

**YEAR 12 *Trial Exam Paper***  
**2015**  
**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 – 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 to write in blue or black pen.
- 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 white out liquid/ tape.
- No calculator is allowed in this examination.

**Materials supplied**

- Task book of 16 pages, including **Examination assessment criteria** on page 16.

**Instructions**

- Write your **name** on each of your answers.
- You must complete all **three sections** of the examination.
- All answers must be written in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

**Section A – Text response**

- Record the name of your **selected text** above your response.

**Section B – Writing in Context**

- Write your **Context** and the name of your **selected text** above your response.

**Section C – Analysis of language use**

- Write an analysis of how the language and visual features of the article are used to present a point of view.

**At the end of the task**

- Place all script books inside the front cover of one of the used script books.

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

## 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 the text selected and 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 the last page of this book.

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

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

### Text list

1. *All About Eve*..... Directed by Joseph Mankiewicz
2. *Brooklyn* ..... Colm Tóibín
3. *Burial Rites* ..... Hannah Kent
4. *Cat's Eye* ..... Margaret Atwood
5. *Cloudstreet* ..... Tim Winton
6. *Henry IV, Part I* ..... William Shakespeare
7. *I for Isobel* ..... Amy Witting
8. *In the Country of Men* ..... Hisham Matar
9. *Mabo* ..... Directed by Rachel Perkins
10. *Medea* ..... Euripides
11. *No Sugar*..... Jack Davis
12. *Selected Poems* ..... Gwen Harwood
13. *Stasiland* ..... Anna Funder
14. *The Complete Maus* ..... Art Spiegelman
15. *The Thing Around Your Neck* ..... Chimamanda Ngozi Adichie
16. *The War Poems* ..... Wilfred Owen
17. *The White Tiger* ..... Aravind Adiga
18. *This Boy's Life* ..... Tobias Wolff
19. *Will You Please Be Quiet, Please?* ..... Raymond Carver
20. *Wuthering Heights* ..... Emily Brontë

SECTION A – continued

**1. *All About Eve* directed by Joseph Mankiewicz**

- i. ‘Margo’s flaws, as much as her wit and charm, help the audience to feel affection and sympathy for her.’

Do you agree?

**OR**

- ii. “They want you. You belong. Just that alone is worth anything!”  
‘The film suggests that the desire for acceptance and approval can both unite and divide.’

Discuss.

**2. *Brooklyn* by Colm Tóibín**

- i. ‘*Brooklyn* is a novel about loss and the ways people cope with unhappiness.’

Discuss.

**OR**

- ii. “Well, you are about to enter the land of the free and the brave.”  
‘Eilis is neither more free nor more brave in Brooklyn.’

Discuss.

**3. *Burial Rites* by Hannah Kent**

- i. “If I am cheap, it is because you have made me so!”

‘*Burial Rites* explores how a society measures an individual’s worth.’

Discuss.

**OR**

- ii. ‘*Burial Rites* shows that there is no single truth to be found in any historical event.’

Discuss.

**4. *Cat’s Eye* by Margaret Atwood**

- i. ‘By the end of the novel the reader feels that Elaine has made only poor choices in her life.’

Do you agree?

**OR**

- ii. ‘The narrative of *Cat’s Eye* shows how powerfully our memories influence our present-day lives.’

Discuss.

**SECTION A – continued  
TURN OVER**

**5. *Cloudstreet* by Tim Winton**

- i. ‘By portraying the lives of the Pickles and the Lamb families, Winton shows that Australian society is as diverse and unpredictable as the individuals within it.’

Discuss.

**OR**

- ii. “Shall we gather at the river / Where bright angel-feet have trod ...”

Discuss the role of water in *Cloudstreet*.

**6. *Henry IV, Part I* by William Shakespeare**

- i. ‘Being a good citizen is as central to this play as being a good king.’

Discuss.

**OR**

- ii. “I’ll so offend, to make offence a skill, / Redeeming time when men think least I will.”

‘Although Prince Hal redeems himself, he never endears himself to the audience.’

Do you agree?

**7. *I for Isobel* by Amy Witting**

- i. ‘*I for Isobel* suggests that our sense of identity is developed as much through words and stories as through experience.’

Discuss.

**OR**

- ii. How does Witting show the lasting effects of a difficult childhood?

**8. *In the Country of Men* by Hisham Matar**

- i. “I’ll support nothing that puts my son in danger.”

‘It is the acts of selflessness in this novel that make the most impression on the reader.’

Discuss.

**OR**

- ii. ‘This is a story of a lost childhood.’

Discuss.

**9. *Mabo* directed by Rachel Perkins**

- i. ‘*Mabo* shows that having others acknowledge that you’re right is more important than just believing that you’re right.’

Do you agree?

**OR**

- ii. How does Rachel Perkins use cinematic techniques to explore the complex life of Eddie Mabo?

**10. *Medea* by Euripides**

- i. ‘The gods bear silent witness; it is only our fellow humans that judge and seek vengeance.’

To what extent is this true in *Medea*?

**OR**

- ii. How does *Medea* explore the positive and negative power of human passion?

**11. *No Sugar* by Jack Davis**

- i. ‘In this play, it is Joe and Mary who give us the most hope for the future.’

Discuss.

**OR**

- ii. ‘*No Sugar* shows that prejudice harms all of society.’

Discuss.

**12. *Selected Poems* by Gwen Harwood**

- i. ‘Harwood’s poems explore how the passing of time can change our perceptions of events and of ourselves.’

Do you agree?

**OR**

- ii. ‘Despite the many uniquely Australian aspects of Harwood’s poetry, her work explores universal concerns.’

Discuss.

**SECTION A – continued  
TURN OVER**

**13. *Stasiland* by Anna Funder**

- i. ‘The reader feels that, despite the unification of Germany, life has not improved for the citizens of the former East Berlin.’

Do you agree?

**OR**

- ii. ‘Just as the Wall divided Berlin, the Stasi divided the people of East Germany from each other.’

Discuss.

**14. *The Complete Maus* by Art Spiegelman**

- i. “There’s so much I’ll never be able to understand or visualize. I mean, reality is too **complex** for comics ... so much has to be left out or distorted.”

‘Despite Art’s reservations about graphic novels, *The Complete Maus* gives a detailed picture of Vladek’s experiences and character.

Discuss.

**OR**

- ii. ‘*The Complete Maus* tells a horrific story, but it is punctuated by beautiful moments that highlight the resilience of the human spirit and the power of love.’

Discuss.

**15. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie**

- i. ‘The stories show the difficulty of coping with significant changes in life.’

Discuss.

**OR**

- ii. ‘In these stories, relationships between men and women offer few opportunities for happiness.’

Discuss.

**16. *The War Poems* by Wilfred Owen**

- i. Discuss Owen’s use of poetic devices to re-create the sensory experience of war.

**OR**

- ii. “Only a solemn man who brought him fruits / *Thanked* him; and then enquired about his soul.” (‘Disabled’)

‘Owen’s poetry explores the impact of war on those who survive.’

Discuss.

**SECTION A – continued**

**17. *The White Tiger* by Aravind Adiga**

- i. 'Balram ruthlessly exploits or eliminates others in order to improve his lot in life. In this, he is just as bad as the landlords.'

Do you agree?

**OR**

- ii. To what extent does the novelist portray Balram as a victim of his circumstances?

**18. *This Boy's Life* by Tobias Wolff**

- i. 'The lack of positive male role models is Toby's biggest challenge in life.'

Do you agree?

**OR**

- ii. "The human heart is a dark forest."  
'The novel presents a bleak view of human nature.'

Discuss.

**19. *Will You Please Be Quiet, Please?* by Raymond Carver**

- i. 'Carver's stories highlight the frustrations and disappointments of married life but offer no suggestion as to what makes a relationship work.'

Discuss.

**OR**

- ii. 'Carver's use of language is so economical that we learn more from what is suggested than from what we are explicitly told.'

Discuss.

**20. *Wuthering Heights* by Emily Brontë**

- i. 'Brontë's use of imagery plays a crucial role in generating the dark and violent atmosphere of *Wuthering Heights*.'

Discuss.

**OR**

- ii. 'One of the key messages of *Wuthering Heights* is that chaos results when people question their place in society.'

Do you agree?

**END OF SECTION**

**END OF SECTION A  
TURN OVER**

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## SECTION B – Writing in Context

### Instructions for Section B

Section B requires students to complete an extended written response.

Indicate the Context and the main text drawn upon in the answer book.

In your writing, you must draw on ideas suggested by **one** of the **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 multimodal text in Section A, you must **not** write on a multimodal text in Section B.

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

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

**SECTION B – continued**  
**TURN OVER**

**Context 1 – The imaginative landscape**

*A Passage to India* ..... Directed by David Lean  
*Night Street* ..... Kristel Thornell  
*Peripheral Light – Selected and New Poems*..... John Kinsella  
*The View from Castle Rock* ..... Alice Munro

**Prompt**

**‘The imagination can make the most desolate landscapes appear beautiful, and the most beautiful appear desolate.’**

**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 imagination can make the most desolate landscapes appear beautiful, and the most beautiful appear desolate’**.

**OR**

**Context 2 – Whose reality?**

*Death of a Salesman* ..... Arthur Miller  
*Foe* ..... JM Coetzee  
*The Lot: In Words* ..... Michael Leunig  
*Wag the Dog* ..... Directed by Barry Levinson

**Prompt**

**‘Our personal version of reality changes over time.’**

**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 **‘our personal version of reality changes over time’**.

**OR**

**Context 3 – Encountering conflict**

<i>A Separation</i> .....	Directed by Asghar Farhadi
<i>Every Man in this Village is a Liar</i> .....	Megan Stack
<i>Life of Galileo</i> .....	Bertolt Brecht
<i>The Lieutenant</i> .....	Kate Grenville

**Prompt**

**‘We make conflict worse when we refuse to listen to opposing viewpoints.’**

**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 **‘we make conflict worse when we refuse to listen to opposing viewpoints’**.

**OR**

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

<i>Skin</i> .....	Directed by Anthony Fabian
<i>Summer of the Seventeenth Doll</i> .....	Ray Lawler
<i>The Mind of a Thief</i> .....	Patti Miller
<i>Wild Cat Falling</i> .....	Mudrooroo

**Prompt**

**‘Sometimes the groups we belong to prevent us from being ourselves.’**

**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 **‘sometimes the groups we belong to prevent us from being ourselves’**.

**END OF SECTION B  
TURN OVER**

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**SECTION C – Analysis of language use****Instructions for Section C**

Section C requires students to analyse the use of written and visual language.

Read the material on pages 14 and 15 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 on the last page of this task book.

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

**TASK**

How is written and visual language used in the blog post and the comment to attempt to persuade readers to share the points of view presented in them?

**Background information**

Olivia Oakley is the editor of a nationally distributed independent Australian magazine about social issues. Her opinion piece, 'Is one too many?', was posted on her page of the magazine's blog. Dan from Croydon's comment was posted the following day. Both pieces are reproduced on pages 14 and 15.

# Is one too many?

By Olivia Oakley

14 January 2015

Men: have you ever noticed, as your train or bus pulls into a stop and the doors slide open, that the women who step on board all do the very same thing? It's subtle, but if you watch for the pattern it's there. They step in, pause and make a split-second assessment.

I know, because I do it myself.

We women are assessing one thing and one thing only in that moment: you. Not your shirt, your haircut or your marital status; we're assessing whether you're a threat and how close to you we would feel comfortable sitting.

I've never felt 100% safe on public transport, and most men won't like to hear this, but I feel safer with other women or families in a carriage. Whether or not I am actually safer is irrelevant; it feels safer, and I want to feel safe. We all want to feel safe.



It's probably not a practical, logical or popular thing to advocate, but it's for that reason alone that we need women-only carriages on the Victorian rail network.

Women-only carriages are not a new or revolutionary idea. They already operate in a whole range of countries: India, Brazil, Indonesia, Thailand and Japan. They are a safe haven for women and children who don't want to experience the regular leering, grabbing and catcalling that is a familiar experience for many women who use public transport.

In most of these countries, women-only carriages were introduced in a direct attempt to combat the appallingly high and/or rising numbers of women experiencing sexual assault and harassment on public transport. The idea was mooted last year in the UK by Parliamentary Under Secretary for Transport, Claire Perry, in response to a 21% increase in reports of sex offences on the British public transport system between March 2013 and March 2014. Women-only carriages were also suggested as a safety measure for the Sydney rail network in 2013 by the NSW Public Transport Union and the NSW Rape Crisis Centre.

Thankfully, as the vocal objectors to women-only carriages in Australia will be quick to tell you, we don't have anything like the same levels of crime on our transport network as India or Brazil. But that observation begs a follow-up question: how much harassment and violence is 'too much' before we should do something about it? Do we draw the line at ten women experiencing unwanted touches? Twenty assaults? One hundred lewd comments? (For those playing at home, the right answer is simple: one is too many.)

Beyond the head-in-the-sand 'it's not so bad here' reactions, I know there are a lot of great arguments why women-only carriages won't be statistically effective. I know Australian women are more likely to be assaulted by someone they know than a stranger. I know the crime rate on trains, rather than at train stations, is decreasing (down 19.8% in 2013–14 according to Victoria Police). I know that women are just as capable of antisocial behaviour on public transport as men. I know women-only

carriages will not curb predatory behaviour or change the attitudes of people who see women as easy targets. All of these are good, logical, valid arguments why we don't need this.

I also know the vast majority of men are gentle, kind and considerate law-abiding people. Don't misinterpret this as a man-hating thing: men are lovely, generally speaking. But it only takes one exception to the rule: one guy, one journey, one woman, one time.

The statistics are pretty clear: more people are assaulted on public transport each year than have something stolen from their car in the train station carpark. And who hasn't had their car broken into at one time or another? And there it is again: the fear.

**Figure 14: Offences occurring at public transport locations, by type of offence, 2009/10 - 2013/14**

	No. Offences Recorded					% Change from 2012/13
	2009/10	2010/11	2011/12	2012/13	2013/14	
<i>Graffiti related property damage offences</i>	666	675	1,427	1,414	1,686	19.2%
<i>Other property damage offences</i>	690	706	804	592	519	-12.3%
<b>Total property damage offences</b>	<b>1,356</b>	<b>1,381</b>	<b>2,231</b>	<b>2,006</b>	<b>2,205</b>	<b>9.9%</b>
<b>Assault</b>	1,290	1,301	1,240	1,312	1,421	8.3%
<b>Theft (Other)</b>	1,280	1,247	1,138	1,260	1,203	-4.5%
<b>Theft From Motor Vehicle</b>	1,087	957	879	773	973	25.9%
<b>Other<sup>1</sup></b>	474	489	722	773	852	10.2%
Remaining Offence Categories	3,441	3,109	3,441	3,645	4,044	10.9%
<b>Total offences</b>	<b>8,928</b>	<b>8,484</b>	<b>9,651</b>	<b>9,769</b>	<b>10,698</b>	<b>9.5%</b>

<sup>1</sup> Other category includes offences such as fail to have/provide a valid ticket, possess graffiti implement, consume liquor or possess open liquor container, smoke in a prohibited area, behave in offensive manner or use offensive/indecent language, trespassing and crossing railway lines or tracks when or where prohibited.

Source: Victoria Police Crime Statistics, 2013/14, Page 16, [http://www.police.vic.gov.au/retrievemedia.asp?Media\\_ID=72176](http://www.police.vic.gov.au/retrievemedia.asp?Media_ID=72176)

The threat of direct violence is not the only problem either. The intimidation of women on public transport takes a whole range of forms. It starts with the thoughtless 'manspread' as a display of dominance (that tendency men on public transport have to spread their legs so wide they take up half of your seat too) and terminates with the downright scary boozy bucks night that puts any and all women in the firing line of unwarranted and uncivilised misogyny missiles.

All of the logical, carefully constructed arguments in the world cannot combat that one comment, one leer or one 'manspread leg'. It might not seem rational, but it's real.

It's not so hard to see how one women-only carriage on a train can easily fix this anxiety. And what do men have to give up to make it happen? One carriage. One single carriage. It's not too much to ask, is it?

### **Safety in Numbers**

All that women-only train carriages will do is magnify fear and mistrust. The vast majority of men are, as you say, 'gentle, kind and considerate law-abiding people' – exactly the kind of people you want in your train carriage to make it safe. Perhaps 'safety in numbers' is a healthier motto to live by than 'fear everything'. (For future reference, if my legs inadvertently get in your way it's not a declaration of gender war. Please just ask me to move them and I'll happily oblige. I am, after all, 'lovely'.)

Dan, Croydon

09.32am, 15 January 2015

**END OF SECTION C  
TURN OVER**

### **Examination assessment criteria**

The examination will address all the criteria. Student responses will be assessed against the following criteria.

#### **Section A – Text response**

- 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**

- 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**

- 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

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**END OF TASK BOOK**