

VCE English Units 3&4

Task Booklet

2024 Trial Examination

Reading time: 15 minutes

Writing time: 3 hours

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Booklet of 17 pages
- Answer Booklet

Instructions

- Write your responses in English.
- You may keep this Task Booklet.

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

Contents	pages
Section A (1 question, 20 marks)	2–6
Section B (1 question, 20 marks)	7–11
Section C (1 question, 20 marks)	13–15
Assessment criteria	16

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Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i.** or **ii.**) provided for that text.
 - Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the 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. In the Answer Booklet, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**
 - Refer to the assessment criteria on page 16.
 - Section A is worth one-third of the total marks for the examination.
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Text list

- | | |
|--|---|
| 1. Bad Dreams and Other Stories
by Tessa Hadley | 11. Pride and Prejudice
by Jane Austen |
| 2. Born a Crime
by Trevor Noah | 12. Rainbow's End
by Jane Harrison |
| 3. Chronicle of a Death Foretold
by Gabriel García Márquez | 13. Requiem for a Beast
by Matt Ottley |
| 4. False Claims of Colonial Thieves
by Charmaine Papertalk Green and John Kinsella | 14. Runaway
by Alice Munro |
| 5. Flames
by Robbie Arnott | 15. Sunset Boulevard
directed by Billy Wilder |
| 6. Go, Went, Gone
by Jenny Erpenbeck | 16. The Erratics
by Vicki Laveau-Harvie |
| 7. High Ground
directed by Stephen Johnson | 17. The Memory Police
by Yōko Ogawa |
| 8. Much Ado About Nothing
by William Shakespeare | 18. Things Fall Apart
by Chinua Achebe |
| 9. My Brilliant Career
by Miles Franklin | 19. We Have Always Lived
in the Castle
by Shirley Jackson |
| 10. Oedipus the King
by Sophocles | 20. William Wordsworth: Poems
Selected by Seamus Heaney
by William Wordsworth |

1. **Bad Dreams and Other Stories** by Tessa Hadley

- i. Hadley's collection of stories depicts moments of beauty amidst ordinary life.
Discuss.

OR

- ii. In *Bad Dreams and Other Stories*, the characters cannot be honest with themselves.
To what extent do you agree?

2. **Born a Crime** by Trevor Noah

- i. 'For all that black people have suffered, they know who they are. Colored people don't.'
Born a Crime explores the importance of knowing who you are.
Discuss.

OR

- ii. How does *Born a Crime* explore the legacy of apartheid?

3. **Chronicle of a Death Foretold** by Gabriel García Márquez

- i. To what extent does *Chronicle of a Death Foretold* challenge our understanding of familial loyalty?

OR

- ii. There is more than one victim in *Chronicle of a Death Foretold*.
Do you agree?

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

- i. Papertalk Green and Kinsella's poetry anthology is a testament to the importance of dialogue.
Discuss.

OR

- ii. *False Claims of Colonial Thieves* compels readers to reconsider their understanding of the past.
Do you agree?

5. **Flames** by Robbie Arnott

- i. Traumatic experiences can result in profound transformations.
To what extent is this true in *Flames*?

OR

- ii. Arnott's novel suggests that love is more powerful than grief.
Do you agree?

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

- i. *Go, Went, Gone* depicts characters running away from a painful past into an unknown future.

Discuss.

OR

- ii. How does *Go, Went, Gone* depict the divide between the powerful and the powerless?

7. **High Ground** directed by Stephen Johnson

- i. *High Ground* shows audiences that seeking retribution only perpetuates suffering.

To what extent do you agree?

OR

- ii. How does *High Ground* explore the nature of responsibility?

8. **Much Ado About Nothing** by William Shakespeare

- i. Discuss the depiction of wit and wisdom in *Much Ado About Nothing*.

OR

- ii. How does Shakespeare depict the consequences of misunderstandings in *Much Ado About Nothing*?

9. **My Brilliant Career** by Miles Franklin

- i. There can be no success or happiness without compromise.

To what extent is this true in *My Brilliant Career*?

OR

- ii. Franklin's novel critiques the unequal opportunities and expectations for men and women.

Discuss.

10. **Oedipus the King** by Sophocles

- i. '... how terrible – to see the truth when the truth is only pain to him who sees!'

The truth only brings suffering in *Oedipus the King*.

Do you agree?

OR

- ii. Discuss the tension between fate and free will in *Oedipus the King*.

11. **Pride and Prejudice** by Jane Austen

- i. How does Austen's novel explore the damage caused by unexamined prejudices?

OR

- ii. The characters in *Pride and Prejudice* are torn between other people's expectations and their own desires.

Discuss.

12. **Rainbow's End** by Jane Harrison

- i. In *Rainbow's End*, discrimination has profound effects on individual and cultural identities.

Discuss.

OR

- ii. To what extent does *Rainbow's End* offer audiences a sense of hope and reconciliation?

13. **Requiem for a Beast** by Matt Ottley

- i. There are many kinds of monstrosity in *Requiem for a Beast*.

Discuss.

OR

- ii. How does Ottley's multimodal text convey the experience of trauma?

14. **Runaway** by Alice Munro

- i. Discuss the role of secrecy and concealment in Munro's short stories.

OR

- ii. It is natural to want to escape from an underwhelming life.

To what extent does *Runaway* support this idea?

15. **Sunset Boulevard** directed by Billy Wilder

- i. How does *Sunset Boulevard* explore the impacts of decline and decay?

OR

- ii. To what extent does *Sunset Boulevard* critique the practice of manipulating other people?

16. **The Erratics** by Vicki Laveau-Harvie

- i. 'Blood calls to blood.'
Family ties are inescapable in *The Erratics*.
To what extent do you agree?

OR

- ii. How does Laveau-Harvie reveal the tragedies of ageing in *The Erratics*?

17. **The Memory Police** by Yōko Ogawa

- i. *The Memory Police* depicts the harrowing reality of a loss of individualism.
Discuss.

OR

- ii. 'A heart has no shape, no limits. That's why you can put almost any kind of thing in it, why it can hold so much. It's much like your memory, in that sense.'
In what ways is memory linked to love in Ogawa's novel?

18. **Things Fall Apart** by Chinua Achebe

- i. Tragedy is inevitable when people are unwilling to understand other cultural perspectives.
To what extent is this shown in *Things Fall Apart*?

OR

- ii. How does *Things Fall Apart* explore the conflict between individual aspirations and duty to one's community?

19. **We Have Always Lived in the Castle** by Shirley Jackson

- i. Jackson's novel shows readers how isolation can be a form of both sanctuary and imprisonment.
Discuss.

OR

- ii. *We Have Always Lived in the Castle* offers a warning about the dangers of superstition.
To what extent do you agree?

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

- i. How does Wordsworth's poetry explore the significance of the individual's response to nature?

OR

- ii. Wordsworth's poems reflect a tension between emotion and restraint.
Do you agree?

End of Section A

Section B – Creating a text

Instructions

- In this section, you must create **one** written text (**not** including song, poetry or verse).
 - In your text, you must include meaningful connections with ideas drawn from
 - **One** of the Frameworks of Ideas.
 - The title provided for your selected Framework of Ideas.
 - **At least one** piece of stimulus material provided for your selected Framework of Ideas.
 - You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
 - You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure and language features.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
-

Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'I may never return'

Stimulus 1

'You cannot choose where you belong.'

Stimulus 2**Stimulus 3**

'Let me wander, let me roam,
In this landscape I call home,
I tread the path of memories old,
What new stories does it hold?'

Framework 2: Writing about protest

- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Worth fighting for'

Stimulus 1

'Our true values are shown in times of trouble.'

Stimulus 2**Stimulus 3**

'To fight is to care
To care is to hope
To hope is to believe.'

Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'The choice'

Stimulus 1

'No two journeys are alike.'

Stimulus 2**Stimulus 3**

'Go left, go right

Go forwards, go back

Go out into the vast unknown

But most importantly

Go inwards.'

Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Open'

Stimulus 1

'You have to learn the rules if you want to break them.'

Stimulus 2**Stimulus 3**

'In play

You can lose yourself

Or find yourself'

End of Section B

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Section C – Analysis of argument and language

Instructions

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in an unseen persuasive text.
- 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 and spoken language, and ‘visuals’ refers to images and graphics.
- Refer to the assessment criteria on page 16.
- This section is worth one-third of the total marks for the examination.

Task

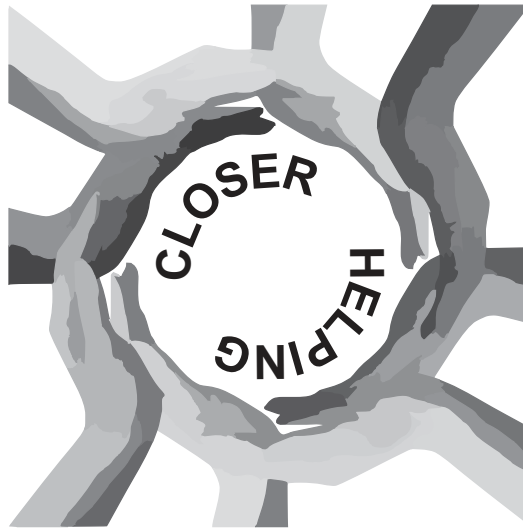
Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 14 and 15 to try to persuade the intended audience to share the point of view presented.

Background information

In 2024, Peytonville Council consulted CLOSER, which is a not-for-profit organisation that designs and implements initiatives to combat loneliness in the community. On 19 August 2024, Dr Elena Novak, the chief executive officer of CLOSER, published the following bulletin on the Peytonville Council website. A printed copy of the bulletin was also distributed to all residents of Peytonville and the surrounding district.

Peytonville Council

Author Dr Elena Novak
Published 19 August 2024



Helping the **COMMUNITY**
Helping **YOU**
Every day, we're getting **CLOSER**

'We've lost something. These past few years, things just aren't how they used to be.'

I've spent the past five years visiting communities across Australia and I've heard some version of this sentiment echoed thousands of times from people of all walks of life. In an increasingly isolated world, perhaps the one thing everyone can still agree on is that we miss feeling close to the people who matter.

My organisation, CLOSER, is a not-for-profit that was founded to bring back some of what we have lost: the chance to connect with other people and work together for the good of the community. In consultation with community members just like you, we design programs to enhance social connection across the country in places just like Peytonville. Our goals include:

- maximising community participation
- including the excluded
- customising programs in accordance with local conditions and priorities
- maintaining regular and ongoing community consultation.

Do you know your neighbours? Would you say that **you** belong to a supportive group?
Do you feel like you're making a contribution to your world?

Increasingly, we live in a world where social isolation is common, face-to-face interaction is limited and loneliness is on the rise. In times like these, it's only normal to feel a little lonely sometimes. In fact, although it sounds like a paradox, if you're feeling lonely, you're not alone.

Research shows that approximately one-third of Australians report that they are lonely. Of these, one in six reports experiencing severe loneliness. But just what is loneliness?

We all know that we can feel lonely, even in a crowd. Loneliness isn't the same as choosing to be alone, nor is it simply a matter of physical isolation. When we say we are lonely, we are expressing a sense of disconnection from other people at a deeper level. We are acknowledging an absence not just of interaction but of *meaningful* interaction.

We may be tempted to think that loneliness is primarily a problem for older people, but this is not the case – people can experience loneliness at any stage of life. Loneliness can have as great an impact on the body as on the mind. It can affect your sleep cycles and immune system.

It can increase levels of inflammation and stress, which can lead to other health issues such as depression, arthritis and heart disease. Worse still, if loneliness persists, its long-term impacts can be comparable to those of more widely recognised risk factors such as smoking, alcohol consumption and physical inactivity. It's an alarming picture.



The need to connect with other human beings is an essential part of who we are. From the earliest times, people have relied on mutual support to build a sense of wellbeing and purpose. Now, especially in urban environments, our often crowded schedules and busy lifestyles can see us losing touch with our fundamental needs.

Many of us recognise this problem but feel powerless to do anything about it. This is where CLOSER can help. We have years of experience working with local people to build strong, vibrant, interconnected communities. We are committed to the belief that we can all go further by going forward together.

CLOSER has worked with communities just like yours to establish community gardens, community cafes and community tool libraries where local people can share their knowledge and skills. We have also supported the creation of well-resourced craft spaces and creative arts programs. Last year, CLOSER presided over the launch of the highly successful Art for Us initiative, which links local galleries and art groups with community wellbeing centres.

We would be delighted to work with you to bring similar opportunities to Peytonville. We can provide the know-how, but we rely on you to tell us what would really help your community to come alive.

Perhaps you're hesitating. Perhaps you don't think of yourself as the sort of person who gets involved or has much to contribute. Please banish these thoughts. We welcome the contribution of each and every participant. If you feel a little shy about taking the first step, we'll be there to offer our support. And it all gets so much easier over time. Our message to you: integrate, don't isolate. You have so much to offer and so much to gain.

If we at CLOSER are to understand your community, we need to include as many people and perspectives as possible in the consultation process. With the greatest respect to the valuable work that has already been done by your council, we don't want to be restricted to hearing the same old voices. We want new voices and new solutions. So don't hold back. Your own point of view is unique and valuable. Only you can tell us just what your experience has been. We cannot possibly know Peytonville the way you do. And the better we know Peytonville, the better we can plan for a brighter, more socially sustainable future.

Experience has shown that we can only do this by doing it together. We warmly invite your input. Please contact us at CLOSER.Peytonville.Project@peytonville.vic.gov.au so that we can start bringing the people of Peytonville closer together.

Dr Elena Novak, CEO

CLOSER

End of examination questions

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structures and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
 - analysis of the ways in which written and spoken language and visuals are used to present an argument(s) and to persuade an intended audience
 - use of evidence from the text to support the analysis
 - use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English
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Source: Shaull, Lorie (2020) *You Are Not Alone sign in St Paul, Minnesota*. Accessed May 2024. <https://www.flickr.com/photos/number7cloud/49692729207/>. Licensed under CC BY 2.0 Generic. <https://creativecommons.org/licenses/by/2.0/legalcode.en>.