

YEAR 12 *Trial Exam Paper*

2019

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 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 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 answers.
- You must complete all **three sections** of the examination.
- 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 answers must be written in English.

At the end of the examination

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

Students are NOT permitted to bring mobile phones 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 answer 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 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. *Behind the Beautiful Forevers* Katherine Boo
4. *Extinction* Hannie Rayson
5. *Frankenstein* Mary Shelley
6. *In Cold Blood* Truman Capote
7. *Island: Collected Stories* Alistair MacLeod
8. *Like a House on Fire* Cate Kennedy
9. *Measure for Measure* William Shakespeare
10. *Nine Days* Toni Jordan
11. *Old/New World: New & Selected Poems* Peter Skrzynecki
12. *Persepolis: The Story of a Childhood* Marjane Satrapi
13. *Rear Window* directed by Alfred Hitchcock
14. *Selected Poems* John Donne
15. *Station Eleven* Emily St. John Mandel
16. *Stories We Tell* directed by Sarah Polley
17. *The Golden Age* Joan London
18. *The Left Hand of Darkness* Ursula Le Guin
19. *The Lieutenant* Kate Grenville
20. *The Women of Troy* Euripides

1. *After Darkness* by Christine Piper

- i. 'In Piper's novel, patriotism is a destructive force.'
Discuss.

OR

- ii. 'Dr Ibaraki is not entirely to blame for the failures of his relationships.'
Do you agree?

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

- i. 'The characters live in a world in which it is difficult to tell right from wrong.'
Discuss.

OR

- ii. "Some people are weak in some ways, sir. Others in other ways."
'All the characters have weaknesses but only a few have genuine strengths.'
Discuss.

3. *Behind the Beautiful Forevers* by Katherine Boo

- i. "Maybe then something good could happen."
'The people of Annawadi find positives as well as negatives in their lives.'
Discuss.

OR

- ii. 'Although the text portrays the lives of those on the margins of society, its messages are relevant to all.'
Discuss.

4. *Extinction* by Hannie Rayson

- i. "You want your whole life to be different. Stand for something."
Do any of the characters "stand for something"?

OR

- ii. 'The audience is left feeling there is little hope that the environment can be saved.'
Do you agree?

5. *Frankenstein* by Mary Shelley

- i.** ‘It is not the Creature that is terrifying, but Frankenstein’s rejection of his own creation.’
Discuss.

OR

- ii.** Frankenstein declares, “nothing can alter my destiny”.
‘Shelley depicts a world in which individuals have little control over their fate.’
Discuss.

6. *In Cold Blood* by Truman Capote

- i.** ‘Although Capote portrays Smith and Hickock as guilty, he also presents them as victims of an uncaring society.’
Discuss.

OR

- ii.** “After rain, or when snowfalls thaw, the streets, unnamed, unshaded, unpaved, turn from the thickest dust into the direst mud.”
What role does the physical setting play in this narrative?

7. *Island: Collected Stories* by Alistair MacLeod

- i.** “There was nothing physical of it [the island] that was, in strict reality, formally theirs.”
‘In these stories, a sense of belonging comes from experience, not from ownership.’
Discuss.

OR

- ii.** ‘Family ties connect these characters across place and time.’
Discuss.

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

- i.** ‘In these stories the characters experience moments when they could choose to change their lives, yet they remain trapped in unfulfilling circumstances.’
Do you agree?

OR

- ii.** “Peeled. That’s how you feel, when it happens. Flayed.”
How does Kennedy create a sense of lives under pressure?

9. *Measure for Measure* by William Shakespeare

- i. 'In this play, the marriages result more from the need to preserve honour than from true love.'
- To what extent do you agree?

OR

- ii. "Give me your hand and say you will be mine ..."
- 'The characters in *Measure for Measure* are more interested in taking than giving.'
- Discuss.

10. *Nine Days* by Toni Jordan

- i. 'Despite their experiences of loss, the characters find ways to make life meaningful.'
- Discuss.

OR

- ii. 'Jordan suggests that, despite changes in society, the challenges in people's lives stay much the same.'
- Do you agree?

11. *Old/New World: New & Selected Poems* by Peter Skrzynecki

- i. 'These poems show the connections as well as the differences between the new worlds and the old ones.'
- Discuss.

OR

- ii. How does Skrzynecki convey the complex feelings and perceptions of his speakers?

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

- i. 'Satrapi's use of a child's perspective highlights the regime's brutality and injustice.'
- Discuss.

OR

- ii. 'Marji's parents provide her with moral guidance in a corrupt world.'
- Discuss.

13. *Rear Window* directed by Alfred Hitchcock

- i. 'The gap between appearances and reality is central to this film.'
Discuss.

OR

- ii. 'Hitchcock leaves the audience feeling that Jeff's actions have been vindicated.'
Do you agree?

14. *Selected Poems* by John Donne

- i. 'Happiness and sadness are equally important in Donne's poetry.'
Discuss.

OR

- ii. "It sucked me first, and now sucks thee, / And in this flea, our two bloods mingled be"
How does Donne's playfulness with language and ideas contribute to the impact of his poetry?

15. *Station Eleven* by Emily St. John Mandel

- i. 'Relationships are the source of hope for the future in this novel.'
Discuss.

OR

- ii. How does Mandel explore the best as well as the worst of our world?

16. *Stories We Tell* directed by Sarah Polley

- i. 'This film ultimately delivers a positive message about love and forgiveness.'
Discuss.

OR

- ii. 'Diane lacks her own voice in this film, yet the audience gains a strong understanding of her.'
Discuss.

17. *The Golden Age* by Joan London

- i. “You can’t just switch a feeling off ...”
‘The characters in *The Golden Age* struggle to be true to their feelings.’
Discuss.

OR

- ii. How does *The Golden Age* explore what it means to face and overcome adversity?

18. *The Left Hand of Darkness* by Ursula Le Guin

- i. ‘Genly Ai is the only character who learns to overcome his distrust of the “other”.’
Do you agree?

OR

- ii. How does Le Guin use an alien setting to explore issues in her own society?

19. *The Lieutenant* by Kate Grenville

- i. ‘Mathematics and astronomy give Rooke a sense of meaning and purpose in life, but no answers to the moral dilemmas he faces.’
Discuss.

OR

- ii. How does Grenville explore the use and abuse of power?

20. *The Women of Troy* by Euripides

- i. ‘Euripides condemns the exploitation of women by the men who have power over them.’
Discuss.

OR

- ii. ‘The values of dignity and respect are central to this play.’
Discuss.

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 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 answer book, indicate which text pair you have chosen to write on and whether you are answering **i.** or **ii.**

Your response will be assessed according to the criteria set out on page 16 of this book.

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

Pair 1 *Tracks* by Robyn Davidson and *Charlie's Country* directed by Rolf de Heer

- i. Compare how these texts explore the relationship between journeying and connecting to place.

OR

- ii. Compare how the two texts demonstrate the value of the natural world.

Pair 2 *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf

- i. “We have to surprise them with compassion, with restraint, and generosity.”
(*Invictus*)

How do the two texts show the importance of compassion and generosity?

OR

- ii. Compare the ways in which fatherhood is portrayed in the two texts.

Pair 3 *Stasiland* by Anna Funder and *Never Let Me Go* by Kazuo Ishiguro

- i. Compare how the two texts explore the idea that memory is a vital part of identity.

OR

- ii. “In the GDR people were required to acknowledge an assortment of fictions as fact.” (*Stasiland*)

“Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we *fooled* you.” (*Never Let Me Go*)

Compare how the texts portray the use of lies by authorities to conceal and distort the truth.

Pair 4 *Reckoning* by Magda Szubanski and *The Namesake* by Jhumpa Lahiri

- i. ‘It is important to understand the past in order to move into the future.’

How do these two texts explore this idea?

OR

- ii. “Now I can truly be myself.” (*Reckoning*)

“And yet these events have formed Gogol, shaped him, determined who he is.”
(*The Namesake*)

Compare how the two texts explore the idea of identity.

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders* by Geraldine Brooks

- i. “Stay here, and here we will be for one another.” (*Year of Wonders*)
Compare how these two texts explore the value of loyalty.

OR

- ii. ‘There is light even in the darkest times and places.’
Compare how the two texts explore this idea.

Pair 6 *Photograph 51* by Anna Ziegler and *The Penelopiad* by Margaret Atwood

- i. Compare the ways in which female characters in these texts overcome the limitations placed on them by social expectations.

OR

- ii. Compare how these texts demonstrate the value of wit and ingenuity.

Pair 7 *Black Diggers* by Tom Wright and *The Longest Memory* by Fred D’Aguiar

- i. Compare how the two texts explore the idea that people are fundamentally changed by traumatic experiences.

OR

- ii. “They won’t forget you mate. You’ve fought for the King for Country.” (*Black Diggers*)
“He lost a son in deference to authority.” (*The Longest Memory*)
Compare how the two texts portray the motives and actions of those in power.

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 *Made in Dagenham* directed by Nigel Cole

- i. Compare how these texts explore the idea that people need to make sacrifices in order to bring about change.

OR

- ii. “Equal pay? What were you thinking, Monty?” (*Made in Dagenham*)
Compare what these texts say about resistance to social progress.

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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 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

Iconic live-music venue The Salty Boot – colloquially known as ‘the Boot’ – is being forced to close down, due to pressure from new local residents of the inner-city suburb of Metropolo in Melbourne. These new residents say the venue is too noisy and this has become a problem for the increasing number of people moving to the popular area. A group of musicians, music fans and longstanding local residents are campaigning against the closure. Vince D’Angelo, a local rock musician, is speaking at the campaign rally.

A flyer for the rally – created by cartoonist and long-time supporter of The Salty Boot, Roisin McCrae – is included at the end of the speech.

D'Angelo: Ladies, gentleman, music fans.

It's with a heavy heart that I stand before you today.

Behind me is our beloved Salty Boot, which, if those naysayers and complainers get their way, will call last drinks this afternoon, and retire that old sound system.

The new gentrified neighbourhood we find ourselves in has spoken, and, by their thinking, The Salty Boot no longer fits with the suburb's trendy aesthetic, or its new reputation for quiet inner-city living. This is despite the fact that a recent survey by a renowned firm has indicated that the majority of people living in Metropolo, and over 80% of Melbourne residents, want the Boot to remain open.

The Salty Boot is too loud. It's too colourful. And, most offensive of all, it's too proud of it.

Come next week they'll start the process of changing this glorious building into a boutique hairdressing salon, a flat-pack furniture emporium or, more likely, a hip cafe.

And some might say, so what? A loud and filthy pub? Good riddance.

But they don't know this place like we do.

When I look at the dirty facade behind us, I see much more than a filthy pub – I see a home. And I know many of you feel the same way.

This is the place where I heard live rock-and-roll for the first time, played my first ever gig on a rusted bass guitar, ordered my first beer and spent many a night in the company of good friends. It was my refuge when things were tough, and the only place I ever felt like I could be who I wanted to be.

The Salty Boot, as any of you can attest, is a special place, full of life, love and, of course, great music, and it deserves to be preserved – for my sake, for yours and for this city's.

For the last 40 years, The Salty Boot has supported emerging artists. It welcomed us, and let us perform when no other entertainment venue would. Without the Boot, many of us, including myself and the internationally acclaimed musician Trombone Jackson, would not have become the famous and successful musicians we are today.

Say goodbye to the Boot, and we say goodbye to more than the building, or to chicken parmas that taste like tyre rubber.

Say goodbye to the Boot, and we're one step closer to living in a world of cool nothingness, where band t-shirts belong on walls, where street art is commissioned for tidy sums and music is for working out to, rather than really *feeling*.

Say goodbye to the Boot and we're three quarters of the way to boring, headed for Plainsville.

Where will people go to forget about the drudgery of everyday life, to bliss out to the sound of a soaring guitar? Where will they go to find the freedom to be themselves, to let it all hang out? And where will they go to see and hear some of the incredible musicality and creativity our city has to offer?

This wasn't on the menu at my local hipster cafe, last time I checked.

But there's also the next crop of music fans to think about. The disappearance of the Boot would be a tragedy for me, sure, but what about my kids? What about a whole generation who will never get to experience the magic of this place firsthand?

What about aspiring musicians who may never be able to advance their careers, because they have nowhere that will allow them to perform and demonstrate their potential? How many future Trombone Jacksons could remain undiscovered?

As an aging rocker, I've watched friends and colleagues change over the years: from watching gentrification in our suburbs with disgust, to leading the charge for gentrification themselves.

We had all the benefits of letting loose at The Salty Boot, but now that we're older, more delicate, our generation wants to shut it down.

Because it's too loud. Too *loud!*

I don't know about you, but when I was a youngster we turned it up to eleven. We drank and screamed and danced all night long, we made art and rock-and-roll – but let these kids do the same?

Absolutely not.

Those of my generation had their fun, and now they're out to ensure that the only thing approaching expression and creativity our children can appreciate is latte art.

Well, folks, I for one am not going to let them pull the plug on this one.

I'm not prepared to say goodbye just yet – and I don't think you are either.

Show your support. Sign the petition to keep our Salty Boot dark, dingy and dirty – and as loud (and proud) as it wants to be.

Thank you.

SAVE THE BOOT!



WHEN: 10 A.M. 17 FEB
WHERE: THE SALTY BOOT

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

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END OF TASK BOOK