

Trial Examination 2011

## VCE English Units 3 & 4

Written Examination

### Task Booklet

Reading time: 15 minutes

Writing time: 3 hours

#### Structure of Booklet

Section	Number of questions	Number of questions to be answered	Marks
A Text response (Reading and responding)	20	1	20
B Writing in Context (Creating and presenting)	4	1	20
C Analysis of language use (Using language to persuade)	1	1	20
			Total 60

Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, 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 white out liquid/tape.

No calculator is allowed in this examination.

#### Materials supplied

Task booklet of 14 pages, including **Examination assessment criteria** on page 14.

Three script booklets.

#### Instructions

Write **your name** and **your teacher's name** on the front cover of each script booklet.

You must complete all **three sections** of the examination.

All answers must be written in English.

You must **not** write on two film texts in the examination.

#### Section A – Text response (Reading and responding)

Write your response in a separate script booklet. Write the name of your selected text on the **front cover** of the script booklet.

#### Section B – Writing in Context (Creating and presenting)

Write your response in a separate script booklet. Write your **Context** and the name of your selected text on the **front cover** of the script booklet.

#### Section C – Analysis of language use (Using language to persuade)

Write your response in a separate script booklet.

#### At the end of the task

Place all script booklets inside the front cover of one of the used script booklets.

You may keep this 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 2011 VCE English Units 3 & 4 Written Examination.

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**SECTION A – TEXT RESPONSE (Reading and responding)****Instructions for Section A**

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate in your script booklet whether you are answering **i.** or **ii.**

In your response you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

For collections of poetry or short stories, you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.

Your response will be assessed according to the criteria set out on page 14 of this booklet.

Section A is worth one-third of the total assessment for the examination.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

**Text List**

1. *A Christmas Carol* . . . . . Charles Dickens
2. *A Farewell to Arms* . . . . . Ernest Hemingway
3. *A Human Pattern – Selected Poems* . . . . . Judith Wright
4. *Bypass: the Story of a Road* . . . . . Michael McGirr
5. *Così* . . . . . Louis Nowra
6. *Dear America – Letters Home from Vietnam* . . . . . Bernard Edelman
7. *Dreams from my Father* . . . . . Barack Obama
8. *Great Short Works* . . . . . Edgar Allan Poe
9. *Interpreter of Maladies* . . . . . Jhumpa Lahiri
10. *Life of Pi* . . . . . Yann Martell
11. *Maestro* . . . . . Peter Goldsworthy
12. *On the Waterfront* . . . . . Director: Elia Kazan
13. *Ransom* . . . . . David Malouf
14. *Richard III* . . . . . William Shakespeare
15. *Selected Poems* . . . . . Kenneth Slessor
16. *The Old Man Who Read Love Stories* . . . . . Director: Rolf de Heer
17. *The Reluctant Fundamentalist* . . . . . Mohsin Hamid
18. *Things We Didn't See Coming* . . . . . Steven Amsterdam
19. *Twelve Angry Men* . . . . . Reginald Rose
20. *Year of Wonders* . . . . . Geraldine Brooks

**SECTION A****1. *A Christmas Carol***

- i. ‘*A Christmas Carol* is merely a child’s ghost story with no deeper significance.’  
Discuss.

**OR**

- ii. ‘Scrooge is the ultimate anti-hero.’  
Do you agree?

**2. *A Farewell to Arms***

- i. “Keep right on lying to me.”  
To what extent does the relationship between Catherine and Frederic Henry depend on deception?

**OR**

- ii. “There is nothing worse than war.”  
How is war depicted in *A Farewell to Arms*?

**3. *A Human Pattern – Selected Poems (Judith Wright)***

- i. ‘Wright uses local themes to create universal meanings.’  
Do you agree?

**OR**

- ii. Wright has been described as ‘a poet of human contact with the land’.  
How does Wright’s poetry show this connection?

**4. *Bypass: the Story of a Road***

- i. ‘It is McGirr’s relationship with Jenny that gives purpose to his life, more than any other factor.’  
Do you agree?

**OR**

- ii. ‘Far from being a mere collection of amusing anecdotes, *Bypass* celebrates the power of the human spirit to overcome adversity.’  
Discuss.

**5. *Così***

- i. “[Love] is not divine madness like people think. There’s no such thing as divine madness, madness is just madness.”  
Discuss the ‘crazy’ aspects of love in the play.

**OR**

- ii. “Part of this project is to bring out people like Henry.”  
How successful is the project in transforming the participants?

**6. *Dear America – Letters Home from Vietnam***

- i. 'Those who serve in war only cope by focusing on their job.'  
Is this shown in the book?

**OR**

- ii. 'The poetry expresses the feelings of the servicemen and women better than the letters.'  
Do you agree?

**7. *Dreams from my Father***

- i. 'Obama's memoir emphasises the struggle to reconcile dreams with reality.'  
Discuss.

**OR**

- ii. 'The absence of Obama's father from much of his life has a greater impact on his life and beliefs than the presence of his mother.'  
Do you agree?

**8. *Great Short Works (Edgar Allan Poe)***

- i. 'Poe's stories appeal to our deepest selves, bringing to light our darkest desires.'  
Discuss.

**OR**

- ii. 'The power of Poe's stories lies in the immediacy of his first person narration.'  
Do you agree?

**9. *Interpreter of Maladies***

- i. 'None of the characters in the collection are comfortable in themselves.'  
Do you agree?

**OR**

- ii. 'Difference in cultural values is the biggest barrier to understanding others.'  
Does this show in the collection?

**10. *Life of Pi***

- i. '*Life of Pi* shows that desperation will drive individuals to protect themselves at all costs, while disregarding the effects on others.'  
Do you agree?

**OR**

- ii. 'Strangely, Richard Parker is everything Pi wishes to be.'  
Do you agree?

**11. *Maestro***

- i. “Only the second-rate never make mistakes.”  
Is Herr Keller’s remark to Paul only about music?

**OR**

- ii. ‘The novel explores the ways in which the past exerts its influence over the present.’  
Discuss.

**12. *On the Waterfront***

- i. ‘Pop Doyle embodies what is most tragic about the lives of those in the waterfront community.’  
Do you agree?

**OR**

- ii. ‘*On the Waterfront* teaches its audience that moral salvation is far more important than loyalty.’  
Discuss.

**13. *Ransom***

- i. ‘Priam and Achilles are both very different and very similar.’  
Discuss.

**OR**

- ii. ‘*Ransom* suggests that new experiences challenge old patterns.’  
Discuss.

**14. *Richard III***

- i. ‘Richard is not motivated by political power.’  
Do you agree?

**OR**

- ii. ‘*Richard III* highlights the theatrical nature of public life.’  
Discuss.

**15. *Selected Poems (Kenneth Slessor)***

- i. ‘Slessor’s poems tell us about his time, his place and his people.’  
Discuss.

**OR**

- ii. ‘Slessor was the supreme poet of Sydney.’  
Discuss.

**16. *The Old Man Who Read Love Stories***

- i. ‘*The Old Man Who Read Love Stories* exposes the best and the worst of humanity.’  
Do you agree?

**OR**

- ii. ‘Antonio says to the mayor “The natural order of things is upset already”.’  
What does de Heer want the viewer to learn from Antonio’s insight?

**17. *The Reluctant Fundamentalist***

- i. 'Many characters in this novel are dangerously addicted to nostalgia.'  
Discuss.

OR

- ii. '*The Reluctant Fundamentalist* suggests that personal identities are extremely fragile.'  
Do you agree?

**18. *Things We Didn't See Coming***

- i. '*Things We Didn't See Coming* explores humanity's powerlessness in the face of forces outside of its control.'  
Discuss.

OR

- ii. 'Amsterdam portrays a world where morality, along with common decency, has all but vanished.'  
Do you agree?

**19. *Twelve Angry Men***

- i. 'It is the setting of Rose's play that provides the greatest source of tension.'  
Do you agree?

OR

- ii. 'It is not the eighth juror who has triumphed at the end of Rose's drama, but the deliberation process itself.'  
Discuss.

**20. *Year of Wonders***

- i. "I do not know what we would do without you."  
What role does Anna play in the lives of Michael and Elinor Mompellion?

OR

- ii. '*Year of Wonders* is an exploration of loss and responses to loss.'  
Discuss.

**SECTION B – WRITING IN CONTEXT (Creating and presenting)****Instructions for Section B**

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four Contexts**.

Your writing must draw directly from **at least one** selected text that you have studied for this **Context** and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must **not** write on a selected film text in Section B.

Section B is worth one-third of the total assessment for the examination.

Your response will be assessed according to the criteria set out on page 14 of this booklet.

**Context 1 – The imaginative landscape**

1. *Island* ..... Alistair MacLeod
2. *One Night the Moon* .....Director: Rachel Perkins
3. *The Poetry of Robert Frost* ..... Robert Frost
4. *Tirra Lirra by the River* ..... Jessica Anderson

**Prompt**

**‘The landscape of the imagination owes more to circumstances than to particular places.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘the landscape of the imagination owes more to circumstances than to particular places’**.

**OR**

**Context 2 – Whose reality?**

5. *A Streetcar Named Desire* ..... Tennessee Williams
6. *Spies* .....Michael Frayn
7. *The Player* .....Director: Robert Altman
8. *The Shark Net* ..... Robert Drewe

**Prompt**

**‘The truth is sometimes elusive and difficult to identify.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘the truth is sometimes elusive and difficult to identify’**.

**OR**



**Context 3 – Encountering conflict**

9. *Paradise Road* ..... Director: Bruce Beresford
10. *The Crucible* ..... Arthur Miller
11. *The Rugmaker of Mazar-e-Sharif* ..... Najaf Mazari and Robert Hillman
12. *The Secret River* ..... Kate Grenville

**Prompt**

**‘Conflict is always present when progress occurs.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘conflict is always present when progress occurs’**.

**OR**

**Context 4 – Exploring issues of identity and belonging**

13. *Growing Up Asian in Australia* ..... Alice Pung
14. *Sometimes Gladness* ..... Bruce Dawe
15. *The Member of the Wedding* ..... Carson McCullers
16. *Witness* ..... Director: Peter Weir

**Prompt**

**‘Those we admire often have the most profound influence on the development of our sense of self.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘those we admire often have the most profound influence on the development of our sense of self’**.

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**SECTION C – ANALYSIS OF LANGUAGE USE (Using language to persuade)****Instructions for Section C**

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece *Print Media – Where from and where to?* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this booklet.

**TASK**

How is written and visual language used to attempt to persuade readers to share the point of view of the presenter of **Challenges for print media in reporting celebrity news?**

**Background information**

The following is a transcript of a presentation by Professor Lee Brun, given to delegates from the print media attending a conference on future directions for their industry. Media analyst Brun's presentation and subsequent workshop focused on **Challenges for print media in reporting celebrity news**.

## Print Media – Where from and where to?

Colleagues, I am starting off with a question, in fact, **the** burning question facing traditional media today. My question is: how will print media sources adapt to the ongoing frenetic pace of electronic innovation, particularly the ways in which celebrity personalities, their activities and antics are reported? I am sure you are aware that in recent years competition with the wave of ‘new’ media forms has presented us with many challenges. In less than a generation, search engines, email, texting, blogs, Twitter, Facebook, you name it, have transformed the way information is distributed. Some of my comments might be seen by some of you as provocative and even unsettling. However, I assure you that my arguments are directed at enabling you to think through the issues and arrive at some workable solutions to the challenges before us. This is critical when so much of our media is interlinked and where there is no point in setting ourselves up against other media forms. The important thing is to find ways of making our various approaches complementary rather than confrontational.

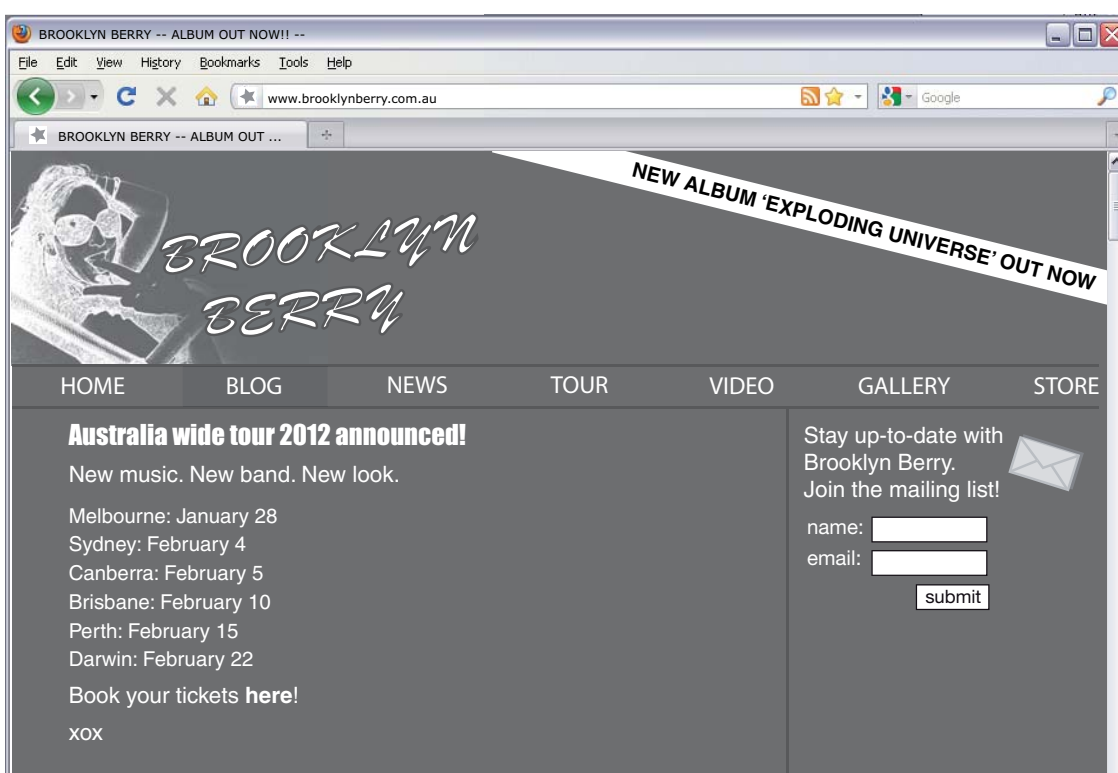


There is no question that the role of print has been challenged by both professional and non-professional ‘presenters’ in electronic media. Take the example of the ways in which Twitter and Facebook give celebrities the chance to broadcast their own ‘news’ in a quasi-documentary style. When celebrities are able to control the depiction of themselves and their life choices, with flattering portrait shots and moving images, the contrast with paparazzi presentations in popular magazines represents an apparently fundamental division between competing interests. Whereas print images might seem rather jaded, even clichéd, ‘live’ presentations give a sense of immediacy and excitement to users. The obvious limitation to celebrities’ personal reporting is that only positive ‘news’ will be offered, whereas the rumour mill of magazines appeals to consumers’ hunger for gossip, innuendo and scandal. This leads us to consider what kind of information people want to know about their favourite celebrities. Do some age groups prefer ‘true’ stories while others favour ‘juicier’ content? I believe that we need to do more intense and focused research to answer this question.

My special interest in print presentation of celebrity personalities leads me to look at the ways in which, traditionally, magazines have concentrated on the physical appearance and behaviour of famous people. Images originally contrived to evoke instant reader attention have evolved and almost fossilised into a specific genre. Taking the role of Devil’s Advocate for a moment, I invite you to look at the celebrity pages of today’s newspapers and magazines and analyse the ways in which celebrity news is presented. Do you get the impression they have not yet felt any need to change their format or portrayal of celebrity? Are some of the images and reporting techniques, even subject matter, in need of updating and renewal? And, if this is the case, how can we, as an industry, engage with and exploit other media to our mutual advantage? How can we develop new, entertaining and inter-related forms of reporting and presentation without sacrificing the undeniably positive aspects of our industry?

I am convinced that, in the new electronic era, when every mobile phone is recording and transmitting real-time, moving images, it is important to develop and refine new techniques to engage, excite and hold readers. And I am by no means arguing against satisfying audience curiosity and interest. We must keep our fingers on the pulses of various age groups, go out into the market and convince consumers that accessing information about their favourites is enhanced by using a mix of information sources.

Innovative approaches have to be developed, perhaps interacting with electronic forms and changing the ways in which celebrity news is reported and presented. For example, consider the perception that the Internet is the province of the younger generation. While it is true that over 70% of people aged 15–34 access the Internet on a regular basis, 60% of those aged 35–64 are also regular users. This presents a great opportunity for us to integrate the solid magazine market in the latter age group with the exciting prospects offered by combining various media to present celebrity news. Magazines already have websites but the possibilities of e-magazines have to be exploited and sold to a new and potentially profitable e-book market.



Of course, it has been said that, even in this age of instant communication, and the buzz generated by Twitter and Facebook, people still enjoy curling up and relaxing with a paper magazine. The jury is still out on the extent of decline in newspaper and magazine sales and I suppose that the media owners increasingly control both print and electronic media so they can't lose. Clearly, there are challenges ahead and we will discuss some of them in depth in our workshop this afternoon, but equally, we have a great opportunity to grow and invigorate our section of the print media by exploiting the enormous potential of the electronic age.

**Examination assessment criteria**

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

The extent to which the response is characterised by:

**Section A – Text response (Reading and responding)**

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

**Section B – Writing in Context (Creating and presenting)**

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

**Section C – Analysis of language use (Using language to persuade)**

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

**END OF TASK BOOKLET**