

Trial Examination 2022

VCE English Units 3&4

Written Examination

Task Booklet

Student's Name: _____

Teacher's Name: _____

<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 booklet of 14 pages, including **assessment criteria** on page 14

One answer booklet

Instructions

Write your **name** and your **teacher's name** in the space provided above on this page.

Complete each section in the correct part of the answer booklet.

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.

You may ask the supervisor for extra answer booklets.

All written responses must be in English.

At the end of the examination

Place all other used answer booklets inside the front cover of the first answer booklet.

You may keep the task booklet.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2022 VCE English Units 3&4 Written Examination.

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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 the answer booklet, 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 14 of this booklet.

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. ‘Dr Ibaraki lacks agency in *After Darkness*.’
To what extent do you agree?

OR

- ii. How does Piper explore the perils of nationalism in *After Darkness*?

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

- i. Discuss the depiction of the legacy of war in *All the Light We Cannot See*.

OR

- ii. ‘*All the Light We Cannot See* suggests that it is difficult to stay true to one’s morals.’
To what extent do you agree?

3. *Extinction* by Hannie Rayson

- i. How does Rayson explore conflicts between the head and the heart in *Extinction*?

OR

- ii. ‘The male characters in *Extinction* are more selfish than the female characters.’
To what extent do you agree?

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

- i. ‘The poems in *False Claims of Colonial Thieves* are dominated by a spirit of resistance against the status quo.’
To what extent do you agree?

OR

- ii. How does Papertalk Green and Kinsella’s poetry explore the significance of a connection to land and Country?

5. *Flames* by Robbie Arnott

- i. “So I don’t feel bad when I hurt a few feelings, bruise a few heads, crack a few bones. I don’t feel much at all.”
How does grief affect the characters in *Flames*?

OR

- ii. Discuss the significance of the narrative structure of *Flames* in exploring different perspectives on life.

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

- i. ‘Richard’s experiences with the asylum seekers expose his ignorance as well as his empathy.’
To what extent do you agree?

OR

- ii. ‘*Go, Went, Gone* is about how memories give our lives meaning.’
Discuss.

7. *In Cold Blood* by Truman Capote

- i. “It is not right that we should hold a grudge in our hearts. The doer of this act is going to find it very difficult indeed to live with himself.”
How does Capote explore the moral complexity of guilt in *In Cold Blood*?

OR

- ii. ‘Through both Dick and Perry, Capote exposes the dangers of society’s expectations of masculinity.’
Discuss.

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

- i. ‘The stories in *Like a House on Fire* are united by a sense of chaos and uncertainty.’
Discuss.

OR

- ii. How does Kennedy explore intimacy and fractured relationships in *Like a House on Fire*?

9. *Much Ado About Nothing* by William Shakespeare

- i. Discuss the significance of masks and deception in *Much Ado About Nothing*.

OR

- ii. “I thank God and my cold blood I am of your humor for that. I had rather hear my dog bark at a crow than a man swear he loves me.”
To what extent does Beatrice rebel against the expectations of womanhood in the play?

10. *Nine Days* by Toni Jordan

- i. ‘*Nine Days* shows how family can have profound impacts on personal growth.’
Discuss.

OR

- ii. How does Jordan explore the importance of individual perspective in *Nine Days*?

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

- i. How does Satrapi depict Marjane as being torn between two worlds in *Persepolis: The Story of a Childhood*?

OR

- ii. ‘*Persepolis: The Story of a Childhood* highlights the dangers of tyranny and oppression.’
Discuss.

12. *Pride and Prejudice* by Jane Austen

- i. ‘Darcy cannot be happy, nor can he be a sympathetic character, until he overcomes his pride.’
To what extent do you agree?

OR

- ii. ‘Austen’s *Pride and Prejudice* exposes the injustices faced by women in the Regency era.’
Discuss.

13. *Rear Window* directed by Alfred Hitchcock

- i. ‘In *Rear Window*, Lisa is a powerful heroine and exceeds Jeff’s expectations of her.’
To what extent do you agree?

OR

- ii. How does Hitchcock explore the morality of being a bystander in *Rear Window*?

14. *Runaway* by Alice Munro

- i. How does Munro depict unintended consequences in *Runaway*?

OR

- ii. ‘In Munro’s stories, characters can never truly escape what they are running away from.’
To what extent do you agree?

15. *Station Eleven* by Emily St John Mandel

- i. To what extent does Mandel criticise materialism in *Station Eleven*?

OR

- ii. ‘*Station Eleven* is about the struggle to find purpose in life.’
Discuss.

16. *Stories We Tell* directed by Sarah Polley

- i. 'In *Stories We Tell*, family bonds are unbreakable.'
Do you agree?

OR

- ii. 'Polley's film explores how memories can be unreliable.'
Discuss.

17. *The Erratics* by Vicki Laveau-Harvie

- i. '*The Erratics* explores the consequences of loyalty to one's family.'
Discuss.

OR

- ii. "Every story has a before and after, a pivot point [...] This story does not feel like that, life being messy."
How does Laveau-Harvie express her struggles in recounting her life?

18. *The Women of Troy* by Euripides

- i. 'Euripides depicts the gods as callous and egotistical.'
Do you agree?

OR

- ii. 'In *The Women of Troy*, shared grief and suffering unites the female characters.'
Discuss.

19. *Things Fall Apart* by Chinua Achebe

- i. How does *Things Fall Apart* explore the idea that trauma can be handed down from generation to generation?

OR

- ii. '*Things Fall Apart* depicts the power and perils of religious beliefs.'
Discuss.

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

- i. 'Wordsworth's poems depict childhood as a sacred, spiritual time.'
Discuss.

OR

- ii. How does Wordsworth explore the meaning of death and mortality in his poetry?

END OF SECTION A

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 booklet, 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 14 of this booklet.

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 how the two texts explore the challenges faced by individuals in assimilating to a society that discriminates against them.

OR

- ii. 'Neither Maxine's nor Charlie's story has a happy ending.'
Compare the ways in which the two texts convey dissatisfaction.

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

- i. Compare how the two texts depict grief as a catalyst for personal growth.

OR

- ii. '*The Queen* and *Ransom* both suggest that being a leader requires great sacrifice.'
Compare the ways in which 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 the two texts examine the struggle to forge a strong sense of self.

OR

- ii. 'Amsterdam's narrator and the Hailsham pupils learn that they cannot survive without positive connections to others.'
Compare the ways in which the two texts explore this idea.

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

- i. Compare how the two texts depict the courage required to discover one's truth.

OR

- ii. 'In order to assimilate, Magda and Eilis must hide their emotions.'
Compare the ways in which the two texts explore the consequences of repressed feelings.

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

- i. Compare how the two texts present the destructive nature of societal prejudices.

OR

- ii. 'Salem and Dungatar are corrupted by those who abuse their power.'
Compare the ways in which the two texts explore this idea.

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

- i. Compare how the two texts convey the frustrations of making compromises for the sake of professional success.

OR

- ii. 'Rosalind and Sybylla both yearn for a degree of independence and recognition that they are unfairly denied.'
Compare the ways in which the two texts explore this desire in their protagonists.

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

- i. Compare how the two texts examine the emotional toll of reliving the past.

OR

- ii. 'No one can escape the psychological effects of marginalisation and oppression.'
Compare the ways in which the two texts 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 how the two texts convey how one's rights are linked to one's identity.

OR

- ii. 'Being visible is instrumental to Mark and Malala achieving their goals.'
Compare how the two texts explore this idea.

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 12 and 13, 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 14 of this booklet.

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 12 and 13 to try to persuade others to share the points of view presented.

Background information

The article ‘Gateway to the Good Life or Trajectory to Trouble?’ by local columnist Maria Lett was published in the *Carringvale Gazette* on 2 February. In the article, Lett covered issues relating to a gated community – Zenith Estate – that has been planned for the suburb of Carringvale. Former deputy Lord Mayor of Carringvale, Winston Chambers, wrote a letter to the editor of the *Carringvale Gazette* in response to Lett’s article.

Gateway to the Good Life or Trajectory to Trouble?

So, it's come to this. Recently, we have seen many changes to our suburb. Now, Carrington Heights Real Estate is offering 'select residents' the opportunity to live in a 'premium gated community' that is complete with its own security force, 24-hour perimeter patrols and an extensive CCTV network. And that's not all. According to the advertising material, the planned community will also feature number-plate recognition technology and a panic button in every home. The developers promise 'the comfort of knowing that you can provide the highest standards of safety for your family and loved ones in the prestigious Zenith Estate'. As their slogan states, 'You've come this far, why not reward yourself?'

Does anyone else find this just a trifle elitist? Isn't it fairly obvious that the only thing that is 'select' about these residents is their ability to buy their way in? And we're not just talking about the initial purchase price. There's also the slug of the body corporate fees, which can be as low as \$2000, but mostly range between \$8 000 to \$10 000 a year. What this money buys is a cocooned life, safe from the slings and arrows – not to mention the riff-raff – of the outside world. It buys access to two championship golf courses; 60 specialty shops and restaurants; landscaped grounds with pathways for bicycles, buggies and pedestrians; and the deluxe Carrington Excelsior Hotel, all of whose facilities are exclusively available to the 3000 gated residents and their guests. Not a bad life, perhaps, but, needless to say, only the cashed-up need apply. And, of course, all of this will be made available within a walled compound that exists solely to shut other people out.



Potential customers are invited to visit the Zenith Estate display village.

This style of living is a trend that is already well established in the United States, where it's estimated that eight million people live in gated estates. Generally, the rationale for such a community is that it will serve to protect residents from exterior violence. In Carrington – a relatively quiet suburb, as we all know – it is, perhaps, rather paranoid to think in such terms. In any case, we are entitled to ask whether the costs outweigh the supposed benefits.

Those who favour gated communities maintain that they can enhance safety by limiting the numbers of people who would be passing through or, more generally, of all non-local people. But this is seriously open to doubt. In fact, contrary to the claims made in support of them, gated communities do not necessarily have lower rates of crime than non-gated communities. Studies have shown that many gated communities in the United States are no safer than non-gated communities and may actually exacerbate resident concerns about security. Writing in *The Rushmore Journal of Sociological Studies*, Ben Wong comments that ‘... gated communities simply create a vicious cycle fuelled by fear. In forming communities that exclude outsiders, the residents of gated communities merely intensify their own worst tendencies to paranoia. Fear breeds fear and, all too often, violence.’

Paranoia and incitement to violence? Is this really what we want for Carringvale? If, just for the sake of argument, we acknowledge that gated communities may constitute some part of the American Dream, should they become central to the Australian Dream as well? Do we really want these private fortresses in our midst? I, for one, want to see Carringvale continue as a diverse, multifaceted community. We have always been inclusive. I believe that’s how we should stay.

If anything, a gated community poses risks to safety, guaranteeing not ‘idyllic family living of a superior quality’ but social resentment. A community divided by zones of conspicuous privilege will become weaker, not stronger. Zenith Estate may be described as ‘aspirational’ but what does it mean to aspire to such a withdrawn and cut-off existence? This is no gateway to a good life; it’s just plain old-fashioned snobbery with a new address.

To the editor

Dear sir/madam,

Some people just have a chip on their shoulder and Maria Lett is obviously one of them. Can anyone read her article without concluding that she is motivated by resentment of those who are better off than she is? Those who want to enjoy the benefits of their hard work and good money management?

After all, what is so very wrong with wanting to live comfortably and with the assurance of some degree of safety? Is it wrong, moreover, to seek to extend those benefits to the very people we most want to nurture and protect? And should we stand in the way of the kind of development most likely to provide a much-needed boost to the local economy?

I, for one, find the lifestyle offered by Zenith Estate highly attractive. I am neither elitist nor paranoid, and I resent the insinuation that I would seek to distance myself from a local community to which I have devoted my life’s work. Not everyone who likes the finer things in life is a snob. To suggest otherwise is highly offensive.

Ms Lett is stirring up the very social division and ill-feeling which she says she is so keen to prevent. It’s all just sour grapes, plain and simple.

Winston Chambers

Assessment criteria

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

Source: Ildar Sagdejev (2008). Accessed September 2021. https://commons.wikimedia.org/wiki/File:2008-11-20_North_Pointe_Commons_front_gate.jpg. Licensed under CC BY 4.0 International, <https://creativecommons.org/licenses/by-sa/4.0/>.

END OF TASK BOOKLET