

2014 VCE English Trial Examination



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- Teachers and students are reminded that for the purposes of school requirements and external assessments, students must submit work that is clearly their own.

SECTION A – Text response**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 the box on the first line of the script book 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 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 the back of this book.

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. | <i>All About Eve</i> | ..... | Joseph Mankiewicz (dir) |
| 2. | <i>A Christmas Carol</i> | ..... | Charles Dickens |
| 3. | <i>Brooklyn</i> | ..... | Colm Tóibín |
| 4. | <i>Cat's Eye</i> | ..... | Margaret Atwood |
| 5. | <i>Cloudstreet</i> | ..... | Tim Winton |
| 6. | <i>Henry IV – Part I</i> | ..... | William Shakespeare |
| 7. | <i>In the Country of Men</i> | ..... | Hisham Matar |
| 8. | <i>Mabo</i> | ..... | Rachel Perkins |
| 9. | <i>No Sugar</i> | ..... | Jack Davis |
| 10. | <i>Ransom</i> | ..... | David Malouf |
| 11. | <i>Selected Poems</i> | ..... | Gwen Harwood |
| 12. | <i>Stasiland</i> | ..... | Anna Funder |
| 13. | <i>The Complete Maus</i> | ..... | Art Spiegelman |
| 14. | <i>The Reluctant Fundamentalist</i> | ..... | Hamid Mohsin |
| 15. | <i>The Thing Around Your Neck</i> | ..... | Chimamanda Ngozi Adichie |
| 16. | <i>The War Poems</i> | ..... | Wilfred Owen |
| 17. | <i>This Boy's Life</i> | ..... | Tobias Wolff |
| 18. | <i>Twelve Angry Men</i> | ..... | Reginald Rose |
| 19. | <i>Will You Please Be Quiet, Please</i> | ..... | Raymond Carver |
| 20. | <i>Wuthering Heights</i> | ..... | Emily Brontë |

SECTION A**1. *All About Eve***

- i. “There’s nothing tragic about being 50, not unless you try to be 25”.
‘*All About Eve* suggests it is foolish to not accept the process of ageing.’
To what extent is this true?

OR

- ii. ‘The film’s characters are superficial and completely self-obsessed.’
Is this how you see the characters of *All About Eve*?

2. *A Christmas Carol*

- i. “What reason have you to be morose? You’re rich enough”.
To what extent is money and happiness connected in *A Christmas Carol*?

OR

- ii. ‘Scrooge’s transformation is unbelievable.’
Discuss.

3. *Brooklyn*

- i. ‘The characters’ choices in *Brooklyn* are restricted by their sense of duty.’
Do you agree?

OR

- ii. ‘Eilis feels out of place in both America and Ireland.’
Discuss.

4. *Cat’s Eye*

- i. “I have come to the edge, of the land. I could get pushed over.”
‘Elaine cannot rely upon anything being certain.’
Discuss.

OR

- ii. ‘The men in Atwood’s novel play either an antagonistic or passive role.’
To what extent is this true?

5. *Cloudstreet*

- i. ‘*Cloudstreet* reflects nostalgically on the values of the Australian working class.’
Discuss.

OR

- ii. ‘Winton realistically portrays Aboriginal people and praises their culture.’
How do you see the portrayal of Aboriginal people in *Cloudstreet*?

6. *Henry IV – Part I*

- i. ‘In *Henry IV – Part I*, family affairs and affairs of state are inextricably linked.’
Discuss.

OR

- ii. ‘Falstaff is often presented as the most flawed and untrustworthy character in the play, but there are others who are far more flawed and untrustworthy.’
Do you agree?

7. *In the Country of Men*

- i. ‘The Guide is unseen but ever present in this novel.’
Discuss.

OR

- ii. ‘The author allows the adult reader to see what the boy narrator cannot.’
Discuss.

8. *Mabo*

- i. ‘Eddie Koiki Mabo’s struggle for indigenous land rights is more than just a conflict with “bad” white people.’
Is this how you see Rachel Perkins’ portrayal of Mabo’s struggle?

OR

- ii. How does the Australian landscape play a central role in Perkin’s *Mabo*?

9. *No Sugar*

- i. To what extent are the characters in *No Sugar* mere stereotypes?

OR

- ii. 'Jack Davis uses humour to enhance the impact of the protest which underlies the play.'

Discuss.

10. *Ransom*

- i. 'Priam says to Somax that it is "the office and the name that matters, not the person".'

To what extent is this viewpoint rejected in *Ransom*?

OR

- ii. "The sea has many voices".

'Malouf suggests it is necessary to explore different perspectives.'

Discuss.

11. *Selected Poems by Gwen Harwood*

- i. 'Harwood's poetry presents a multi-faceted view of women.'

Discuss.

OR

- ii. 'Harwood's poetry both celebrates and criticises family life.'

Discuss.

12. *Stasiland*

- i. 'Funder's attitudes and understanding shifts over the course of the text.'

Discuss.

OR

- ii. "There's clearly a portion of the past here that cannot be pinned down with facts, or documents".

Discuss this statement in relation to *Stasiland*.

13. *The Complete Maus*

- i. 'Mala says that Vladek is more attached to objects than he is to people.'
Is this a fair assessment of Vladek?

OR

- ii. 'Spiegelman's decision to depict different races as different kinds of animals is confronting.'
Do you agree?

14. *The Reluctant Fundamentalist*

- i. '*The Reluctant Fundamentalist* can be seen as a love story without a happy ending.'
Do you agree?

OR

- ii. "... you should not imagine that we Pakistanis are all potential terrorists".
To what extent does Hamid encourage the reader to endorse this view?

15. *The Thing Around Your Neck*

- i. 'Adichie's stories suggest that assumptions and stereotypes about people of other races and nationalities are unavoidable.'
Do you agree?

OR

- ii. 'Adichie's stories are ones about endurance rather than hope.'
Is this how you see Adichie's stories?

16. *The War Poems by Wilfred Owen*

- i. 'Owen was criticised by some of his contemporaries for writing poetry that was too pessimistic.'
Do you see Owen's poetry as too pessimistic?

OR

- ii. How does Owen draw on the sound qualities of language to create imagery and convey ideas?

17. *This Boy's Life*

- i. "It was truth known only to me".
Can Jack be relied upon to tell the truth?

OR

- ii. '*This Boy's Life* depicts people whose ideals are not reflected in the way they live their lives.'
Discuss.

18. *Twelve Angry Men*

- i. '*Twelve Angry Men* shows how people are more easily persuaded by emotion than by reason.'
Discuss.

OR

- ii. To what extent is the audience, like the jury of the play, encouraged to make up their own minds as to the verdict of the case in *Twelve Angry Men*?

19. *Will You Please Be Quiet, Please?*

- i. 'Carver does not explicitly reveal his characters' innermost thoughts and feelings.'
Discuss.

OR

- ii. "My life is going to change".
'Carver's characters largely fail to take charge of their lives.'
To what extent is this true?

20. *Wuthering Heights*

- i. 'Edgar Linton is a kind and gentle man, but the reader's sympathy lies wholly with Heathcliff.'
Do you agree?

OR

- ii. 'Love is a destructive force in *Wuthering Heights*.'
Discuss.

END OF SECTION A

SECTION B – Writing in Context

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 at the end of this book.

Context 1 – The imaginative landscape

- | | | |
|----|--|--------------------------|
| 1. | <i>Peripheral Light – Selected and New Poems</i> | John Kinsella |
| 2. | <i>The View from Castle Rock</i> | Alice Munro |
| 3. | <i>One Night the Moon</i> | Director: Rachel Perkins |
| 4. | <i>Night Street</i> | Kristel Thornell |

Prompt

‘The same landscape is a different place for different people.’

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 same landscape is a different place for different people.

OR

Context 2 – Whose reality?

- | | | |
|----|----------------------------------|--------------------------|
| 5. | <i>Spies</i> | Michael Frayn |
| 6. | <i>The Lot: In Words</i> | Michael Leunig |
| 7. | <i>Wag the Dog</i> | Director: Barry Levinson |
| 8. | <i>Death of a Salesman</i> | Arthur Miller |

Prompt

‘A person’s sense of reality is often manipulated.’

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 a person’s sense of reality is often manipulated.

OR

Context 3 – Encountering conflict

9. <i>Paradise Road</i>	.....	Director: Bruce Beresford
10. <i>Life of Galileo</i>	.....	Bertolt Brecht
11. <i>The Quiet American</i>	.....	Graham Greene
12. <i>Every Man in this Village is a Liar</i>	.....	Megan Stack

Prompt

‘The consequences of conflict are usually unpleasant.’

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 consequences of conflict are usually unpleasant.

OR

Context 4 – Exploring issues of identity and belonging

13. <i>Skin</i>	.....	Director: Anthony Fabian
14. <i>Summer of the Seventeenth Doll</i>	.....	Ray Lawler
15. <i>Members of the Wedding</i>	.....	Carson McCullers
16. <i>The Mind of a Thief</i>	.....	Patti Miller

Prompt

‘Only those who do not belong can have a single identity.’

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 only those who do not belong can have a single identity.

END OF SECTION B

SECTION C – Analysis of language use**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 transcript of Sally Randle’s speech on the following pages, and then complete the task below.

Write your analysis as a coherently constructed piece of prose.

Your response will be assessed according to the criteria set out on the back of this book.

TASK

How is written and visual language used to attempt to persuade the reader to share the points of view of the speaker?

Background information

The Principal of Clapham High School organised a series of information nights and lectures for parents and students to inform them about the possible dangers posed by the internet.

There had been growing concern from some students that the information provided encouraged a heavy-handed response from parents to monitor students’ on-line behavior. Some students were also concerned that parents were given the wrong impression that teenagers were more naïve about the potential threats of the internet than was actually the case.

The School Captain, Sally Randle, asked to deliver a speech at the school assembly in response to those information nights and lectures.

The speech was addressed to the students, but the Principal and teachers were also present.



Opening slide of the speech.

Hello Fellow Students

It seems we can't escape our teachers and parents freaking out about what we're doing on-line. They once thought Facebook was scary. That was before "teenager experts" started to convince teachers to advise parents to make everything cotton-wool safe by friending us as a "subtle" means of "managing our safety". So "subtle" was this "monitoring" that Facebook is losing its teen users to other networks.

Adults are obsessed with what we do online because most of us are not as paranoid as they are about posting photos and sharing what we do with others. Yet adults are wrong about where the real threat on the internet lies for us all. The real threat affects them as much as it does us, and I'll tell you why.

If a government proposed to keep a record of everything its citizens did digitally, in order to socially and psychologically profile them, there would, I imagine, be a public outcry. But everyone seems to think there is no problem with super companies, such as social networking websites and search engines, making their multi-billion dollar profits by doing just that.

Though I'm wary of governments wanting to monitor its citizens, I'm far more suspicious of surveillance from private enterprises. A government is at least nominally supposed to serve its people; business corporations are mandated only to make a profit. That means, not only can they do whatever they like with your information, they probably will. Why wouldn't they be selling your personal information to the highest bidder, regardless of what they wanted it for? Consider: My dad looks up articles on bowel cancer and then wonders why his life insurance policies got more expensive. I look up articles about drugs, and I wonder why I can't get the job I applied for. Does this sound far-fetched? Well, this is not alien abduction; this is reality.

I'll accept that adults might be right that we teenagers are naïve about aspects of our privacy on-line. We certainly post information, photos and videos of ourselves that horrify our parents. Many of us just don't think in terms of our future employability or identity theft. And straightforward reputational issues are just not on the radar. But, what teenager ever considered such things?

Some adults talk as though it were a shame that our youth were not more paranoid about being themselves! The truth is, kids have always experimented whilst discovering who and what they are. The only difference is that today it's done electronically, and has a wider potential audience. Will all this come back to haunt us in the future? Possibly. Will it have more consequence than my mum's high school photo with her outrageously bushy perm and trowel-laden bad make-up? Only time will tell. But regardless of this, I think parents are focused on the wrong danger with regard to privacy. They should stop being scared for **us**, and be a little more scared for **all of us**.

Where is the outcry against the companies who have made our personal information their business? Most people have precious little idea of how much data search engines and social networking sites are collecting on us. Even worse, people are utterly ignorant of how they open themselves to manipulation and control by allowing companies to do so. This is why most people, adults and children alike, tend to be quite relaxed about the idea, particularly if it comes as a trade-off for free use of a service. Perhaps adults should spend less time with knee-jerk and patronizing reactions about protecting us kids from silly choices that leave a digital trace on-line, and spend more time considering what all of us are exposing ourselves to when we merely go on-line without being silly at all. What are the real dangers for us all?

We need to educate everybody, young and old, about how on-line services that we don't pay for actually work. We need everyone to know that what may seem worthless information — shopping, musical preferences, holiday destinations — is seized on by the digital scavengers looking for information they can sell. The more 'respectable' data-accumulating companies — Facebook, Google, Amazon, Schoology — already have lots of that. And, once our details are on their lists, we have no control over who will buy it or use it.

It is perfectly legal for them to spy on us, and it is very lucrative. Some analysts estimate we're each giving away up to \$10,000 worth of data every year. Companies are scooping up our tweets or Facebook posts, analysing them and selling on the results for a hefty fee: The harvested data can be used to figure out our probable location and guess at our consumer behavior, and who knows what else! As we surf the web, thousands of 'third-party cookies' track our browsing habits. Quintillions — yes that really is a number — of pieces of data are being generated by us, about us. Quintillions of data ready for faceless corporations to farm to not only make more money, but to further influence our individual thoughts, attitudes and behaviours.

The deal is basically this: we let people spy on us, and they give us an on-line service for free. But who really knows what we're signing up to. The digital revolution has transformed our lives, but this technology comes at a hefty cost.

The internet has ravaged our notions of privacy: it's increasingly impossible to get by in the world without sharing your personal details. The majority of Aussies now use Facebook, Twitter, Instagram or other social media accounts — none of which charge us a cent. But nothing is for free. If you are getting a product on-line for free, then understand this: You are paying for it because you are the product. What they will do with this product has yet to be fully realized. I'll leave you with this thought ...



**CHECK IT OUT!
FREE FOOD AND
HOUSING.
THESE NICE HUMANS
DON'T WANT
ANYTHING
FROM US.**

Closing slide of the speech.

END OF SECTION C

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 – Language analysis (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 questions for the 2014 Kilbaha VCE English Trial Examination

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