

STUDENT NAME/NUMBER:

# ENGLISH

## 2022 Written Exam - Paper 1

Total Reading Time: 15 minutes

Total 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
			<b>Total 60</b>

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 19 pages, including examination assessment criteria on page 19.

#### **Instructions**

Complete each section.

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 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 criteria set out on page 19 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* ..... 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

1. ***After Darkness*** by Christine Piper

- i. 'Although it is a dark story, there is some light at the end of *After Darkness*.'

Do you agree?

**OR**

- ii. 'Tomokazu Ibaraki is a strange mixture of responsibility and irresponsibility. He is both odd and a decent bloke.'

Discuss.

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

- i. 'Chance and fate play a large part in what happens in *All the Light We Cannot See*.'

Do you agree?

**OR**

- ii. '*All the Light We Cannot See* is a kind of detective story thriller.'

Discuss.

3. ***Extinction*** by Hannie Rayson

- i. 'Everyone is partly right and partly wrong in *Extinction*.'

Discuss.

**OR**

- ii. '*Extinction* shows that there has to be compromise, without giving up or giving in.'

Do you agree?

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

- i. '*False Claims of Colonial Thieves* shows that poetry can deal with politics.'

Discuss.

OR

- ii. 'There is not much real difference in the perspectives of Papertalk Green and Kinsella in *False Claims of Colonial Thieves*.'

Do you agree?

5. ***Flames*** by Robbie Arnott

- i. 'The difficulties and complications of family relationships are the centre of *Flames*.'

Do you agree?

OR

- ii. 'There is some strange and bizarre behaviour that shows a lot of love in *Flames*.'

Discuss.

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

- i. 'For all his weaknesses, Richard becomes a kind of hero, in *Go, Went, Gone*.'

Do you agree?

OR

- ii. 'The way the tragedy of the refugees unfolds in *Go, Went, Gone* increases the impact of the story.'

Discuss.

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

- i. 'In the end Capote does not really know what he thinks of the characters in *In Cold Blood*.'  
Do you agree?

OR

- ii. 'There is as much imagination as there is fact in *In Cold Blood*.'  
Discuss.

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

- i. 'More than anything else, *Like a House on Fire* shows the importance of family relationships.'  
Do you agree?

OR

- ii. 'There is a lot of disappointment and not much success for the characters in *Like a House on Fire*.'  
Discuss.

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

- i. '*Much Ado About Nothing* shows the confusion that can come from mistaking appearance for reality.'  
Discuss.

OR

- ii. 'Hero and Claudio's story is tragic rather than comic but it is balanced by the heart-warming story of Beatrice and Benedick.'  
Do you agree?

**10. *Nine Days* by Tony Jordan**

- i. '*Nine Days* shows how much difference a day can make in a lifetime.'

Discuss.

**OR**

- ii. '*Nine Days* shows that there has been much progress since the 1940s but some things of value have also been lost over that time.'

Do you agree?

**11. *Persepolis* by Marjane Satrapi**

- i. '*Persepolis: The Story of a Childhood* shows how the lives of individuals are shaped by social and political forces beyond their control.'

Discuss.

**OR**

- ii. 'The pictures are as important as the words in *Persepolis: The Story of a Childhood*.'

Do you agree?

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

- i. 'While *Pride and Prejudice* is a love story with a happy ending, it is also a serious novel about views and values.'

Discuss.

**OR**

- ii. 'We quickly see what Elizabeth is like in *Pride and Prejudice*, but the plot has to unfold before we really know about Darcy's character.'

Do you agree?

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

- i. 'Hitchcock shows that the lives seen from the rear window are empty and unsatisfying.'  
Discuss.

OR

- ii. 'Hitchcock lets us understand and sympathise with both Jeff and Lisa equally.'  
Do you agree?

14. ***Runaway*** by Alice Munro

- i. 'The main characters in *Runaway* do not fit into the worlds in which they find themselves.'  
Discuss.

OR

- ii. 'There is a lot of strangeness and mystery in the *Runaway* stories.'  
Do you agree?

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

- i. 'The difference between life in the pre flu world and the post flu world in *Station Eleven* is both sad and energising.'  
Do you agree?

OR

- ii. '*Station Eleven* shows how the strangest circumstances can come to seem normal.'  
Discuss.

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

- i. 'The relationship between Diane and Michael in *Stories We Tell* is essentially unhappy and unsatisfying.'

Do you agree?

**OR**

- ii. 'The *Stories We Tell* shows that we can never know if the stories we tell ourselves and others are true or not.'

Discuss.

**17. *The Erratics* by Vicki Laveau-Harvie**

- i. '*The Erratics* shows ways individuals can protect and nurture themselves in very difficult conditions.'

Do you agree?

**OR**

- ii. 'The parents in *The Erratics* turn what seems to be a paradise into a hell.'

Discuss.

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

- i. '*The Women of Troy* shows human nature at its best and at its worst.'

Discuss.

**OR**

- ii. '*The Women of Troy* suggests that life is like a mad dance without pattern or meaning.'

Do you agree?



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

- i. 'Achebe makes clear the uncivilized behaviour of both the locals and the foreigners in *Things Fall Apart*.'

Do you agree?

**OR**

- ii. 'There is much more to the culture of Umuofia than the toxic masculinity of Okonkwo.'

Discuss.

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

- i. 'There is as much unease and sadness as there is joy in the poetry of Wordsworth.'

Do you agree?

**OR**

- ii. What does Wordsworth offer to justify the claim that the child is father to the man?

**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 19 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* by Rolf de Heer (director)**

- i. "I just wanted to be like everyone else I knew, and everyone else mostly did not look like me."  
(*The Hate Race*)

"White fellas locked me up for being Aboriginal. I wanted to live in the white fella's way now."  
(*Charlie's Country*)

Compare what these texts have to say about the pressure to conform in a racist society?

**OR**

- ii. "He's just trying to wind you up. It's just a little bit of nonsense." (*The Hate Race*)

Compare how those in power in these texts contribute to the oppression faced by victims of racism.

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

- i. "Balmoral always seems to breathe peace and make one forget the world and its sad turmoils." (*The Queen*)

"But you are not *any* man." (*Ransom*)

Compare how these texts show that the privileges enjoyed by leaders can be both a help and a hindrance to them.

**OR**

Compare how the texts explore the essential isolation of leaders.

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

- i. "I suddenly realise that it's better here with him than anywhere I've ever been." (*Things We Didn't See Coming*)

"We both felt deep down some tug, some old wish to believe again in something that was once so close to our hearts." (*Never Let Me Go*)

Compare the ways that these texts demonstrate the comfort brought by memories when people are trapped in a hostile world.

**OR**

- ii. "Despite all the feelings we think we've got for our loved ones and our attachments, when push comes to shove most people figure out how to travel light." (*Things We Didn't See Coming*)

"We've loved each other our whole lives. But in the end, we can't stay together forever." (*Never Let Me Go*)

Compare what these two texts say about how people's priorities must change when faced with a lack of choice.

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

- i. "There is a word. An awful ugly word. A name. A label." (*Reckoning*)

"She was nobody here. It was not just that she had no friends and family; it was rather that she was a ghost in this room, in the streets on the way to work, on the shop floor. Nothing meant anything." (*Brooklyn*)

Compare how these texts show that the process of identity formation can leave one feeling alienated and alone.

**OR**

- ii. "Now I am like a stray dog, a middle-aged woman trying to salvage what is still useful." (*Reckoning*)

"His saying that he loved her and his expecting a reply frightened her, made her feel that she would have to accept that this was the only life she was going to have." (*Brooklyn*)

Compare how these texts examine the compromises people make to belong with others?

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

- i. "Private vengeance is working through this testimony!" (*The Crucible*)

"Her mind raced with venom and hate for herself and the people of Dungatar." (*The Dressmaker*)

Compare the ways that these texts show the power of hatred.

**OR**

- ii. "This predilection for minding other people's business was time-honoured among the people of Salem." (*The Crucible*)

"Beula Harradine stood on the porch, her face pressed to the window, squinting into the dimness." (*The Dressmaker*)

Compare what these texts have to say about the lack of privacy in small towns.

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

- i. Compare what these texts suggest about the lives of women who do not submit themselves to what is expected of them?

**OR**

- ii. "You think if you gave an inch, we'd all take a mile." (*Photograph 51*)

'Men are the uselessest, good-for-nothingest, clumsiest animals in the world.' (*My Brilliant Career*)

Compare how these two texts challenge the dominance of men and the assumption that women need them to survive.

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

- i. "This pile here is the land, the source, the spirit, the core of everything."  
(*The 7 Stages of Grieving*)

"He said Africa was his past and not ours." (*The Longest Memory*)

What do these texts have to say about the ways loss can affect the oppressed?

**OR**

- ii. "Silenced by a single wave of a stick." (*The 7 Stages of Grieving*)

"To my mind a simple lesson in obedience was all that my boy required." (*The Longest Memory*)

How do these texts show that cruelty is a common method of ensuring compliance to unfair rules?

**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* by Matthew Warchus (director)**

- i. "Burn in Hell." (*Pride*)

"In the Holy Quran it is not written that men should go outside and women should work all day." (*I am Malala*)

Compare how *I am Malala* and *Pride* show that ignorance is the enemy of social progress.

**OR**

- ii. "All we have now is pride and self-respect and we'll carry on keeping that." (*Pride*)

"The Taliban can take our pens and books, but they couldn't stop our minds from thinking." (*I am Malala*)

Compare how the characters in these texts defy the harsh leaders who seek to oppress them?

## 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 16 to 18 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 19 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 16 to 17 to try to persuade others to share the point of view presented.

### Background information

A resort development company plans to build a resort outside the town of Sandy Bay. The Chief Executive Officer, Mr Brian Jones, of Resort Corp addresses a meeting with the Town Council about the resort development. Later he addresses a meeting of residents of Sandy Bay about the same topic.

*Mr Brian Jones addresses the Sandy Bay Town Council.*

Thanks to the Mayor and Council members for giving me this opportunity to outline our exciting plans for the holiday resort development we propose for your region.

I have distributed some background information about our company. No doubt most of you know about our activities, and I hope some of you have stayed at one of our five resorts in Australia. We are very proud of our resorts and the various activities associated with them. And we are very proud of the good relationships we have with the local governments in the areas in which we operate. We pride ourselves on our social responsibility as a company. We will be pleased to give you contacts in other local governments so that you can discuss whether what I tell you about our activity in their areas is true. We are confident they will report well of us and our activities.

Our five resorts and the sixth we are planning for Sandy Bay are eco-friendly facilities that have significantly enhanced the economic and social vibrancy of the areas in which they are located. Local businesses have been boosted by the building and operation of our resorts. There is an increase in visitors to the regions where we have resorts. Permanent population has increased, property values have risen, and the revenue of local councils and revenue coming from the State Government have increased. Our resorts are well accepted by the local citizens, and the actions of local councils in approving our resorts have been warmly endorsed by the citizens.

We are proposing a 150 room resort accommodating as many as 300 guests a night some five kilometres down the coast from the outskirts of Sandy Bay. We will invest multiple millions in the construction of the resort – the exact cost will depend on the nature of the final design. We expect local building companies and tradespersons will be involved in the construction.

The economic benefits for the town will not only be in the construction: there will be ongoing maintenance and permanent work for some sixty local people when the resort is operating. We train our staff carefully, and they gain skills of value to them throughout their working lives.

Resort Corp is a substantial company with strong networks across the business world and with government. When the resort is built, we will be committed to improving the infrastructure and facilities of the Sandy Bay region in the future. Such development will be in your best interests and ours.

We will be encouraging the development of such local tourist attractions as the Fern Gulley, the Ocean Lookout, and the Waterfall Walking Track. We will be advocating the development of tourist facilities and infrastructure for the area with the State Government. When we have a resort here, we will be the partners and allies of this council.

I am sure you all appreciate that there is a need and opportunity for further development in the Sandy Bay region. The region has little tourism in comparison to the shires to the north and south. Rather than competing with local businesses, we will attract new tourists to the area which will assist local tourism and hospitality business. Our guests will add a new vibrancy to Sandy Bay.

I am happy to discuss any matter or answer any questions about our proposal, and will be happy to return when you have fully examined the proposal.

Many thanks for your consideration. We look forward to working in partnership with the Council of Sandy Bay on an exciting proposal that will benefit you and us.



*Mr Brian Jones addresses a meeting of local residents of Sandy Bay about the proposed resort. A number of slides are shown as he talks.*

Many thanks to the mayor and the council for arranging this meeting to discuss our proposal for a resort on the Sandy Bay coast. And thank you all for taking an interest in our proposal. We want our resort proposal to be to the satisfaction of all the residents of Sandy Bay.

It is a pleasure to visit your spectacular coastline and beautiful town. Our staff who have been developing our plans report very positively on the welcoming and friendly reception they have received from the good people of this town. We want your good will and we will work hard to get it and to retain it.

Like your Council, we think the citizens of Sandy Bay see that the facilities of the area are less developed than they could and should be. There has been concern about the medical facilities in the town, two banks have left the town in recent years, and there is concern about the health of some local businesses. We believe our resort will be a boost to economic activity in the region, and will bring more life to the town.

But there will be more than economic benefits in our proposed resort for the people of Sandy Bay. The resort we propose will be open to the public, and all the facilities of the resort will be accessible to local residents. There will be three restaurants in the resort. One will be an inexpensive bistro, there will be a bar and night club serving snack foods, and there will be a fine dining room that will be presenting the best food available for a radius of a hundred kilometres. It will be a place you will be proud to go to for that special night out.

Slide 1



Thanks to Marc Babin for permission to use his photo

Our resort will offer new recreation facilities to the area. We will offer boats, jet skis, motor cycles and bicycles for hire, and will have a school teaching about and hiring equipment for sailing, scuba diving and water skiing.

The resort will be in a secluded spot, not too close and not too far from town. We expect our guests will want to occasionally walk or cycle into town, and the towns folk will visit our resort.

The resort buildings will be inconspicuously rural rather than fancy urban. The resort will be eco-friendly in using solar power, water harvesting and organic waste composting. The buildings will be designed for

passive air conditioning where possible. The landscaping will be in harmony with local bushland.

We believe that our Sandy Bay resort will offer recreational and entertainment facilities that will be valued and enjoyed by the citizens of the town and the whole region.

Slide 2



Thanks to Alex Haney for permission to use his photo

### Examination Assessment Criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

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

These criteria are from the English examination specifications produced by the Victorian Curriculum and Assessment Authority (VCAA). The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website <http://www.vcaa.vic.edu.au> for VCAA publications and the latest course information.

#### Acknowledgments:

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**END OF TASK BOOK**