the help of others is crucial.’

Compare how the two texts reveal the importance of building relationships to achieve shared goals.

OR

- ii. “All we’ve got now is our pride and self-respect.” (*Pride*)

Compare how the two texts depict the personal qualities needed for effective leadership.

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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

Langmore Secondary School is soon to nominate and elect students to the Student Representative Council. After two years of COVID disruptions, the school Principal, Mr Navarro, has invited former student Lucy Lee to speak at a whole school assembly with a view to reinvigorating student interest and involvement in the SRC. The following is a transcript of Lucy’s speech which is accompanied by an opening and closing PowerPoint slide.

Good morning Mr Navarro, staff and students. What a pleasure to be invited back to Langmore! It is hard to believe that only three years ago I was sitting in those same uncomfortable plastic chairs, patiently waiting to be dismissed from assembly so I could race to the canteen and be first in line for a hot pie. Walking the corridors today, I was amazed to see things so unchanged; the familiar smell of toasted sandwiches from the Year 12 Common Room, overloaded backpacks crammed into lockers, and Year 7 students dominating the four square courts.



Students everywhere have struggled recently. Lockdowns, remote learning, not being able to socialise with friends. Many of you, like me and my mates, would have felt disconnected. Lonely. And then despondent or simply apathetic. All common emotions in these unprecedented times. Seeing you all here today, it's difficult to imagine the school with empty corridors and silent classrooms. After suffering through the monotony of online university lectures, I sympathise with the difficulties of remote learning. But it is time to put the negativity behind us and move forward to a brighter future.

I eagerly accepted Principal Navarro's invitation to speak to you today because I'm keen to see the famous Langmore spirit reinvigorated. What better way to breathe new life into Langmore than by developing an active Student Representative Council that represents the voice of the students and has the power to create change? A carefully selected SRC can revitalise school spirit and ensure that the student voice, *your* voice, is heard, respected and acknowledged.

Three years ago, I was honoured to be elected President of the SRC. It remains the highlight of my time at Langmore. It positively changed my life. It taught me skills that I continue to rely on today. And it is a job that brings genuine change to the school community. Have you noticed the environmentally friendly recycling bins and water bottle refilling stations? Girls, do you like having the option to wear pants? That was *our* SRC, working with the school community, listening to the voices of the student body, hearing *your* needs. Sure, these might seem small initiatives, but they are improvements to our community that were suggested by students, campaigned for by the SRC, and ultimately, implemented by the school.

Without an effective SRC, how can any improvements be implemented? And most importantly, how can *your* voice truly be heard? The first step to a successful SRC is a quality field of nominees. A joke nomination for your best mate or Votey McVoteface might seem funny, but it devalues the power of the SRC. Students can't expect their opinions to be taken seriously by teachers, parents or the School Board if they are not willing to nominate candidates who would be responsible and effective.

Everyone has different skills. Spending lunchtime planning for the next initiative might seem a nightmare to you. That's okay, because for the person sitting next to you this might be their dream role. So, if you think they would be great, go ahead and nominate them. Alternatively, be brave, and nominate yourself. Representing your peers is a wonderful opportunity to develop new skills, get to know a variety of students and bring about positive change for the Langmore community. It starts here!

While nominating for the SRC isn't for everyone, you know what is for everyone? Voting. A special shout out to my Year 12 Politics teacher Mrs Watkins, for teaching me that 'democracy' comes from two Greek words – people (demos) and rule (kratos). We are so lucky to live in a country where citizens can take an active role in government through their elected representatives and Langmore is simply a microcosm of society.

But democracy is not something that we can take for granted. A recent study by 'Freedom House', a political research organisation, sadly revealed that '38% of the global population live in "Not Free" countries, the highest proportion since 1997.' I dread to think of those struggling school students living under tyrannical rule, feeling marginalised and powerless. Australians all let us rejoice, as we reap the benefits of living in a free country!

Closer to home, Professor Judith Brett, in her book *From Secret Ballot to Democracy Sausage*, pleasingly notes that 'turnout in Australian elections is always above 90% of registered voters.' However, it would be dangerous to become complacent and apathetic. The Australian Electoral Commission reports that in the 2019 federal election, 5.5% of lower house votes were informal. Seems like a small number, but that adds up to over 800,000 voters devaluing the democratic process. Is that the society we want to live in, one in which a significant number of voices are muted?

Here at Langmore, you may not be voting for the next Prime Minister or State Premier, but you are being gifted with the opportunity to participate in a democratic process, to nominate worthy candidates, voted for by your student body, who can work for a common goal. Want to change the haircut policy? Tell your Rep. Want a Year 11 Formal? Tell your Rep. Want to advocate for more counsellors? Tell your Rep. Want to fundraise for new lockers? Tell your Rep.

So, it is time to step up. Nominate the best candidates for the job, embrace your democratic right to vote, and help revive the Langmore spirit, creating an inclusive community for all. It starts here. Let your voice be heard. The time is now.



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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END OF TASK BOOK



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