

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**

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 the answer 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.

SECTION B – continued

Pair 1 *The Hate Race* by Maxine Beneba Clarke and *Charlie's Country* directed by Rolf de Heer

i. Compare how Clarke and de Heer celebrate the power of friendship.

OR

ii. “My children are the descendants of those unbroken.”

Compare how *The Hate Race* and *Charlie's Country* celebrate resilience.

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

i. ‘There is no change without sacrifice.’

Compare how this idea is explored in the two texts.

OR

ii. “I have had a good sixty years to consider the splendour and limitations of what it is to be a king.” (*Ransom*)

“That woman has given her whole life in service to her people. Fifty years doing a job she never wanted!” (*The Queen*)

Compare the ways in which the characters in the two texts are confined by their roles.

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

i. ‘It is possible to find hope even in the darkest of times.’

Compare how the two texts explore this idea.

OR

ii. Compare what the two texts suggest about responses to change.

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

i. Compare the challenges both Magda and Eilis have in coming from migrant backgrounds.

OR

ii. “Some deep atavistic urge in me longed to know my roots...I felt scattered and I needed to join up the dots of myself.” (*The Reckoning*)

“You’ll feel so homesick that you’ll want to die, and there’s nothing you can do about it apart from endure it. But you will, and it won’t kill you. And one day the sun will come out.” (*Brooklyn*)

Compare the extent to which the protagonists in *Reckoning* and *Brooklyn* struggle to find a sense of belonging in their new countries.

SECTION B – continued

TURN OVER

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

- i. Compare to what extent the settings of *The Crucible* and *The Dressmaker* influence the choices that the characters make in the texts.

OR

- ii. "Pain will no longer be our curse, Molly...it is our revenge and our reason." (*The Dressmaker*)
Compare how the emotional and physical trauma experienced by the characters of *The Crucible* and *The Dressmaker* impact their ability to grow and improve their lives.

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

- i. "We were so powerful. Our instruments felt like extensions of our own bodies. We could see everything, really see it—except, sometimes, what was right in front of us." (*Photograph 51*)

"Here is the story of my career... here is the story, of my career... my brilliant career. I make no apology for being egotistical... because I am!" (*My Brilliant Career*)

Compare how the two texts demonstrate Rosalind's and Sybylla's ability to overcome their respective patriarchal societies.

OR

- ii. Compare the ways in which success and failure play an important role in the lives of the characters in the two texts.

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

- i. Compare how family is presented in *The 7 Stages of Grieving* and *The Longest Memory*.

OR

- ii. 'Despite their circumstances, there is some hope for a brighter and more equal future.' Compare how this idea is presented in *The 7 Stages of Grieving* and *The Longest Memory*.

SECTION B – continued

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 how *I am Malala* and *Pride* present the idea that it is when individuals are tested that their true strengths surface.

OR

- ii. “Our men think earning money and ordering around others is where power lies. They don’t think it is in the hands of the woman who takes care of everyone all day long, and gives birth to their children.” (*I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*)

“I can’t change my style.” (*Pride*)

Compare how Malala and Mark expose the unfairness of those who govern them.

END OF SECTION B
TURN OVER

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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 to 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

The local council of Derwen removed a number of giant ash trees alongside Lake Mawson Road in order to extend the highway to the nearby national park. The removal of these trees was proposed as a means to ease congestion and improve safety by creating overtaking lanes. Despite disapproval from local residents, the felling of trees began and local police were deployed to contain protestors.

In response to the event, two open letters were published in the Community Voice section of The Derwen Star, a local newspaper distributed in the township of Derwen. The first was written by local resident Anita Davis. The second text was written on behalf of the Derwen Residents Group.

SECTION C- continued

TURN OVER

THE DERWEN STAR



COMMUNITY VOICE

16th August, 2022

Too Late to Listen

On Monday, police stood by firmly, wearing earmuffs to block out the guttural noises of chainsaws. The occasion was the destructive clearing of giant ash trees along Lake Mawson Road.

Police stood with their backs turned to tree loppers and the choking screech of metal. They ignored the clouds of smoke and the ravenous teeth sinking into the soft and sacred flesh of our trees. These law enforcers had eyes only for the scores of locals. We stood opposite and blinked back tears as the beauty and history of our homeland was torn from the earth.

Three-hundred years of growth was obliterated. Our trees were taken, stolen, lost forever. The chains tightened and squeezed around my own heart with each chunk of dismembered wood that was unceremoniously lobbed into the back of a trailer. Our trees that were symbols of enduring and pulsing life became scattered fragments, destined to quickly burn in a fireplace. Are Australians doomed to forever neglect the rich and valuable history of our country? Will we again offer our too-late apologies hundreds of years after this sympathy would have been of use?

Giant ash trees are the emblem of Derwen shire. They took root in this land over three hundred years ago, long before our township was established. We crane our necks to try to perceive their towering mass as they stretch towards the heavens. The blossoming white branches at their peaks provide nests for wedge-tailed eagles. It is hard to believe these trees are still growing and yet to reach their final zenith.

Derwen claims to be a forward thinking shire with conservation at its heart. But mine was broken today. We cannot trust these councilors who have done nothing to protect our home. Our own citizens were turned against one another and the voices of protestors were silenced under threat of arrest and forceful restraint.

The Derwen council has sold its soul for the sake of extending a highway to save three minutes of travel time, ironically on the road to a national park. Our flora and fauna have been harmed and reduced. Even tourists have been done a great disservice as their journey will now be a shorter trip to a reduced landscape.



- Anita Davis

Controversial Highway Project

The Derwen Residents Group has always advocated for the protection and preservation of our township. We recognise the damage the removal of giant ash trees along the Mount Lyall Highway poses to our native flora and fauna.

We have consulted with respected experts in environmental sciences as well as the Transport Minister with professionalism about this proposal. All of our actions and enquiries are made with the best interest of our community and landscape at heart.

We have found that the proposed highway extension will cause vast destruction to the ecology of Derwen that extends beyond the giant ashes themselves. This action should never have been approved in light of considerable community disquiet and the evidence provided by environmental experts.

Despite the success of local protestors in spreading their message through social and mainstream media, their concerns have been dismissed by the local council. Since the last council elections, the Derwen Residents Group has seen a dramatic decline in the willingness of the council to collaborate with and represent the views of their constituents.

We have come together as residents, researchers, parents, friends and artists to speak for and protect our native trees

and land. While all trees hold value, these giant mountain ash carry a history of more than 350 years that cannot be restored once lost. The council should be ashamed to not only witness, but to permit the unnecessary removal of our historic trees. Such callous decision-making reflects the government's ongoing disregard for the environment and the history of our nation.

Furthermore, the deployment of police and security to violently silence peaceful protest is an indictment on the Derwen Council. We implore the local government to move forwards rather than backwards by disbanding local forces and listening to the pleas of locals and academics. This current disregard for good sense must be condemned. We call on the local council to hear its community and urgently halt the felling of trees along Lyall Highway.

- Derwen Residents Group

Image source: Bob Beale, Public domain, via Wikimedia Commons
<https://upload.wikimedia.org/wikipedia/commons/6/6f/MountainAshWithCars.jpg>

END OF SECTION C
TURN OVER

Examination 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

END OF TASK BOOK