



Victorian Association for
the Teaching of English

VATE Publications

2014

ENGLISH

Written examination sample paper

The scenario in Section C has been prepared for the sole purpose of providing sample material for the VATE English written examination sample paper. Names of individuals and the characters are fictional, with no comparison with, or comment on, any living individual intended. The views expressed in the scenario are not necessarily those of the writer or publisher.

Total 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 | 20 | 1 | 20 |
| B — Writing in Context | 4 | 1 | 20 |
| C — Analysis of language use | 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, 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.

Material supplied

- Task book of 12 pages, including **Examination assessment criteria** on page 12.

Instructions

- Complete each of the following:
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.

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

Disclaimer: Examination instructions and the Examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) Examination specification and sample examination (Version 6, April 2014). The VCAA does not endorse the content of this exam.

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

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

- i. ‘*A Christmas Carol* is an entertaining novel which also unsettles the reader.’
Discuss.

OR

- ii. ‘By the end of *A Christmas Carol* Ebeneezer Scrooge is a changed man.’
How is his redemption achieved?

2. *All About Eve*

- i. ‘*All About Eve* is not really about Eve, the character, at all.’
Discuss.

OR

- ii. “Eve, Eve … little Miss Evil.”
To what extent does the viewer share Margo Channing’s assessment of Eve?

3. *Brooklyn*

- i. ‘*Brooklyn* shows that migration is more an emotional than a physical journey.’
Discuss.

OR

- ii. “It made her feel strangely as though she were two people.”
‘Eilis seeks to honour her true self despite being at the mercy of other people’s decisions.’
Discuss.

4. *Cat’s Eye*

- i. ‘Elaine’s adult relationships mirror her adolescent experiences with Cordelia.’
Discuss.

OR

- ii. “It’s old light, and there’s not much of it. But it’s enough to see by.”
How is seeing clearly important for Elaine?

5. *Cloudstreet*

- i. ‘Winton’s *Cloudstreet* explores the human desire to find meaning in life.’
Do you agree?

OR

- ii. To what extent do the two families in *Cloudstreet* ultimately overcome their differences?

6. *Henry IV, Part I*

- i. "Shall the son of England prove a thief, and take purses?"

To what extent does Hal defy expectations?

OR

- ii. "Well, 'tis no matter, honour pricks me on. Yea, but how if honour prick me off when I come on?"

Does Shakespeare suggest that Falstaff is simply a coward?

7. *In the Country of Men*

- i. Discuss the impact of using a child narrator in *In the Country of Men*.

OR

- ii. '*In the Country of Men* depicts a society characterised by dishonesty and betrayal.'

Discuss.

8. *Mabo*

- i. '*Mabo* invites the viewer to feel more sympathy for Bonita than for Eddie.'

Discuss.

OR

- ii. To what extent does Perkins suggest that the Mabo decision was more significant for Australia than for Eddie Mabo personally?

9. *No Sugar*

- i. '*No Sugar* is ultimately a pessimistic play.'

Do you agree?

OR

- ii. 'In the absence of power, it is better to be cooperative than confrontational.'

To what extent is this true for the Aboriginal characters in *No Sugar*?

10. *Ransom*

- i. 'Malouf reveals that it can be the most ordinary of people who have the most to contribute in challenging situations.'

Discuss.

OR

- ii. "I have come to you, Achilles...to ask you, man to man, as a father, for the body of my son."

To what extent is it possible to maintain one's humanity, despite the atrocities of war?

11. *Selected Poems*

- i. How does Harwood search for meaning through exploring the ordinary aspects of life?

OR

- ii. ‘Harwood is only interested in women’s experiences.’

Discuss.

12. *Stasiland*

- i. “East Germany has disappeared, but its remains are still at the site.”

To what extent does the GDR still exist?

OR

- ii. “History is made of personal stories.”

What role do personal stories play in Funder’s *Stasiland*?

13. *The Complete Maus*

- i. ‘Spiegelman shows us that trauma in one generation can haunt the next.’

Discuss.

OR

- ii. Does the use of the graphic form do justice to the gravity of Vladek’s story?

14. *The Reluctant Fundamentalist*

- i. ‘Changez cannot really succeed in America because part of him cannot adapt to its fundamental values.’

Do you agree?

OR

- ii. ‘Hamid’s narrative creates a world of uncertainty.’

Discuss.

15. *The Thing Around Your Neck*

- i. How does Adichie convey a strong sense of place in her stories?

OR

- ii. ‘*The Thing Around Your Neck* demonstrates that migrants often face a range of challenges and opportunities when relocating to a new country.’

Discuss.

16. *The War Poems*

- i. “Dulce et Decorum est

Pro patria mori.”

Do Owen's poems convince us that it is noble to die for one's country?

OR

- ii. ‘Despite images of despair and destruction, Owen's poetry celebrates comradeship.’

Discuss.

17. *This Boy's Life*

- i. ‘*This Boy's Life* challenges the idea that childhood is a time of innocence and security.’

Discuss.

OR

- ii. ‘The American Dream promises individual freedom but this proves illusory in Wolff's memoir.’

Discuss.

18. *Twelve Angry Men*

- i. ‘Rose reminds his audience that for justice to be served, we must take our civic duties seriously.’

Discuss.

OR

- ii. To what extent does the entrapment of the jurors in the Jury Room intensify their essential qualities and beliefs?

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

- i. “My life is going to change. I feel it.”

How do Carver's characters react in moments of crisis?

OR

- ii. ‘Carver's characters are trapped by their fears.’

Do you agree?

20. *Wuthering Heights*

- i. ‘Heathcliff is the real victim in *Wuthering Heights*.’

Do you agree?

OR

- ii. ‘Despite the tragedy in *Wuthering Heights*, the reader is left with a sense of optimism.’

Discuss.

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 page 12 of this book.

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

Context 1 — The imaginative landscape

Night Street Kristel Thornell

One Night The Moon Director: Rachel Perkins

Peripheral Light—Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Prompt

'We carry all of the landscapes that we have loved within us.'

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 carry all of the landscapes that we have loved within us'**.

OR

Context 2 — Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

Wag the Dog Director: Barry Levinson

Prompt

'The world as we see it is rarely that which is seen by others.'

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 world as we see it is rarely that which is seen by others'**.

Context 3 — Encountering conflict

Every Man in this Village is a Liar Megan Stack

Life of Galileo Bertolt Brecht

Paradise Road Director: Bruce Beresford

The Quiet American Graham Greene

Prompt

'In times of conflict people decide what is worth fighting for.'

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 **'in times of conflict people decide what is worth fighting for'**.

OR

Context 4 — Exploring issues of identity and belonging

Skin Director: Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Member of the Wedding Carson McCullers

The Mind of a Thief Patti Miller

Prompt

'Rarely are we free to be who we truly want to be.'

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 **'rarely are we free to be who we truly want to be'**.

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 10 and 11 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 12 of this book.

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

TASK

How is written and visual language used to attempt to persuade the audience to share the point of view of the speaker of *How connected are you?*

Background information

Broadway High School is a regional high school with 520 students in Years 7 to 12. The Student Representative Council (SRC) is made up of students elected by their peers and endorsed by the Principal. The SRC exists to give students a voice about issues within the school and the local community. Its activities often help to influence change in the school and community.

Each new SRC adopts an ‘action-theme’ at the beginning of the year to focus the work of its Student Action Team for that year. The SRC President announces and explains the action-theme to the whole school at an assembly at the end of Term One. This year it is up to Kylie Noble, as President, to persuade the school to get behind the SRC’s plans for student action.

How connected are you?

Hi. I want to talk to you all today about an initiative that your Student Action Team has been working on and I want to start by asking you a question.

[Slide displayed] How connected are you?



Source:<<http://lonerwolf.com/technology-disconnects/>>

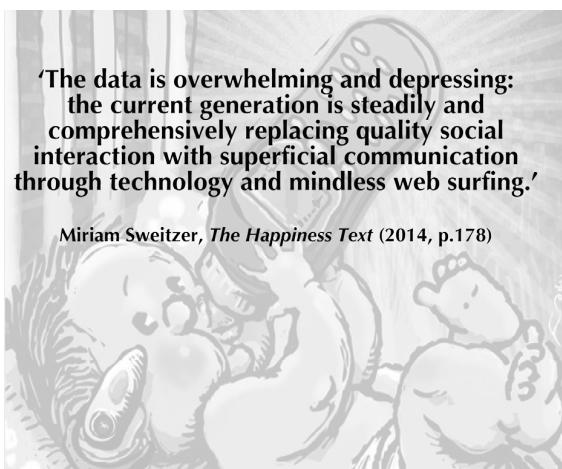
Now most of you are likely to quote your Facebook friend count to say that you're pretty connected. And most of us *are* pretty connected—we can all get a message out 24/7 and get involved in a conversation about pretty much anything at pretty much any time.

The fact is that we are the most connected generation ever. According to a recent study, the average Australian gets over 100,000 words of information each day. We are constantly browsing websites and are bombed by emails, texts, tweets, voicemails and 'likes' hourly.

Yet the irony is that we are in danger of becoming the least humanly connected generation of all time.

Here's another question for you. How many of you have texted someone in your own home rather than make the journey down the stairs or the hallway to ask a question face to face? I know I have and it drives my parents insane.

But it wasn't until recently that I actually got *why* it sends them so loopy. It's not about how lazy it is (although they bring that up too). There's a bigger picture here. If most of our communication with others is bland words on a screen, we are losing the opportunity for genuine human communication. Eminent psychologist, Ms Miriam Sweitzer noted in her recently published book, *The Happiness Text*, '47 per cent of teenagers said their social life would end without text messaging'. It's frightening. Here's what she concluded: [Slide displayed].



Source:<<http://thegirlwiththeblog.com/2012/05/18/me-and-my-tit-arm-a-story-of-cell-phone-abuse/>>

to sign an online petition to pressure the Indian government to restrict the sale of acid. They gave me three simple facts:

- acid is used to attack more than 1,000 women in India each year
- these attacks result in horrifying disfigurement or death
- acid can be bought in supermarkets, by anyone.

Now I'm not here on a rant about needing to dump our phones and start spending 'quality time' with each other. A lot of you would know my position on the school's rather inflexible mobile phone policy, so you'd know that I think mobile phones can be a good thing. But I have been thinking more and more about the fact that my phone controls *me* as much as I control *it*. It's like a god: it calls, I answer.

But something happened to me a few months ago that changed my life. On the recommendation of a friend, I joined an online organisation called Fired-up. The first message I got from them was a request

They included a picture of a 15 year-old-girl who'd been attacked because she refused to marry a 38 year-old-man. It made me feel sick. Trust me, you don't want to see it, so I'm not going to show it.

So why would anyone *NOT* sign?

Seven seconds after filling in a couple of details, my signature was recorded. And guess what? It worked. The Indian parliament passed legislation and the number of acid attacks dropped by 80 per cent immediately.

Since signing that petition, I have joined discussion groups at Fired-up and similar organisations. I am making connections with people all over the world—and a difference to the lives of people who aren't as lucky as you or me. In the last month I have been involved in stopping a school in rural Queensland from closing, freeing an innocent man from jail in WA, and helping Victorian kids with Down Syndrome get access to sporting programs and facilities. I am discovering that a mobile phone can be a force for good, rather than an evil little machine that can force me to look at endless funny cat videos or engage in mindless gossip on social media.

And now your Student Action Team has decided to harness the power of social media to help end hunger around the world. Our project is called CARE—Connect And Reach Everyone. Our goal is to connect with students and experts all over the world and influence governments and private organisations to start making a difference. So far we are talking to over 800 people from five different countries. It's early days yet, but in the words of Paul Kelly, 'From little things, big things grow'.
[Slide displayed.]



Now here's where we ask something of you. It's not much, but it's also a lot. At some stage you will get a message—a tweet, an email, a Facebook posting. So, when you get the message, remember that it won't be a mindless distraction tapping away at your skull. It will be us trying to awaken your conscience to help save the world. This is different to the other messages we get bombed with every day—this is a cause worthy of more attention than Tiddles the piano playing cat. We need your help. If you follow the instructions in the message, CARE will go viral.

We don't know how big we can make this thing, but we do know how good it feels to make connections beyond your own back yard and change the lives of others. We have the potential to be part of a voice that echoes throughout the world and changes things for the better—forever.

Thanks for listening and I will look for you all on Facebook.

Examination assessment criteria

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

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



Victorian Association for
the Teaching of English

ENGLISH

Written examination

October 2014

Reading time: 15 minutes
 Writing time: 3 hours

TASK BOOK

| Section | Number of questions | Number of questions to be answered | Marks |
|------------------------------|---------------------|------------------------------------|-------|
| A – Text Response | 20 | 1 | 20 |
| B – Writing in Context | 4 | 1 | 20 |
| C – Analysis of language use | 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, 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 14 pages, including **Examination Assessment Criteria** on page 14.
- One answer book.

Instructions

- Write your **student name** on the front cover of the answer book.
- Complete each of the following in the answer book.
 - Section A: Text Response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.
- You may ask the supervisor for extra answer books.

At the end of the task

- Enclose any extra answer books inside the front cover of the first answer book.
- You may keep this task book.

Students are NOT permitted to bring mobile phones and/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 page 14 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. <i>A Christmas Carol</i> | Charles Dickens |
| 2. <i>All About Eve</i> | Directed by Joseph Mankiewitz |
| 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> | Directed by 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> | Mohsin Hamid |
| 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 Bronte |

1. ***A Christmas Carol* by Charles Dickens**

- i. 'I have endeavoured in this Ghostly little book to raise the Ghost of an idea...'

How does Dickens raise this 'idea' in his readers?

OR

- ii. 'Scrooge's transformation is solely the result of his own selfish fears.'

Discuss.

2. ***All About Eve* directed by Joseph Mankiewitz**

- i. '*All About Eve* is essentially a study of selfishness.'

Discuss.

OR

- ii. 'In the film the women are portrayed as strong and powerful; the men are weak.'

Discuss.

3. ***Brooklyn* by Colm Tóibín**

- i. To what extent are Tóibín's women too passive for their own good?

OR

- ii. 'The novel is not only a personal narrative but also a close focus on the social changes in America in the 1950s.'

Discuss.

4. ***Cat's Eye* by Margaret Atwood**

- i. 'By going over her past, Elaine is trying to overcome it and find a better self.'

How successful is she?

OR

- ii. 'Atwood's novel focuses on the ordinary transformed into a nightmare.'

Discuss.

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

- i. 'Dolly and Oriel as direct opposites, are central to the structure of the novel.'

Discuss the role of women in *Cloudstreet*.

OR

- ii. '*Cloudstreet* celebrates the importance of family and a sense of belonging.'

Discuss.

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

- i. 'The play shows that honour means different things to different people.'

Discuss.

OR

- ii. "... riot and dishonour stain the brow
Of my young Harry."

Does Hal change in the course of the play?

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

- i. 'The only things that mattered were in the past.'

How true is this in the novel?

OR

- ii. "I am not a child. And you always lie," says Suleiman.

How successfully does the young Suleiman fit into such a bewildering world?

8. *Mabo* directed by Rachel Perkins

- i. 'The most powerful aspect of this film is the love story.'

Discuss.

OR

- ii. 'The film uses many visual and narrative techniques to convey the story of Mabo.'

Discuss.

9. *No Sugar* by Jack Davis

- i. 'The play forces us to see the real people behind the stereotypes.'

Discuss.

OR

- ii. Discuss the dramatic techniques that enable Davis to highlight the differences in attitude between his black characters and his white.

10. *Ransom* by David Malouf

- i. 'In *Ransom*, Malouf explores how positions of power corrupt.'

Discuss.

OR

- ii. '*Ransom* suggests that revenge is not the answer to grief.'

Do you agree?

11. ***Selected Poems* by Gwen Harwood**

- i. 'Harwood's poetry is both serious and playful in topic and tone.'

Discuss.

OR

- ii. 'Raw experience is the inspiration for much of Harwood's poetry.'

Discuss.

12. ***Stasiland* by Anna Funder**

- i. 'Funder's stories reveal the extreme courage needed to resist oppression.'

Discuss.

OR

- ii. '*Stasiland* is an unnerving blend of fact and fiction.'

Discuss.

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

- i. 'The visuals add little or nothing to the text.'

Discuss.

OR

- ii. 'This graphic novel is a successful blending of two powerful storylines: that of the Holocaust and that of a dysfunctional family.'

Discuss.

14. ***The Reluctant Fundamentalist* by Mohsin Hamid**

- i. 'Changez reacts not just to the politics of his world but also to its cultures.'

To what extent do you agree?

OR

- ii. 'For Changez the greatest realisation is not only what he has left behind but what he has embraced.'

Discuss.

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

- i. 'What is appealing about these stories is Adichie's story-telling ability.'

Do you agree?

OR

- ii. 'Place has a powerful effect on Adichie's characters.'

Discuss.

16. *The War Poems* by Wilfred Owen

- i. In 1917, Wilfred Owen wrote, "All a poet can do today is warn. That is why the true poet must be truthful."

How does Owen set about fulfilling what he sees as the "true poet's" task?

OR

- ii. 'The horrors of war are such that it can never be justified.'

Which of Owen's poems best convey this message?

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

- i. 'Jack's only refuge from abuse and unhappiness lies in his vivid imagination.'

Discuss.

OR

- ii. 'Wolff's humour does much to relieve his otherwise grim account of the frustrations and cruelties of adolescence.'

Do you agree?

18. *Twelve Angry Men* by Reginald Rose

- i. 'Twelve Angry Men makes a compelling case against the jury system.'

Do you agree?

OR

- ii. 'The play examines why individuals make the decisions they do.'

Discuss.

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

- i. How much control do Carver's characters have over their own lives?

OR

- ii. 'The main focus of this anthology is on the segregation and disenchantment of American suburban life.'

Do you agree?

20. *Wuthering Heights* by Emily Bronte

- i. "I'm trying to settle how I shall pay Hindley back."

Discuss the role of revenge in the novel.

OR

- ii. 'Wuthering Heights is most memorable for its stark depictions of mental and physical cruelty.'

What do you think?

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 page 14 of this book.

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

Context 1 – The imaginative landscape

Night Street.....Kristel Thornell

One Night the Moon.....Directed by Rachel Perkins

Peripheral Light – Selected and New Poems.....John Kinsella

The View from Castle Rock.....Alice Munro

Prompt

'Imagination can help overcome life's obstacles.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from at least one selected text for this Context and explore the idea that **'imagination can help overcome life's obstacles'**.

OR

Context 2 – Whose reality?

Death of a Salesman.....Arthur Miller

Spies.....Michael Frayne

The Lot: In Words.....Michael Leunig

Wag the Dog.....directed by Barry Levinson

Prompt

'Pursuing your own reality can have unintended consequences.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from at least one selected text for this Context and explore the idea that **'pursuing your own reality can have unintended consequences'**.

OR

Context 3 – Encountering conflict

| | |
|--|-----------------------------|
| <i>Every Man in this Village is a Liar</i> | Megan Stack |
| <i>Life of Galileo</i> | Bertolt Brecht |
| <i>Paradise Road</i> | Directed by Bruce Beresford |
| <i>The Quiet American</i> | Graham Greene |

Prompt

'Conflict is a consequence of social conditioning.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that '**conflict is a consequence of social conditioning**'.

OR**Context 4 – Exploring ideas of identity and belonging**

| | |
|---|----------------------------|
| <i>Skin</i> | Directed by Anthony Fabian |
| <i>Summer of the Seventeenth Doll</i> | Ray Lawler |
| <i>The Member of the Wedding</i> | Carson McCullers |
| <i>The Mind of a Thief</i> | Patti Miller |

Prompt

'Insecurity is the greatest threat to happiness.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that '**insecurity is the greatest threat to happiness**'.

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.

Read the material on pages 12 and 13 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 book.

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

TASK

How do Kerrie O'Hearn and the public notice from The Victorian Centre for Sleep and Wellness attempt to persuade the audience to share their view of the importance of students having an appropriate amount of sleep?

Background information

Bonvue Secondary College conducts, at the start of each year, an Orientation Day for its Year 12 VCE students. On this day, students collect their timetables, receive their locker keys and complete other administrative details. This year they also attended a seminar entitled: 'Making the Most of your Final Year', during which they were addressed by the Principal, Mr Greg Simmons; the Year 12 VCE Coordinator, Mr Justin Chang, and the Student Counsellor, Ms Kerrie O'Hearn.

The latter's speech, 'The Sleep Factor', as presented to the school's Class of 2014, was reproduced in the *BSC Bulletin* and sent to all parents, to enlist their support in ensuring their children are getting enough sleep. Accompanying Ms O'Hearn's address was a public notice from the Education Supplement of a Melbourne newspaper. The relevant pages of the *BSC Bulletin* appear overleaf.

THE SLEEP FACTOR

'Thank you, Greg, and may I add my welcome back to you, the students of the Class of 2014.

'Over the next two weeks, I will be talking to you all in smaller groups during private study periods about the importance of having adequate sleep over the coming months, especially on those days leading up to SACs, tests and examinations. What I want to do this morning is to get you thinking about 'sleep' and its importance, by way of preparation for our later sessions.

'Let's begin by dismissing a few myths. First, the word 'sleep': it is one of the most abused terms in the English language, used so widely as to have lost much of its meaning. When a road trauma victim suffers from critical head injuries and is immobilised in hospital, he is not 'asleep', he's in an induced coma; your hypnotherapist does not 'put you to sleep', he places you into an hypnotic trance; the cricketer who drops the easiest of catches was not 'asleep', he had lost concentration; your great-grandmother did not 'go to sleep' last night, she died, and, when you take your incurably ill pet to the vet, he does not 'put it to sleep', he kills it.

'So what is 'sleep'? Over the centuries, playwrights and poets have viewed sleep as a divine gift, bestowed upon the just but withheld from the wicked. Remember Shakespeare's Macbeth? He was condemned to sleeplessness after he had murdered King Duncan: "*Macbeth hath murdered sleep; Macbeth shall sleep no more.*" Coleridge's Ancient Mariner is accorded a similar fate for killing an albatross, until he gains forgiveness: "*To Mary Queen the praise be given; She sent the gentle sleep from heaven.*" The divinity of sleep may be a useful literary tool, but it's of no value when you are planning how you can make your VCE year a successful one.

'Did you know that sleep is believed to be so important that, this year, Friday, March 14th, has been declared World Sleep Day? "Why?" you ask? Well, there are a number of highly practical reasons for drawing attention to the importance of having sufficient sleep:

- A 2011 survey by PR firm, PCB, suggests that after a good night's sleep, we are ready to take on the world, while a bad night's sleep can leave more than half of us having difficulty concentrating.
- Another thing: we've all heard of sleeping on a problem, in the hope that come morning the solution will be clear. Well, it is true that, while we rest, our brains stay busy, overseeing a wide variety of biological maintenance that keeps our bodies running in top condition, preparing us for the day ahead. Mind you, this is not an argument for hypnopaedia; there is no scientific evidence to prove that playing CDs of foreign languages, mathematical formulae or the Table of Valences to sleeping students will impact upon them in any way whatsoever ... except perhaps to make them tired the next day due to loss of sleep. Even if we don't wake up with the answer to a problem, a good night's sleep will result in our brains being better equipped to assess it with renewed vigour.
- Furthermore, lack of sleep can suppress our immune system, which makes us more vulnerable to infections and can triple our chances of catching a cold. Even more seriously, a study at Uppsala University in Sweden found sleep deprivation can make us put on weight by drastically slowing down our metabolism, and has been linked to diseases such as diabetes.

'There is no simple answer to exactly what is meant by 'a good night's sleep', as sleeping patterns and sleeping practices vary from person to person, and from culture to culture. We pretty much follow the single 'block of sleep' pattern; the Spaniards love their 'siesta', whilst popular amongst many, is the 'power nap' of the modern era. Perhaps, you should keep a log-book of your own personal sleep patterns.

'We all need to work out what suits us as individuals, what combination of sleep and wakefulness works best. How many of you have tried going to bed earlier, say, nine o'clock, and getting up a couple of hours earlier in the morning and working then? At five am, you have the place to yourself; the bathroom is empty; there's nothing on TV; the house is quiet; no one is texting you; you can probably get more done in an hour or two, than you would have by working until midnight the night before. And your mind is fresh, not worn down by seven or eight hours at school, followed by sports practice and then four hours homework. The early-morning regimen will not suit everyone, but it might just be worth a try.

'Weekends also need careful thought. Are you one of those who leave everything until Sunday evening, when you panic, rush to your room, slam the door and pretend that the next six hours were really productive, even though you were exhausted when you finally got to bed? And when you crawled from under your doona on Monday morning, did you feel like a wrung-out dish-cloth? Did anyone ever tell you the old adage, "*An hour's sleep before midnight is worth two hours afterwards*"?

'How many of you follow the age-old wisdom of 'early to bed, early to rise'? Or do you place greater credence on the modern version of

*"Early to bed and early to rise
Makes a man healthy, wealthy and ... a complete and utter bore"?*

'Poor study habits and hence, poor sleep habits, are of particular concern because our so-called 24/7 society never seems to rest. Our busy lifestyles, be it as students or adults, keep us from our beds and leave us tossing and turning in them once our tired, yet wired or whirring heads finally hit the pillow.

'One of the more important tasks you will tackle this year is working out how to make best use of your waking moments by carefully balancing your sleeping hours to determine which pattern or practice best suits you and your needs.

'I look forward to our sessions over the next two weeks, when we can discuss these issues on a more individual basis. Finally, best wishes for 2014 to everyone at this morning's assembly ... even those of you who managed to sleep through it!

'Thank you.'

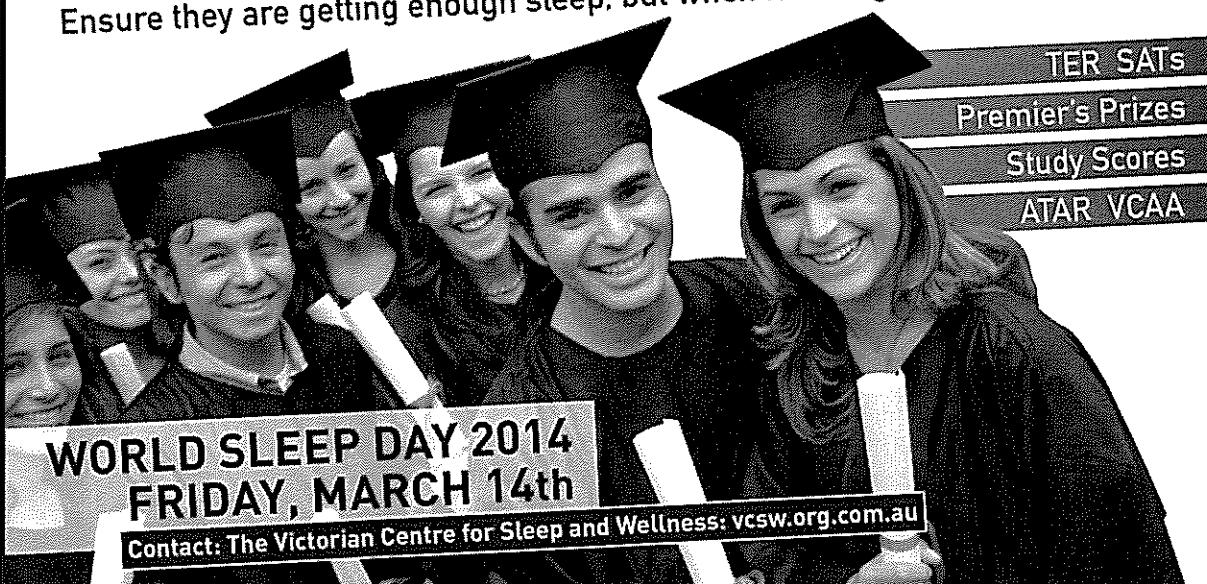
* Footnote:

* "Early to bed, early to rise
Makes a man healthy, wealthy and wise"

The above address was accompanied in the BSC Bulletin to Parents by the following public notice:

ATTENTION ALL VCE PARENTS!!!

GIVE YOUR CHILDREN
A CLEAR HEAD'S START
 Ensure they are getting enough sleep, but when is enough enough?



TER SATs
 Premier's Prizes
 Study Scores
 ATAR VCAA

WORLD SLEEP DAY 2014
FRIDAY, MARCH 14th

Contact: The Victorian Centre for Sleep and Wellness: vcsw.org.com.au

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

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



Units 3 and 4 English

Practice Exam Question Booklet

Duration: 15 minutes reading time, 3 hours writing time

Structure of book:

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A | 21 | 1 | 20 |
| B | 4 | 1 | 20 |
| C | 1 | 1 | 20 |
| Total | | | 60 |

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers and rulers.
- 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:

- This question and answer booklet of 10 pages.

Instructions:

- 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)

Instructions

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 on one or two in very close detail, depending on what you think is appropriate.

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>A Christmas Carol</i> | Charles Dickens |
| 2. <i>All About Eve</i> | Directed by Joseph Mankiewicz |
| 3. <i>Brooklyn</i> | Colm Toibin |
| 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> | Directed by 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> | Mohsin Hamid |
| 15. <i>The Thing Around Your Neck</i> | Chimamanda Ngozi Adichie |
| 16. <i>The War Poems</i> | Wilfred Owen |
| 17. <i>Things We Didn't See Coming</i> | Steven Amsterdam |
| 18. <i>This Boy's Life</i> | Tobias Wolff |
| 19. <i>Twelve Angry Men</i> | Reginald Rose |
| 20. <i>Will You Please Be Quiet, Please?</i> | Raymond Carver |
| 21. <i>Wuthering Heights</i> | Emily Bronte |

1. *A Christmas Carol*/by Charles Dickens

- i. "Though the Spirit's eyes were clear and kind, he did not like to meet them."
'The Spirits are depicted as a malevolent force in *A Christmas Carol*.'
- Do you agree?

OR

- ii. 'Dicken's female characters are portrayed as representations of purity and goodness in *A Christmas Carol*.'
- Discuss.

2. *All About Eve* directed by Joseph Mankiewicz

- i. 'The society portrayed in *All About Eve* is depicted as fundamentally superficial and driven purely by the self-interest of members.'
- To what extent do you agree?

OR

- ii. 'No character is positioned as trustworthy to the audience in *All About Eve*.'
- Do you agree?

3. *Brooklyn* by Colm Toibin

- i. "Nothing here was part of her. It was false, empty, she thought. She closed her eyes and tried to think, as she had done so many times in her life, of something she was looking forward to, but there was nothing."
- 'Toibin is entirely negative about migration and the potential for individuals to overcome homesickness in *Brooklyn*.'
- Do you agree?

OR

- ii. How do depictions of the mundane and menial in Ellis' day-to-day life influence the reader's understanding of her character?

4. *Cat's Eye* by Margaret Atwood

- i. "We are survivors, of each other. We have been shark to one another, but also lifeboat."
- 'Elaine is both victim and villain in the course of *Cat's Eye*.'
- Do you agree?

OR

- ii. '*Cat's Eye* explores how memory can be not only fallible, but misleading.'
- Discuss.

5. *Cloudstreet* by Tim Winton

- i. 'The setting, characters and themes of *Cloudstreet* are distinctly Australian.'
- Discuss.

OR

- ii. 'Spirituality and superstition play a significant role in the lives of the characters of *Cloudstreet*.'
- Discuss.

6. *Henry IV: Part 1* by William Shakespeare

- i. 'There is so much deceptive behaviour in *Henry IV: Part 1* that it is difficult for the audience to trust any of the characters.'
- Do you agree?

OR

- ii. In what ways and for what purpose does Shakespeare draw parallels between the low class world of Eastcheap and the high class world of the court in *Henry IV: Part 1*?

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

- i. "The innocent, Sheikh Mustafa, the imam of our local mosque, had told me, have no cause to fear; only the guilty live in fear."

What comment does *In the Country of Men* offer on guilt and innocence?

OR

- ii. In what ways is the narrator's adult life affected by the trauma he experienced as a child?

8. *Mabo* directed by Rachel Perkins

- i. '*Mabo* explores how achieving justice can be inadequate in repairing harm in people's lives.'
- To what extent do you agree?

OR

- ii. 'There are no villains and victims in *Mabo*, only humans with conflicting opinions and motivations.'

Do you agree?

9. *No Sugar* by Jack Davis

- i. 'The suffering of marginalised characters in *No Sugar* stems not only from physical hardships, but from the lack of autonomy in their day-to-day lives.'

Discuss.

OR

- ii. 'The play relies heavily on variations in styles of speech to show links and divides between characters of different backgrounds.'

Discuss.

10. *Ransom* by David Malouf

- i. 'Achilles is not simply a warrior; he assumes many roles throughout *Ransom*'
- Discuss.

OR

- ii. '*Ransom* explores the ways in which death gives meaning to life.'

Discuss.

11. *Selected Poems* by Gwen Harwood

- i. In what ways does Harwood's poetry reflect on major milestones in a person's life; marriage, birth of children and death?

OR

- ii. 'Harwood's poems never explore just one subject; each has many layers of meaning.'
- Discuss.

12. *Stasiland* by Anna Funder

- i. "Does telling your story mean you are free of it? Or that you go, fettered, into your future?"
'Funder discovers that there is no one way of processing memories or coping with one's traumatic experiences.'

Discuss.

OR

- ii. 'Funder's writing explores how the wall was not just a physical barrier, but a psychological one as well.'

Discuss.

13. *The Complete Maus* by Art Spiegelman

- i. 'Although the content of the novel is bleak, *Maus* is ultimately uplifting.'
Do you agree?
OR
ii. 'In *Maus*, the horrors of the Holocaust are conveyed to the reader through frequent and explicit depictions of death.'
Discuss.

14. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'The real tragedy of *The Reluctant Fundamentalist* is not a personal one, but the wider social problems of post-9/11 American society that Changez reflects on.'
Do you agree?
OR

ii. What is the significance of the non-linear structure and dramatic monologue style of the novel?

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

- i. 'Characters are not only oppressed by their circumstances, but by their pasts as well in *The Thing Around Your Neck*'
Discuss.
OR
ii. 'The collection paints a bleak picture of the capacity for people to overcome cultural difference.'
Do you agree?

16. *The War Poems* by Wilfred Owen

- i. 'Many of Owen's poems speak of a conspiracy of silence.'
Discuss.
OR
ii. 'It is hard to say who or what is the greatest enemy in the poetry of Wilfred Owen, for his bitterness is directed at more than one target.'
Discuss.

17. *Things We Didn't See Coming* by Steven Amsterdam

- i. What is the significance of a narrator who speaks in first-person but is never clearly identified in *Things We Didn't See Coming*?
OR
ii. 'Amsterdam suggests that people need to disregard their consciences in order to survive in times of crisis.'
Do you agree?

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

- i. 'Gender roles and societal expectations play a significant role in shaping the setting of the novel.'
Discuss.
OR
ii. 'Jack is a likeable character, but not a moral one.'

Discuss.

19. *Twelve Angry Men* by Reginald Rose

- i. 'The characters of *Twelve Angry Men* do not retain their convictions.'
Do you agree?

OR

- ii. The 9th Juror asks the 10th Juror: "Do you think you have a monopoly on the truth?"
'There is no truth in *Twelve Angry Men*, only opinions.'

Discuss.

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

- i. 'Carver's stories offer no sense of closure.'
Do you agree?

OR

- ii. In what ways and to what effect are Carver's characters isolated?

21. *Wuthering Heights* by Emily Bronte

- i. "My love for Linton is like the foliage in the woods. Time will change it, I'm well aware, as winter changes the trees – my love for Heathcliff resembles the eternal rocks beneath – a source of little visible delight, but necessary."
'Bronte presents love as neither empowering nor positive, but instead as complicated and often destructive.'

Do you agree?

OR

- ii. What is the significance of the isolated and often treacherous setting of *Wuthering Heights*?

Section B – Writing in Context (Creating and Presenting)

Instructions

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.

Context 1 – The Imaginative Landscape

1. *Night Street*
2. *One Night the Moon*
3. *The View from Castle Rock*
4. *Peripheral Light- Selected and New Poems*

Kristel Thornell

Director: Rachel Perkins

Alice Munro

John Kinsella

Prompt

'Landscapes are not significant at the time we experience them, but when we internalise them.'

Task

Complete an extended written response in expository, imaginative, or persuasive style. Your writing must draw from at least one selected text for this Context and explore the idea that 'landscapes are not significant at the time we experience them, but when we internalise them'.

OR

Context 2 – Whose Reality?

1. *Death of a Salesman*
2. *Spies*
3. *Wag the Dog*
4. *The Lot: In Words*

Arthur Miller

Michael Frayn

Director: Barry Levinson

Michael Leunig

Prompt

'Memories can transform into illusions that shape how we experience the world around us.'

Task

Complete an extended written response in expository, imaginative, or persuasive style. Your writing must draw from at least one selected text for this Context and explore the idea that 'memories can transform into illusions that shape how we experience the world around us'.

OR

Context 3 – Encountering Conflict

1. *Paradise Road*
2. *Life of Galileo*
3. *Every Man in this Village is a Liar*
4. *The Quiet American*

Director: Bruce Beresford
Bertolt Brecht
Megan Stack
Graham Greene

Prompt

'It is not actions, but intention that dictates whether one is moral or immoral during times of conflict.'

Task

Complete an extended written response in expository, imaginative, or persuasive style. Your writing must draw from at least one selected text for this Context and explore the idea that 'it is not actions, but intention that dictates whether one is moral or immoral during times of conflict'.

OR

Context 4 – Exploring Issues of Identity and Belonging

1. *Growing Up Asian in Australia*
2. *Summer of the Seventeenth Doll*
3. *The Mind of a Thief*
4. *Skin*

Alice Pung
Ray Lawler
Patti Miller
Director: Anthony Fabian

Prompt

'True loneliness is not exclusion, but a failure to know oneself.'

Task

Complete an extended written response in expository, imaginative, or persuasive style. Your writing must draw from at least one selected text for this Context and explore the idea that 'true loneliness is not exclusion, but a failure to know oneself'.

Section C – Analysis of Language Use

Instructions

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 speech *A Good Apple, Rotten at the Core* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Task

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of *A Good Apple, Rotten at the Core*?

Background Information

The speech *A Good Apple, Rotten at the Core* was delivered on the 20th August, 2012 by David Bradlow at the annual ‘Social Fury’ Public Speaking competition in Melbourne. The competition encourages VCE students in years 10, 11 and 12 to present a speech on a social or political issue that they feel passionately about in the most logical and straightforward way possible. In addition, competitors are encouraged to use an accompanying PowerPoint with their speech. The included visual is from the opening slide of Bradlow’s PowerPoint.

The Apple iPhone 5 was released on the 21st September, 2012.



Have you ever been phone at home? If probably sympathise nearest men's hyperventilate.

navigate my calendar, I don't know any important phone numbers and God forbid I look outside to check the weather.

I like to think my phone is still considered a 'smart phone' but going by today's super hybrid-technology concoctions it is getting clumber by the day and, for a phone that's about three years old, it's well on its way to becoming a dyslexic antique. So as my phone goes on life support I need to consider an alternative; why don't I just buy an iPhone?

The release of the iPhone 5 will trigger another Apple tidal wave, flooding our stores once again and changing the way we interact with our phones. But have we ever stopped to consider *how* iPhones are made? It's easy to not think about it, they could grow on apple trees for all we know! But we should care where they come from, because Apple can't be sitting on a glacial sum of money without cutting a few corners and exploiting a few people, can they?

In 2011, 72,300,000 people purchased an iPhone. That's 72,300,000 reasons to listen to the story I am about to tell you about the life cycle of an iPhone, one of which may be in your pocket right now.

Mining: the staple material in every iPhone is columbite-tantalite (coltan for short). As much as 80% of the world's coltan reserves are located in the Democratic Republic of Congo. As you can imagine, such a valuable material can't sit unchallenged in the soil for very long, and has triggered guerrilla warfare. It can be hard to blame Apple for the violence; man was a creature of mercenary self-interest long before Steve Jobs built his empire, but it's hard to imagine this conflict would be so long and bloody if that dark metallic ore weren't so precious.

Processing: A good question to ask is where exactly Apples processing plants are? But you can probably guess where any profit-motivated company would set up base: China. Here is what is happening to China; 43.2% of their state monitored rivers are classified as unsuitable for human contact. The pollution in China is so toxic it kills 750,000 citizens every year. The production cycle of iPhones not only contributes to this problem, but does so without pause for consideration of the environmental impact.

Manufacturing: Foxconn is one of Apple's most notorious supplier plants. At a single factory in Shenzhen, China, 90 iPhones are produced every minute. So every minute, they produce \$17,910 worth of iPhones; 11 times the amount a Foxconn employee makes in a year. The transparent staircases and bleached marble of an Apple store in our shopping centres are a world away from their impoverished birthplace. The working conditions, performance pressure and abysmally low pay have proven too much for many workers. In 2007, eighteen Foxconn workers attempted suicide, and one year later 50 more threatened to do the same. This is perhaps one of the most awful hidden truths of an iPhone's life cycle; the loss of human life for the sake of a phone.

out and forgotten your
you have, you can
with my need to find the
bathroom and quietly
Without my phone I can't

Consumption and waste: Customer loyalty has been redefined by Apple. But the creation of an "I must have the latest technology" mentality comes at a cost. With a steady stream of new iPhones appearing, even more have to disappear as waste products, their short life cycle complete. It is estimated that Americans alone discarded as many as 36,750,000 iPhones in 2011 in favour of a newer model. In Guiyu, China these discarded phones are stripped of valuable parts before becoming waste product. This process brings the moral hazards of owning an iPhone to the surface once again. In Guiyu, pregnant women are six times more likely to miscarry than women elsewhere. If they manage to give birth, seven out of every ten children will have too much lead in their blood. Guiyu also has the highest levels of cancer causing dioxins in the world.

Accountability?: Whenever Apple releases a new product the CEO of the company stands centre stage and preaches to his congregation about the miracles of the latest i-invention. What the CEO doesn't tell you is that his miracle of technology was born from the loaded guns of Congo. It was born from the toxic smog of China's factories. It was born from the tears of mistreated Foxconn labourers. And it will be the cancer of Guiyu.

In today's globalised world you would be hard pressed to find a multinational corporation that does not opt for cheap labour and corner cutting. The question is whether or not the product is worth the moral sacrifice. For as long as we, the consumers, know what we are buying and where it comes from, big corporations are not the only ones guilty of shameful irresponsibility. The blame falls on us for fuelling a system that we know exacerbates human misfortune and environmental negligence. So when you get your iPhone 5 in the next few months, and you peer into your own reflection on the super sharp screen, spare a moment, and ask Siri where she really comes from.

End of Booklet

insight™

YEAR 12 Trial Exam Paper

2014

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.

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

SECTION A – continued
TURN OVER

1. *A Christmas Carol* by Charles Dickens

- i. “Why show me this, if I am past all hope?”

‘It is fear for his future, rather than genuine remorse or generosity of spirit, that causes Scrooge to change.’

Do you agree?

OR

- ii. How does *A Christmas Carol* show the importance of family to an individual’s happiness?

2. *All About Eve* directed by Joseph Mankiewicz

- i. ‘Eve and Margo both desire fame and success, but their contrasting fates suggest that loyalty and trust in relationships are far more important.’

Discuss.

OR

- ii. ‘*All About Eve* shows that the world of the theatre, for all its glamour and excitement, is ultimately superficial and empty of meaning.’

Discuss.

3. *Brooklyn* by Colm Tóibín

- i. “She realized immediately that she should not comment on the difference between Tony and the rest of the family ...”

‘In *Brooklyn*, the things that remain unsaid are as important as the things that are said.’

Discuss.

OR

- ii. ‘At the end of *Brooklyn* Eilis is no more in control of her life than she was when she left Ireland for the first time.’

Discuss.

4. *Cat’s Eye* by Margaret Atwood

- i. “It’s surprising how little has changed.”

‘In *Cat’s Eye* the most significant changes are internal, rather than external.’

Discuss.

OR

- ii. “They are my friends, my girlfriends, my best friends. I have never had any before and I’m terrified of losing them.”

How important is friendship to a sense of identity in *Cat’s Eye*?

5. *Cloudstreet* by Tim Winton

- i. ‘*Cloudstreet* portrays a world in which chance and luck shape people’s lives, for better and for worse.’

Discuss.

OR

- ii. Quick says, “there’s no monsters, only people like us.”

‘*Cloudstreet* emphasises the underlying similarities between people, rather than their differences.’

Discuss.

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

- i. “Banish plump Jack, and banish all the world.”

To what extent does Falstaff embody the qualities of his world?

OR

- ii. “Lord, Lord, how this world is given to lying!”

‘*Henry IV, Part I* portrays a corrupt society in which truth is sacrificed to personal ambition and self-preservation.’

Discuss.

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

- i. ‘The child’s viewpoint in *In the Country of Men* enhances our appreciation of adult challenges and complexities.’

Discuss.

OR

- ii. “Mama and I spent most of the time together – she alone, I unable to leave her.”

‘Despite their very close relationship, Suleiman and his mother are often both together and alone at the same time.’

How does the narrative convey this?

8. *Mabo* directed by Rachel Perkins

- i. How do the filmmakers remind the audience that *Mabo* is based on real people and events?

OR

- ii. ‘The story of Eddie and Netta is as powerful as the story of Eddie’s legal battle.’ Do you agree?

**SECTION A – continued
TURN OVER**

9. *No Sugar* by Jack Davis

- i. How does Davis use theatrical techniques to show the gap between Aboriginal and non-Aboriginal worlds?

OR

- ii. ‘Davis’ play is both a condemnation of white rule and a celebration of Aboriginal survival.’

Discuss.

10. *Ransom* by David Malouf

- i. ‘Although we admire Priam, we find it easier to like, and to sympathise with, the carter.’

Is this your view of Priam and Somax?

OR

- ii. “We are mortals, not gods. We die. Death is in our nature.”

How does *Ransom* explore human mortality?

11. *Selected Poems* by Gwen Harwood

- i. ‘In these poems women’s lives are central, but their relationships with men are also significant.’

Discuss.

OR

- ii. “... these notes beckon the mind to move/out of the smiling context of/what’s known ...”

In what ways is music significant in Harwood’s poetry?

12. *Stasiland* by Anna Funder

- i. “To remember or forget – which is healthier?”

‘In *Stasiland*, Funder clearly endorses remembering rather than forgetting.’

Discuss.

OR

- ii. “... it’s the total surveillance that damaged me the worst.”

How does Funder convey the difficulty of living under the Stasi?

13. *The Complete Maus* by Art Spiegelman

- i. ‘The images convey not just the appearances of people and places, but the underlying emotional and psychological realities.’

Discuss.

OR

- ii. Artie says of Vladek, “in some ways he *didn’t* survive.”

Do you see Vladek primarily as a survivor, or as another victim of the war?

14. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. ‘*The Reluctant Fundamentalist* is a warning against all forms of prejudice and stereotyping.’

Discuss.

OR

- ii. “I remained emotionally entwined with Erica ...”

To what extent does Changez’s relationship with Erica mirror his relationship with the United States?

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

- i. ‘Many characters in these stories find themselves trapped between two worlds, neither of which provides security or fulfilment.’

Discuss.

OR

- ii. “I drove home thinking of the lives we might have had and the lives we did have ...”

‘The characters in these stories yearn for better lives, but are powerless to create them.’ Discuss.

16. *The War Poems* by Wilfred Owen

- i. “I am the enemy you killed, my friend.”

‘In describing violent conflict, Owen highlights our shared humanity.’

How does Owen do this in his war poetry?

OR

- ii. ‘Owen conveys a sense of human dignity and resilience existing in a world that attempts to destroy these qualities.’

Discuss.

**SECTION A – continued
TURN OVER**

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

- i. ‘Although Jack makes many poor choices, we never stop feeling sympathy for him.’

Do you agree?

OR

- ii. ‘The first-person narrative of *This Boy's Life* means we learn much about how Jack sees himself, but little about how others see him.’

Discuss.

18. *Twelve Angry Men* by Reginald Rose

- i. ‘It is far better for the guilty to go free than for the innocent to die.’

To what extent does *Twelve Angry Men* support this statement?

OR

- ii. ‘The 8th Juror is the only character for whom we feel any admiration or sympathy.’

Do you agree?

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

- i. ‘Although the characters lack sources of meaning or pleasure in their lives, they are not without hope for the future.’

Discuss.

OR

- ii. “For a long time he looked out the living-room window from behind the curtain.”

How does Carver use setting and imagery to suggest the characters’ states of mind?

20. *Wuthering Heights* by Emily Brontë

- i. How does Brontë use settings to convey her ideas in *Wuthering Heights*?

OR

- ii. Is Catherine Earnshaw a victim of her society, or of her own choices?

END OF SECTION A

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 selected multimodal text in Section A, you must **not** write on a selected multimodal 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 the last page of this book.

SECTION B – continued
TURN OVER

Context 1 – The imaginative landscape

| | |
|--|----------------------------|
| <i>Night Street</i> | Kristel Thornell |
| <i>One Night the Moon</i> | Directed by Rachel Perkins |
| <i>Peripheral Light</i> | John Kinsella |
| <i>The View from Castle Rock</i> | Alice Munro |

Prompt

‘Our hopes and fears are shown when we re-create landscapes in art, film, music or words.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘our hopes and fears are shown when we re-create landscapes in art, film, music or words’**.

OR

Context 2 – Whose reality?

| | |
|----------------------------------|----------------------------|
| <i>Death of a Salesman</i> | Arthur Miller |
| <i>Spies</i> | Michael Frayn |
| <i>The Lot: In Words</i> | Michael Leunig |
| <i>Wag the Dog</i> | Directed by Barry Levinson |

Prompt

‘Invented realities can deceive, but they cannot replace the truth.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘invented realities can deceive, but they cannot replace the truth’**.

OR

SECTION B – continued

Context 3 – Encountering conflict

| | |
|--|-----------------------------|
| <i>Every Man in This Village Is a Liar</i> | Megan Stack |
| <i>Life of Galileo</i> | Bertolt Brecht |
| <i>Paradise Road</i> | Directed by Bruce Beresford |
| <i>The Quiet American</i> | Graham Greene |

Prompt

‘It is difficult for individuals to resolve conflict involving external forces.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘it is difficult for individuals to resolve conflict involving external forces’**.

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 Member of the Wedding</i> | Carson McCullers |
| <i>The Mind of a Thief</i> | Patti Miller |

Prompt

‘Identity is not just something we are born with; we develop it over time.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘identity is not just something we are born with; we develop it over time’**.

**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 does the writer use written and visual language to attempt to persuade readers to share her point of view?

Background information

The following article appeared in *Child Monthly*, a magazine for parents of young children widely distributed in maternal and child health centres. It responds to concerns about the increasing amount of time children spend viewing electronic media on television, computer, tablet and phone screens, as well as increasing rates of childhood obesity in Australia.

SECTION C – continued
TURN OVER

Beach lessons

By Zan Smith

During the long wet winter we've just had, our three toddlers were cooped up in the house week after week, rarely able to escape for a run or a climb. Despite our best efforts to come up with activities and games, there was no end to the arguments and squabbling, or the constant demands for attention and novelty throughout the day.

Occasionally we resorted to the TV for half an hour or so of entertainment – and half an hour of peace and quiet in the house to get dinner prepared. But it always seemed to reduce them to a kind of inertia, stopping them from interacting with one another and from engaging in more active behaviours.

Although it freed me up to get something done, I never wanted it to go for more than an hour.

So I was very interested, and rather concerned, to read the article in the previous issue of *Child Monthly* on iPads and computers being used in classrooms from Prep onwards, to encourage kids to do their own learning and creative play – especially kids who are slow to read and write. I can't help wondering if this is all a bit too much too soon. Where is this all going? What will the implications be for our children when they are older, if interacting with a screen becomes so normal so early?

In the US, for instance, the Department of Health and Human Services has reported that 8 to 18 year olds are watching on average around 4.5 hours a day of TV *and* spending over an hour a day playing video games. When do these children do their homework? Read a book? Play sport?

In Canada there are new guidelines for the amount of activity young children should be doing, based on findings that children aged 4 and under are spending over 70% of their days being sedentary. These guidelines are also addressing alarming levels of childhood obesity, with around a quarter of Canadian children being overweight or obese.

Is this where we're heading in Australia, too? In a country where kids used to grow up playing sport for hours after school, either in organised competitions or impromptu games of backyard cricket? Or practically living at the beach all summer? It seems the answer is 'yes'. The Australian Bureau of Statistics reports that in 2011–12, 25.1% of children aged 2 to 17 were overweight or obese.

And in Australia too, authorities are recommending lower levels of screen time for young children. The Raising Children Network recommends no more than an hour a day of screen time for children between 2 and 5, and no more than two hours for children 5 and over.



Captivated by the screen – but how much is too much?
Photo: iStock/Getty Images

It's not that screen time by itself is necessarily a bad thing, in the way that eating sugar is bad for your teeth. There are many educational games and apps that kids find fun and engaging, and which undoubtedly help them to learn. And digital literacy is going to be more and more important in our children's lives.

Rather, it's the things that are *not* happening while you're sitting or lying in front of a screen that make it essential to limit its use. It's the senses that *aren't* being engaged: while sight and sound are active, taste and smell are totally dormant. Touch can be used minimally for a tablet, but there is really nothing especially tactile about a glass screen, and we all know how much children learn by doing things with their hands.

It was a great relief to our family, then, when the warm weather finally arrived towards the end of spring and we could set off for our local beach once again, buckets and spades, towels and togs in hand. Miraculously, the arguments and demands stopped almost instantly as the fresh air, the soft sand and the cool water provided all the stimulation needed for hours at a time. Sandcastles were built, races were run along the beach, faces were splashed. There were so many things to see and hear, but even more importantly there were things to taste, smell and – most of all – touch.

I was amazed by the transformation in my children's behaviour, from cranky to content, from depending on me as the source of all entertainment and education to finding these things readily available on the beach. The beach is not just a playground; it's also a place where children learn without even trying. Marine and bird life are all around, from seagulls to tiny fish in the shallows to the tenacious mussels, limpets and crabs eking out an existence in rock pools. Water and sand play becomes a lesson in flow, absorption, textures. A surfboard left on the beach for communal use becomes a child's first ecstatic experience of buoyancy.

Even the hazards of the beach are instructive: the dangers of too much sun exposure; the risk posed by creatures that might bite or sting; the threat implicit in deep or rough water. All are part of life's complexity, yet become sources of learning and understanding when they are part of an environment we clearly belong to.

So here's looking forward to a long summer, to days on the beach, to swimming lessons – and, in all weathers, the open air, the world of the senses, and sources of childhood contentment that enrich all of our lives.



The beach can be much more than a playground; it's also a school for life.

Photo: iStock/Getty Images

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

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 online. 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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Trial Examination 2014

VCE English Units 3&4

Written Examination

Task Booklet

Reading time: 15 minutes

Writing: 2 hours

Structure of Booklet

| Section | Number of questions | Number of questions to be answered | Marks |
|----------------------------|---------------------|------------------------------------|-------|
| A Text response | 20 | 1 | 20 |
| B Writing in Context | 4 | 1 | 20 |
| C Analysis of language use | 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, 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.

One answer booklet.

Instructions

Write your student number and name on the front cover of the answer booklet.

Complete each of the following in the answer booklet.

- Section A: Text response
- Section B: Writing in Context
- Section C: Analysis of language use

Each section should be completed in the correct part of the answer booklet.

All written responses must be in English.

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

You may ask the supervisor for extra answer booklets.

At the end of the task

Enclose any extra answer booklets inside the front cover of the first answer booklet.

You may keep this task booklet.

Students are NOT permitted to bring mobile phones and/or any other electronic communication 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 2014 VCE English Units 3&4 Written Examination.

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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 page 14 of this book.

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

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

Text List

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

SECTION A – TEXT RESPONSE

1. *A Christmas Carol* by Charles Dickens

- i. How would you characterise the genre of *A Christmas Carol*?

OR

- ii. ‘Dickens’ narrator continually intrudes into the narrative, manipulating the reader’s responses and wringing sentiment out of every part of the story’.

Discuss.

2. *All About Eve* directed by Joseph L Mankiewicz

- i. ‘*All About Eve*’s presentation of female characters is highly misogynistic.’

Do you agree?

OR

- ii. ‘The film’s use of multiple narrators allows the audience a greater understanding of the characters and their relationships.’

Discuss.

3. *Brooklyn* by Colm Tóibín

- i. ‘Eilis’ sense of self is formed more by others than herself.’

To what extent do you agree?

OR

- ii. How does the novel show the benefits of remaining passive?

4. *Cat’s Eye* by Margaret Atwood

- i. ‘It is Elaine’s relationship with her family which ultimately has the greatest impact on the woman she becomes.’

Do you agree?

OR

- ii. ‘The personal conflicts within *Cat’s Eye* reflect the text’s broader concerns.’

Discuss.

5. *Cloudstreet* by Tim Winton

- i. ‘Winton writes about an Australia and Australians that no longer exist.’

Discuss.

OR

- ii. ‘The women of *Cloudstreet* are much stronger than the men – they drive the narrative and provide the moral compass of the novel.’

Do you agree?

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

- i. Is Hotspur the true hero of the play?

OR

- ii. ‘*Henry IV, Part I* shows how individuals and allegiances change with the passage of time.’
Discuss.

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

- i. ‘Betraying oneself is more damaging than betraying one’s principles.’
Is this evident in *In The Country Of Men*?

OR

- ii. ‘The reflective and distant writing style of the novel denies the reader entrance into Suleiman’s world.’
Discuss.

8. *Mabo* directed by Rachel Perkins

- i. ‘It is Eddie Mabo’s flaws as much as his strengths which explain his achievements.’
Discuss.

OR

- ii. In *Mabo*, how does Perkins use setting and visual imagery to emphasise the importance of recognising native title in Australia?

9. *No Sugar* by Jack Davis

- i. ‘One of the major differences between the Indigenous and the white people in *No Sugar* lies in the way they see the land.’
Do you agree?

OR

- ii. ‘In *No Sugar*, Davis offers no hope for the future.’
Discuss.

10. *Ransom* by David Malouf

- i. “There are things ... that once we have touched them, once they have touched us, we can never throw off.”
What experiences have the greatest impact on Priam in *Ransom*?

OR

- ii. “We should have pity for one another’s losses”.
‘The core lesson of *Ransom* is compassion.’
Discuss.

11. Selected Poems by Gwen Harwood

- i. ‘Harwood’s poems are dominated by an awareness of death.’
Do you agree?

OR

- ii. Discuss the role of memory in Harwood’s poems.

12. Stasiland by Anna Funder

- i. “I am outraged for her, and vaguely guilty about my relative luck in life.”
‘Funder’s investigation into the lives of the Stasi and its victims reveals that we are all affected.’
Discuss.

OR

- ii. ‘Despite the fall of the Berlin Wall in 1989, *Stasiland* shows that one can never be free from the horrors of tyranny.’
Do you agree?

13. The Complete Maus by Art Spiegelman

- i. ‘No-one escapes from the trauma of their experiences.’
Is this shown in *Maus*?

OR

- ii. ‘The graphic novel format adds little substance to *Maus*.’
To what extent do you agree?

14. The Reluctant Fundamentalist by Mohsin Hamid

- i. “I can assure you that everything, I have told you thus far happened, for all intents and purposes, more or less as I have described.”
Does the first person narrative viewpoint prevent us from fully understanding what motivates Changez?

OR

- ii. ‘*The Reluctant Fundamentalist* explores the consequences of allowing the past to influence the future.’
Discuss.

15. The Thing Around Your Neck by Chimamanda Ngozi Adichie

- i. ‘The characters in *The Thing Around Your Neck* are “stuck. So stuck”’
Discuss.

OR

- ii. In what ways does *The Thing Around Your Neck* explore “disappointment and want and failure”?

16. *The War Poems* by Wilfred Owen

- i. Are there any moments celebrating life in Wilfred Owen's poems?

OR

- ii. 'War poems are by their very nature protest poems'.

Do you agree?

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

- i. "I was my mother's son. I could not be anyone else's."

Is Rosemary the most important influence on Jack in *This Boy's Life*?

OR

- ii. "I was a liar."

What role do lies play in *This Boy's Life*?

18. *Twelve Angry Men* by Reginald Rose

- i. 'The other jurors listen to the Eighth Juror because of his clear understanding of the law.'

Do you agree?

OR

- ii. 'Reginald Rose's play systematically proves the unreliable nature of "facts".'

Discuss.

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

- i. 'Many of Carver's stories are about conflict between men and women.'

Do you agree?

OR

- ii. 'Carver's stories chart the death of the American Dream.'

Discuss.

20. *Wuthering Heights* by Emily Brontë

- i. 'Catherine Linton is more her mother's child than her father's.'

Do you agree?

OR

- ii. '*Wuthering Heights* explores the power of the past over the present.'

Discuss.

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

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

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

Context 1 – The imaginative landscape

Night Street Kristel Thornell

One Night the Moon Director: Rachel Perkins

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Prompt

‘The only place the landscape truly exists is in our imagination.’

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 only place the landscape truly exists is in our imagination**’.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

Wag the Dog Director: Barry Levinson

Prompt

‘Our fear of what is different or unfamiliar leads us to reject the realities of others.’

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 fear of what is different or unfamiliar leads us to reject the realities of others**’.

OR

Context 3 – Encountering conflict

Everyman in this Village is a Liar Megan Stack

Life of Galileo Bertolt Brecht

Paradise Road Director: Bruce Beresford

The Quiet American Graham Greene

Prompt

'In times of conflict, people are forced to make crucial decisions.'

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 **'in times of conflict, people are forced to make crucial decisions'**.

OR

Context 4 – Exploring issues of identity and belonging

Skin Director: Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Member of the Wedding Carson McCullers

The Mind of a Thief Patti Miller

Prompt

'An understanding of self is necessary for true belonging.'

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 **'an understanding of self is necessary for true belonging'**.

This page is blank.

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.

Read the material on pages 12 and 13 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.

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

TASK

How is written and visual language used to attempt to persuade readers to share the points of view expressed in the speech on the following pages?

Background information

Following widespread criticism of educational outcomes by business and industry leaders, a forum, titled **Building Bridges: Linking the Worlds of Work and Education**, was organised to bring together employers, educators and students. Their discussion brief was the relationship of business and industry with educational institutions.

Teacher Christy Lee responded to earlier speakers at the forum in her speech titled **Living in the real world**.

LIVING IN THE REAL WORLD?

The purpose of this forum is to develop proposals to submit to government which will “streamline processes which deliver educational outcomes to benefit all of society.” Those inspirational words of the introductory speaker contrast with the negative speeches of some subsequent contributors.

A common opinion expressed over several sessions is the old, clichéd and irritating claim that today’s students are unprepared for the **real world**. I have taught in both public and private schools for the past twenty-five years and that particular complaint has recurred throughout my career and probably for much longer. And it is not a true reflection of today’s schools!

Educational practices require constant change. We all need to contribute to evaluation of facilities, teaching and learning practices. These need to be rigorous and targeted. But surely the vague, generalised and inaccurate refrain about “**real world** education” is completely misplaced!

Which region of the **real world** do earlier speakers inhabit? With respect, I suggest that many contributors have not been inside a school in recent times. Or, if they have, their visit simply confirmed pre-conceived notions. I do acknowledge that some progressive speakers have highlighted facilities and staff professional development as major priorities for funding and ongoing assessment. These people have made a real contribution to the discussion by detailing positive initiatives and achievable goals. I strongly urge you all to consider their suggested initiatives for ongoing cooperation between schools, business and governments.

Other speakers have shown a disappointing and insular attitude to an increasingly complex set of issues in a rapidly changing world. It seems that some employers expect new employees to be delivered to them ready trained for their particular businesses, however specialised. They ignore the obvious fact that it is impossible to tailor every subject, every syllabus to specific industries or professions.

The **real world** of education is a microcosm of society. Administrators, support staff, teachers and students bring to their individual schools daily examples of real life attitudes, aspirations and practices. The diverse classroom environment promotes skill and knowledge in individual subjects. Just as importantly, the life skills of respect for others, acceptance of reasonable rules and the ability to work individually or as a team member, are all part of our **real world**!

Some courses, especially Music, Drama and Art have been roundly criticised by several speakers. Yet these subjects, together with sporting competitions and student associations all reflect the **real world** outside the classroom and prepare students for adult life, in work, relationships and leisure. In work-practice terms, counsellors advise on pathways of preparation for fulfilling student aspirations. Work experience programs underline the importance of preparing for the transition to the trades or professions. And, of course, most students go out and find themselves part-time jobs in **real world** businesses as soon as their age permits.

I could go on to enumerate in detail many other reflections of the wider world which are evident in today’s schools (and I leave it to tertiary colleagues to add their contribution on tertiary education in a later session). However, since time is strictly limited, my share is up, so I leave you with a plea to recognise that YES, schools can and must evolve in changing circumstances but we are already a dynamic part of **THE REAL WORLD!**

| Profile of a real world student | |
|--|--|
| At 7 | sold pancakes for charity |
| At 9 | joined school debating team |
| At 11 | took part in neighbourhood “Clean Up Australia” day. |
| At 13 | junior basketballer |
| At 15 | form captain |
| At 16 | part-time shop assistant |
| At 17 | volunteer first aid person |



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

- 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

END OF TASK BOOKLET

STUDENT NUMBER:



ENGLISH

2014 Practice Paper 1

Total Reading Time: 15 minutes

Total Writing Time: 3 hours

TASK BOOK

| Section | Number of Questions | Number of questions to be answered | Marks |
|------------------------------|---------------------|------------------------------------|-------|
| A – Text Response | 20 | 1 | 20 |
| B – Writing in Context | 4 | 1 | 20 |
| C – Analysis of Language Use | 1 | 1 | 20 |
| Total 60 | | | |

Students are to write in blue or black pen.

Students are permitted to bring into the examination room: pens, 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 book of 12 pages, including Assessment Criteria on page 12.

Instructions

Complete each of the following:

- Section A: Text Response
- Section B: Writing in Context
- Section C: Analysis of Language Use

All written responses must be in English.

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

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

Disclaimer: Examination instructions and the examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) 2012 English examination specifications, amended in April 2014. The VCAA does not endorse the content of this exam. Every effort has been made to gain permission to reproduce any images herein; failure to do so is not intended to limit the rights of the owner. This examination paper is licensed to be printed, photocopied or placed on the school intranet, and used only within the confines of the purchasing school. It may not be issued or passed on to any other party including other schools, practicing or non-practicing teachers, tutors, parents, websites or publishing agencies without the written consent of BooBook Education.

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 refer closely to **one** selected text from the Text List below.

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 12 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 20 marks.

Text List

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

SECTION A – continued

1. A Christmas Carol by Charles Dickens

- i. 'A *Christmas Carol* affirms that, "While there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humour."

Discuss.

OR

- ii. 'While *A Christmas Carol* involves extraordinary events, Scrooge's willingness to change is the most remarkable.'

Discuss.

2. All About Eve by Joseph Mankiewicz

- i. 'In *All About Eve* the characters use quick and clever dialogue as a cover for their insecurities.'

Discuss.

OR

- ii. 'Unlike men in the film, Margo has sacrificed her identity for her career.'

Do you agree?

3. Brooklyn by Colm Toibin

- i. 'Eilis' independence is only gradually attained.'

What holds her back for so long?

OR

- ii. 'The emergence of the new world brings a lack of certainty.'

How does Toibin present the challenges of the unknown in the novel?

4. Cat's Eye by Margaret Atwood

- i. "Another belief of mine: that everyone else my age is an adult, whereas I am merely in disguise."

Why is it so hard for Elaine to think of herself as an adult?

OR

- ii. 'The dialogue most acutely shows the cruelty of female relationships in *Cat's Eye*.'

Discuss.

5. Cloudstreet by Tim Winton

- i. 'The Cloudstreet house seems to respond and react to the lives of the people who live within it.'

Discuss.

OR

- ii. '*Cloudstreet* is about reconciliation and the ways that people are able to overcome differences.'

Discuss.

SECTION A –continued

TURN OVER

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

- i. ‘Even though he is sometimes foolish, Hotspur remains a character we admire.’
Is this your view of Hotspur?

OR

- ii. ‘*Henry IV Part I* achieves its complexity through contrasts.’
Do you agree?

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

- i. How does *In the Country of Men* show the effect of living with fear?

OR

- ii. ‘Everyone betrays someone or something. *In the Country of Men* shows how morally feeble human beings are.’
Do you agree?

8. **Mabo** Directed by Rachel Perkins

- i. ‘Eddie’s relationship with Bonita was his greatest achievement.’

Discuss.

OR

- ii. ‘*Mabo* shows that racism and prejudice are at the heart of Australian society.’
Is this how you see the film?

9. **No Sugar** by Jack Davis

- i. “You will live to rue the day... there will be no more privileges from now on.”

What does Neville’s threat reveal about his understanding of the Aboriginal people?

OR

- ii. ‘In *No Sugar* the Aboriginal characters use language as a form of resistance.’
Discuss.

10. **Ransom** by David Malouf

- i. ‘*Ransom* shows that grief strips life of its beauty and leaves only shock.’
Discuss.

OR

- ii. ‘Guilt as much as revenge drives the characters in *Ransom* to find a solution.’
Do you agree?

SECTION A – continued

11. Selected Poems by Gwen Harwood

- i. 'In *Selected Poems*, imagery is used in striking ways.'

Discuss.

OR

- ii. 'More than anything, *Selected Poems* shows the importance of feelings and the imagination.'

Do you agree?

12. Stasiland by Anna Funder

- i. 'The acts of heroism might have been small, but the price paid was enormous.'

Discuss.

OR

- ii. "We knew the GDR was lost; it was a circus."

How does Funder show the absurdities of the GDR?

13. The Complete Maus by Art Spiegelman

- i. "Until the last moment we must struggle together! I need you! And you'll see that together we'll survive."

Why is the sharing of the struggle so important?

OR

- ii. "No darling! To die, it's easy... but you have to struggle for life!"

Does Vladek live or does he just survive?

14. The Reluctant Fundamentalist by Hamid Mohsin

- i. 'Changez's shifting identity creates the main tensions in the novel.'

Do you agree?

OR

- ii. "Perhaps they sensed that I myself was divided."

'Changez is only clear about who he is at the end of the novel.'

Discuss.

15. The Thing Around Your Neck by Chimamanda Ngozi Adichie

- i. 'The female characters in *The Thing Around Your Neck* are most sharply drawn and clearly defined.'

Do you agree?

OR

- ii. '*The Thing Around Your Neck* reveals the strengths and virtues of the characters as well as their faults.'

Discuss.

SECTION A –continued

TURN OVER

16. The War Poems by Wilfred Owen

- i. 'The War Poems honours the people who suffer in war, while it condemns war itself.'
Do you agree?

OR

- ii. How does Wilfred Owen use imagery from the natural world in *The War Poems*?

17. This Boy's Life by Tobias Wolff

- i. 'Despite the evidence, both Jack and his mother believe in the possibility of change for the better.'
Discuss.

OR

- ii. 'Even though Rosemary tries to assert her independence, the male-dominated world of *This Boy's Life* defeats her.'
Discuss.

18. Twelve Angry Men by Reginald Rose

- i. How is it that so many members of the jury come to reveal their prejudices?

OR

- ii. 'The power of the story comes from the confined environment of the jury room.'
Do you agree?

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

- i. 'Carver said, "The story ought to reveal something, but not everything... I create an expectation and don't fulfill it".'
Do the stories in *Will You Please Be Quiet, Please?* achieve this aim?

OR

- ii. 'These stories are sketches of loss and possibility.'
Is this the way the stories in *Will You Please Be Quiet, Please?* seem to you?

20. Wuthering Heights by Emily Bronte

- i. 'Nellie Dean suggests that Catherine Earnshaw is "a wicked, unprincipled girl".'
How do you view Catherine Earnshaw?

OR

- ii. 'There is little to admire in Catherine and Heathcliff's passionate relationship.'
Discuss.

END OF SECTION A

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and write the text you have chosen at the top of your answer. In your writing, you must draw on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from the 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 page 12 of this book.

Section B is worth 20 marks.

Context 1 – Whose Reality?

| | |
|----------------------------------|----------------------------|
| <i>Spies</i> | Michael Frayn |
| <i>The Lot: In Words</i> | Michael Leunig |
| <i>Death of a Salesman</i> | Arthur Miller |
| <i>Wag the Dog</i> | Directed by Barry Levinson |

Prompt

‘Reality is what we have to face, not what we want to face.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘reality is what we have to face, not what we want to face.’**

OR

Context 2 - The Imaginative Landscape

| | |
|--|----------------------------|
| <i>Night Street</i> | Kristel Thornell |
| <i>The View from Castle Rock</i> | Alice Munro |
| <i>Peripheral Light – Selected and New Poems</i> | John Kinsella |
| <i>One Night the Moon</i> | Directed by Rachel Perkins |

Prompt

‘The associations and connections we make with places give landscape meaning.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘the associations and connections we make with places give landscape meaning’**.

SECTION B – continued
TURN OVER

Context 3 - Encountering Conflict

Every Man in This Village is a Liar Megan Stack
Life of Galileo Bertolt Brecht
The Quiet American Graham Greene
Paradise Road Directed by Bruce Beresford

Prompt

'Sometimes people knowingly choose a path that leads to conflict; other times they do not see it coming.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that '**sometimes people knowingly choose a path that leads to conflict; other times they do not see it coming'**'.

OR

Context 4 - Exploring Issues of Identity and Belonging

The Mind of a Thief Patti Miller
Summer of the Seventeenth Doll Ray Lawler
Member of the Wedding Carson McCullers
Skin Directed by Anthony Fabian

Prompt

'Finding out who we are is largely about working out who we are not.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that '**finding out who we are is largely about working out who we are not'**'.

END OF SECTION B

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 page 11 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 12 of this book.

Section C is worth 20 marks.

TASK

How is written and visual language used to attempt to persuade readers to share the point of view of the writer of the open letter to the Minister for Fishing and Wildlife from The Australian Association of Marine Biologists?

Background Information

Recently, after limited consultation, the Federal Government renewed commercial fishing licences. The Australian Association of Marine Biologists (AAMB) was not involved in the consultation process and is critical of the Government because it is concerned about the long term viability of fish stocks. This open letter was written by the AAMB, addressed to the Minister and sent to all metropolitan daily newspapers for publication. The open letter appeared in the press after the Government's decision had been made.

SECTION C – continued
TURN OVER

Open letter to the Minister for Fishing and Wildlife from The Australian Association of Marine Biologists

Dear Minister,

The Australian Association of Marine Biologists (AAMB) is dismayed that your decision to continue issuing commercial and individual fishing licences has been made without any consultation with animal protection organisations, oceanographers, marine biologists or climate scientists. As the AAMB has repeatedly stated, we can make experts from these fields available for consultation and provide a much broader range of environmental and commercial expertise than you appear to have used to date. The government's approach panders to narrow special interest groups cannot satisfy the interests of the entire nation. The AAMB does not accept that fishing licences should be renewed. It is not too late for you to rethink your decision.

The government you represent has itself accepted that climate change is a reality. In the case of our oceans, climate change means, first, the ice in polar regions melts; second, air pollution increases the acidity of the ocean; and finally the degradation of the oceans of the whole planet results. Such is the 'web of life' that the survival of each species in the ocean is connected to all of the rest. Biodiversity is not a concept invented by environmentalists in order to stop progress. Scientists use the term biodiversity to describe a healthy ecosystem, on land or on the 71% of the surface of the earth that is ocean. Marine plant life supports microscopic life, which in turn supports fish and mammals by providing essential food for survival. For instance, the devastation of the krill population, a major food source, has had an impact on the whale population. It is a radiating chain reaction. Biologists do not call it 'the web of life' for no reason. We know that technological change has meant environmental change, and that means our government needs to change its policies in order to protect our marine life. We need policy change.

Since industrial fishing began, global fish stocks have been in decline. The technology available for locating, chasing and netting huge commercial catches has changed our marine world. Fish stocks simply cannot be replenished at the same rate as they are caught. Human ability to catch fish has outstripped nature's ability to replace them. Since the technological enhancement of fishing, 90% of the oceans' large fish - tuna, swordfish, marlin and sharks - have been taken from our oceans.

Perhaps the seriousness and urgency would be clearer to you Minister, if the ocean were a giant fish tank and you could see what was unfolding within it, if you could see the reduction in sea life, and if the destruction of the marine habitat were visible. Then there might be more pressure on your Department to produce legislation and regulation to limit the damage. The time to look at the ocean as a living breathing mega-system is now; otherwise we all will be looking at the ocean as a lifeless museum exhibit, and sorrowfully explaining to our children that this is what it was like in the past.

SECTION C – continued



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Recent climate patterns have been most favourable for fish stock re-population. The fact of the matter is that the ocean can be a bit like *The Magic Pudding*; it will recreate itself, there will be more pudding, there will be more fish. But such a cycle of replenishment depends on humans leaving viable breeding populations and a healthy ocean to give fish stocks a chance to recover their numbers. Your decision to renew licences means that natural repopulation will not maintain the numbers of already threatened species. The ocean might be deep but it is not a bottomless resource. It needs to be managed, and it is the responsibility of government to ensure it is managed properly.

Obviously, the immediate political benefits of granting commercial fishing licences are very real. If licenses are not renewed the livelihoods of many ordinary working people could be ruined. The AAMB does not deny that jobs are precious. We are FOR jobs in the long term and want biodiversity and commercial fishing to co-exist. We urge the government to provide funding to temporarily support workers whose jobs will be lost today, in order to save the jobs of many more people in the industry tomorrow. Short term funding seems a small price to pay, especially when we know that the government supports selected manufacturing industries with huge subsidies and spends tax payer money on one-off public events that temporarily boost the state's revenue.

As members of The Australian Association of Marine Biologists we think we know why we were not consulted, why the licenses were renewed without consultation, why it seems that the present matters more to you than the future. What we want to know is how can we make you and your government see the greater good? How can you be made to appreciate the beauty of the ocean that is fading fast?

For these reasons we invite you to come out into the ocean with us. We will train you and provide you with the necessary equipment. We will show you the vast sea gardens, the species that are here today but will be gone tomorrow. We invite you also to bring your children and grandchildren; it might be their only chance to see these wonderful things before they are destroyed.

Dr Joe Agnastou
President of the Australian Association of Marine Biologists

END OF SECTION C

Examination Assessment Criteria

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

Section A – Text Response (Reading and responding)

- Detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- Development in the writing of a coherent and effective structure in response to the task
- Control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- Understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- Effective use of detail from the selected text as appropriate to the task
- Development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form and audience
- Control in the 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 in the material presented
- Analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- Control in the mechanics of the English language to support meaning

These criteria are from the 2012 English examination produced by the Victorian Curriculum and Assessment Authority (VCAA), as amended in April 2014. The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website <http://www.vcaa.vic.edu.au> for VCAA publications and the latest course information.