

YEAR 12 *Trial Exam Paper*

2022

ENGLISH

Written examination

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

- Write your **name** on each of your script books.
- 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.

At the end of the examination

- Place all other used script books inside the front cover of the first script book.
- 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.

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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.

In your script 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 Green 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. 'Personal conflicts mirror the wider social and cultural conflicts in *After Darkness*.'
- Discuss.

OR

- ii. 'Fear of consequences leads to poor judgement by the characters in *After Darkness*.'
- To what extent do you agree?

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

- i. 'The characters in *All the Light We Cannot See* learn to trust themselves as well as to trust others.'
- Discuss.

OR

- ii. '*All the Light We Cannot See* shows both the difficulty and the importance of resisting evil.'
- Discuss.

3. *Extinction* by Hannie Rayson

- i. "It's my company ... Which I founded. Which I run."
- How does *Extinction* explore the impact of power and wealth on people's lives?

OR

- ii. '*Extinction* suggests that happiness depends on making moral choices.'
- Discuss.

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

- i. 'In these poems, stories help to create a connection to place.'
- Discuss.

OR

- ii. 'The harm done by colonisation cannot be undone.'
- Is this the main message of *False Claims of Colonial Thieves*?

5. *Flames* by Robbie Arnott

- i. ‘*Flames* suggests that connections between living things are both precious and fragile.’
Discuss.

OR

- ii. How does Arnott use the symbol of fire to explore aspects of life?

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

- i. “Will he too occupy some place in their stories?”
‘Richard is more changed by the refugees than they are by him.’
To what extent do you agree?

OR

- ii. ‘*Go, Went, Gone* shows the benefits that come from understanding another person’s perspective.’
Discuss.

7. *In Cold Blood* by Truman Capote

- i. ‘*In Cold Blood* is more than a murder story; it is a portrait of a place and a community.’
Discuss.

OR

- ii. ‘In Capote’s narrative, the cruelty of Dick and Perry is contrasted with Alvin Dewey’s compassion and commitment to justice.’
Discuss.

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

- i. “... the lifetime habit of keeping his responses to himself closed his mouth in a firm and well-worn line.”
What role does silence play in these stories?

OR

- ii. ‘In Kennedy’s stories there are no heroes or villains, just ordinary people surviving.’
Discuss.

9. *Much Ado About Nothing* by William Shakespeare

- i. ‘Although the female characters have few choices available to them, they find ways to achieve happiness.’

Discuss.

OR

- ii. ‘*Much Ado About Nothing* examines the consequences of unfairly excluding or judging people.’

Discuss.

10. *Nine Days* by Toni Jordan

- i. ‘Each of the characters seeks a balance between following conventions and creating their own destiny.’

Discuss.

OR

- ii. ‘Jordan depicts a society that gradually becomes less prejudiced and more accepting.’

To what extent do you agree?

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

- i. ‘*Persepolis* presents a powerful protest against the oppression of women.’

Discuss.

OR

- ii. What role does humour play in *Persepolis*?

12. *Pride and Prejudice* by Jane Austen

- i. ‘*Pride and Prejudice* shows that appearances can be deceptive, but they are also important.’

Discuss.

OR

- ii. “The feelings of the person who wrote, and of the person who received it, are now so widely different ...”

To what extent do Elizabeth and Darcy really change in the course of the novel?

13. *Rear Window* directed by Alfred Hitchcock

- i. 'Independence must be sacrificed in a successful relationship.'
To what extent is this idea supported by *Rear Window*?

OR

- ii. How does Hitchcock show the vulnerability of his characters in *Rear Window*?

14. *Runaway* by Alice Munro

- i. To what extent does Munro suggest that her characters would be happier if they had made different choices?

OR

- ii. "She keeps on hoping for a word from Penelope, but not in any strenuous way."
'Absences lie at the centre of these stories.'
Discuss.

15. *Station Eleven* by Emily St John Mandel

- i. 'The characters' memories of the old world are of little use to them in the new world.'
Do you agree?

OR

- ii. 'In times of crisis, it is important that people's actions are not controlled by their fear.'
How does the novel reveal this idea?

16. *Stories We Tell* directed by Sarah Polley

- i. 'Although *Stories We Tell* describes events that might have pushed Sarah and Michael apart, it reveals a strong connection between them.'
Discuss.

OR

- ii. 'The use of archival footage and re-enacted scenes enables *Stories We Tell* to convey a complex picture of Sarah's family.'
Do you agree?

17. *The Erratics* by Vicki Laveau-Harvie

- i. “My words won’t help much.”

How much power do words have to help others in *The Erratics*?

OR

- ii. ‘Despite the conflicts portrayed in her memoir, Laveau-Harvie ultimately offers a positive view of family.’

To what extent do you agree?

18. *The Women of Troy* by Euripides

- i. “Can I speak in my own defence, and show / How unjust it would be to kill me – if you do?”

What role does justice play in *The Women of Troy*?

OR

- ii. ‘Euripides depicts a world in which people have little control over their fate.’

Do you agree?

19. *Things Fall Apart* by Chinua Achebe

- i. ‘In *Things Fall Apart*, the men have power but the women hold the community together.’

Discuss.

OR

- ii. “It was like the good old days again, when a warrior was a warrior.”

‘Okonkwo learns that leadership requires much more than physical strength.’

Discuss.

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

- i. “Ill fared it now with Robert, he who dwelt / In this poor cottage.”

‘In Wordsworth’s poetry, life is a struggle without relief.’

To what extent do you agree?

OR

- ii. ‘The sense of order in Wordsworth’s poetry suggests there is also order in the universe.’

Do you agree?

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 your script 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.

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

- i. “I just wanted to be like everyone else I knew, and everyone else mostly did not look like me.” (*The Hate Race*)
 “You got a job. And you’ve got a house. On my land. Where’s *my* house? Where’s *my* job?” (*Charlie's Country*)
 Compare how the texts explore the experience of being marginalised by society.

OR

- ii. Compare the ways in which Maxine and Charlie find ways to express their identity.

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

- i. ‘Good listening is crucial to effective leadership.’
 Compare how this idea is explored in *The Queen* and *Ransom*.

OR

- ii. Compare the role of humility in these texts.

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

- i. Compare the extent to which these texts suggest the importance of having an optimistic view of the future.

OR

- ii. “A dozen times we would have died, but Margo saved us.” (*Things We Didn't See Coming*)
 “It was amazing, really, the way the years seemed to melt away, and we were so easy with each other.” (*Never Let Me Go*)
 Compare how relationships are valued in the two texts.

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

- i. “We were tugboats in the river of history, my father and I, pulling in opposite directions.” (*Reckoning*)
 “She had all of that, she thought, and now, with this letter, it was much more than she had imagined she would have when she arrived in Brooklyn first.” (*Brooklyn*)
 Compare how the authors use the idea of the journey in these two texts.

OR

- ii. Compare how the texts show people’s resilience in the face of separation and loss.

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

- i. Compare the role that inequality plays in causing conflict in the two texts.

OR

- ii. Compare the ways in which these texts examine the impact of greed and selfishness on communities.

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

- i. Compare how the characters in these texts attempt to balance personal desires with their commitment to a group.

OR

- ii. “There’s no science that can explain it. Loneliness.” (*Photograph 51*)
 “Will it always be this ghastly aloneness?” (*My Brilliant Career*)
 Compare how the texts portray the experiences of loneliness and isolation.

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

- i. “The clapsticks ring out alone at first, I’m in the crowd and we all clap as we rise, as we walk.” (*The 7 Stages of Grieving*)

“Father, I am running. I feel joy, not fear.” (*The Longest Memory*)

Compare how the two texts show the challenges as well as the rewards of resisting oppression.

OR

- ii. ‘Grief can feel like an ending, but it can also be a beginning.’

Compare how *The 7 Stages of Grieving* and *The Longest Memory* explore this idea.

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 extent to which these texts suggest there is hope for a more tolerant society.

OR

- ii. Compare the ways in which these texts portray people’s desire to be heard in a society that tries to silence dissent.

**END OF SECTION B
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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

A new golf course development has been proposed for the old Showgrounds area in Westhaven. The local council is yet to approve the proposal. One of the landscape architects working on the project, Alejandra Ortega, addressed a community gathering to inform them about the development plans. The following is a transcript of her speech, along with two of the projected images from the presentation.

Good evening, my fellow community members, and thank you for joining me here tonight to discuss this amazing opportunity. I'm going to tell you a little bit more about our plans, and to invite your feedback on ways that we can make this development even more exciting and inclusive. For those of you who don't know me, I'm Alejandra Ortega, and I am the director of Ortega Landscape Design, but far more importantly I'm a local Westhaven girl through and through. I grew up here – just round the corner on Regan Street actually – and I love this town as much as you all clearly do. Which is why, when Goodgreens Developers approached my firm to design their new golf course, I could not say yes quickly enough.

Figures from the *ausgolf* website show that Australia has more golf clubs per capita than almost any other country. Did you know that, in 2020, golf participation in Australia showed the highest increase of any organised sport? An official Sport Australia survey showed that 250 000 more Australians played golf than in the previous year. Despite COVID – or perhaps even because of it – more and more Australians are beginning to enjoy the benefits of the sport. Seeking a gentle form of aerobic exercise? Golf! Looking for a like-minded community to share physical and social activity with? Golf! Hoping to improve your hand-eye coordination and develop your ability to hit a really small white ball with a really thin stick into a tiny hole a really long way away? Golf, golf, golf!

Now, I know that many of you are concerned about the proposed location for the new course, at the old Westhaven Showgrounds. Currently, as you probably all know, the grounds are managed by the council and, in addition to being freely accessible to the public, can be booked for community activities such as parties, school events and weddings. However, our research, with the support of the council, shows that public bookings for the area have declined by over 40% in the last four years. This indicates that the community is not making use of the facilities. While I know some people still come to the local parkrun on the oval, take their kids to the playground and occasionally use the barbecue areas, this is not enough to justify leaving the area undeveloped.

The Showgrounds is an underutilised space that the council cannot afford to maintain properly, and it is becoming tragically run down. The rusting grandstand, dilapidated fencing and old toilet block urgently need upgrading as well as ongoing maintenance, which will require new and sustainable revenue streams. If you have a look at the photo on the screen behind me, you will see exactly what I mean.



We all want to have pride in our local environment, and building a golf course at the Showgrounds will rejuvenate this space not only for tourists but also for our own local residents. Now, have a look at this next slide. This is what our new space could look like – isn't that a terrific improvement?!



The partnership between Goodgreens Developers and Ortega Landscape Design has so much to offer our community. As private developers, we have a significant budget at our disposal, meaning that we can bring the Showgrounds to life in a way that has not been seen since the days when the site hosted the bustling, exciting Westhaven Shows many decades ago. The proposed Greenhaven Golf Club will value-add to our community. It will give residents the opportunity to nurture or begin a passion for golf without having to travel away from Westhaven. It will revitalise an area that is not appreciated currently. And, perhaps most significantly, it will bring much-needed tourist dollars. We have a beautiful and vibrant town, and now is the time to showcase it to travellers. As Australia's borders begin to re-open, we will see more and more visitors looking for unique opportunities, and that is what Greenhaven will provide.

Many of you fear losing your community space. But let me assure you that the project is not designed to alienate anyone. The development plan – which is here for you to view tonight – includes a club restaurant open to the public, a special mini-golf course dedicated to introducing children to the sport, and a purpose-built public running track that will take advantage of the new greenscape the club will generate. Far from losing a space, you will find a whole new world open to you at Greenhaven, whether you are a dedicated golfer or a health-conscious Westhaven resident seeking fresh air and exercise in beautiful, well-kept parklands.

Please feel free to come up and chat with me shortly about any questions or concerns you may have. We expect this development proposal to be approved in the next few months, and we want to be sure we have had the input of all our most valued stakeholders, both financial and personal – and that means you.

Thanks for your time, and I look forward to seeing you on the greens!

**END OF SECTION C
TURN OVER**

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