

Trial Examination 2013

## VCE English Units 3 & 4

Written Examination

### Task Booklet

Reading time: 15 minutes

Writing time: 3 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 unauthorised electronic 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 2013 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.

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. *A Christmas Carol* . . . . . Charles Dickens
2. *Brooklyn* . . . . . Colm Tóibín
3. *Bypass: the Story of a Road* . . . . . Michael McGirr
4. *Cat's Eye* . . . . . Margaret Atwood
5. *Così* . . . . . Louis Nowra
6. *Dear America: Letters Home from Vietnam* . . . . . Bernard Edelman
7. *Henry IV, Part I* . . . . . William Shakespeare
8. *In the Country of Men* . . . . . Hisham Matar
9. *Interpreter of Maladies* . . . . . Jhumpa Lahiri
10. *On the Waterfront* . . . . . Director: Elia Kazan
11. *Ransom* . . . . . David Malouf
12. *Selected Poems* . . . . . Gwen Harwood
13. *Stasiland* . . . . . Anna Funder
14. *The Old Man Who Read Love Stories* . . . . . Director: Rolf de Heer
15. *The Reluctant Fundamentalist* . . . . . Mohsin Hamid
16. *The War Poems* . . . . . Wilfred Owen
17. *Things We Didn't See Coming* . . . . . Steven Amsterdam
18. *Twelve Angry Men* . . . . . Reginald Rose
19. *Will You Please Be Quiet, Please?* . . . . . Raymond Carver
20. *Wuthering Heights* . . . . . Emily Brontë
21. *Year of Wonders* . . . . . Geraldine Brooks

## SECTION A

1. *A Christmas Carol* by Charles Dickens

- i. 'Even in his redemption, Scrooge's instinct is for self-preservation rather than generosity of spirit.'

Do you agree?

OR

- ii. What role do secondary characters like Bob Cratchit, Tiny Tim and Fred play in the narrative?

2. *Brooklyn* by Colm Tóibín

- i. 'Eilis is too lacking in self-awareness to change or develop as an individual.'

Do you agree?

OR

- ii. 'Home is a construct of the mind.'

How is this idea explored in the novel?

3. *Bypass: The Story of a Road* by Michael McGirr

- i. 'The Hume holds many historical, political and personal memories.'

Discuss.

OR

- ii. "You can set foot on the same road twice. But you won't be the same person when you do."

Is this true for McGirr's journey in *Bypass: The Story of a Road*?

4. *Cat's Eye* by Margaret Atwood

- i. 'Elaine Risely is as much a victim of her own self-loathing as the torture others inflict upon her.'

Do you agree?

OR

- ii. 'The structure of Atwood's novel reflects the way Elaine Risley's struggle for survival is an ongoing battle.'

Discuss.

5. *Così* by Louis Nowra

- i. 'In Louis Nowra's *Così*, the characters are just "normal people who have done extraordinary things".'

To what extent do you agree?

OR

- ii. 'Nowra's play *Così* demonstrates how the line between reality and illusion is often blurred.'

Discuss.

**6. *Dear America – Letters Home from Vietnam* by Bernard Edelman**

- i. 'The men featured in the collection fought only for their comrades.'  
Do you agree?

**OR**

- ii. 'Vietnam, the country and culture, plays only a marginal role in the letters.'  
To what extent is this true?

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

- i. 'Despite the title of the play, Henry IV is a much less significant figure than Falstaff.'  
Discuss.

**OR**

- ii. 'In *Henry IV, Part I* the needs of the country count for more than the needs of individuals.'  
Discuss.

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

- i. 'Gaddafi is the most important character in the novel, despite his absence.'  
Do you agree?

**OR**

- ii. 'The novel examines the futility of resisting oppressive power.'  
Is this argued in the novel?

**9. *Interpreter of Maladies* by Jhumpa Lahiri**

- i. 'The characters in Lahiri's stories are tragic because they cannot recognise or explain their emotions.'  
How accurate is this statement?

**OR**

- ii. 'Lahiri shows how cultural identity is more important than any other determinant of character.'  
To what extent do you agree?

**10. *On the Waterfront* directed by Elia Kazan**

- i. 'The Golden Warriors best reflect the reality of life on the waterfront.'  
Discuss.

**OR**

- ii. 'Leonard Bernstein's score effectively highlights key moments of dramatic tension in the film.'  
Discuss.

**11. *Ransom* by David Malouf**

- i. Is it only Priam who is "a man remade"?

**OR**

- ii. '*Ransom* demonstrates that nothing meaningful is achieved without risk.'  
Discuss.

**12. Selected Poems by Gwen Harwood**

- i. 'Harwood's interest in Christianity is evident even when her poems are about secular subjects.'  
Do you agree?

**OR**

- ii. 'Time, memory, philosophy, and feminism are easily blended in the poetry of Gwen Harwood.'  
Discuss.

**13. Stasiland by Anna Funder**

- i. "People were crazy with pain and secrets."  
Discuss the role of these elements in *Stasiland*.

**OR**

- ii. '*Stasiland* uses the stories of ordinary people to shed light on the reality of a regime.'  
Discuss the interrelationship of the personal and the political in the text.

**14. The Old Man Who Read Love Stories directed by Rolf de Heer**

- i. 'Antonio suffers from an internal and external conflict because he does not experience a sense of belonging.'  
Do you agree?

**OR**

- ii. "You are not one of us, but you are like us. That's why we want you with us."  
How does de Heer explore tolerance in *The Old Man Who Read Love Stories*?

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

- i. 'Mohsin Hamid explores the relationship between cultural identity and sense of self through Changez's journey.'  
Discuss.

**OR**

- ii. 'Nostalgia is shown to have a crippling effect in *The Reluctant Fundamentalist*.'  
Discuss.

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

- i. 'Owen's poems are rooted in the daily experiences of war and the ordinariness of suffering.'  
Discuss.

**OR**

- ii. 'A sense of place is important in the poetry of Wilfred Owen.'  
Do you agree?

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

- i. 'The conditions of the environment in *Things We Didn't See Coming* reflect the character of the narrator.'  
Do you agree?

**OR**

- ii. 'Survival in a dystopian world is dependent on an individual's determination and a ruthless attitude no matter what.'  
Discuss.

**18. *Twelve Angry Men* by Reginald Rose**

- i. 'The power struggles between characters provides the play with its dramatic tension.'  
Discuss.

**OR**

- ii. 'The setting of *Twelve Angry Men* acts as a microcosm, reflecting the strengths and weaknesses of America in the 1950s.'  
Discuss.

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

- i. Many of Carver's characters come to realisations about their lives but these are usually negative.'  
Discuss.

**OR**

- ii. 'Carver's stories may be set in America but the characters and situations are universal.'  
Do you agree?

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

- i. "He's a lying fiend, a monster, and not a human being!"  
Is Isabella right in her view of Heathcliff's character?

**OR**

- ii. 'Wuthering Heights suggests that childhood experience shapes the people we become.'  
Discuss.

**21. *Year of Wonders* by Geraldine Brooks**

- i. 'The person Michael Mompellion hurts most is himself.'  
Discuss.

**OR**

- ii. "Fear was working a change in all of us."  
What changes does fear bring about in *Year of Wonders*?

**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.

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 page 14 of this book.

**Context 1 – The imaginative landscape**

*Tirra Lirra by the River* ..... Jessica Anderson

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

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

*One Night the Moon* ..... Director: Rachel Perkins

**Prompt**

**‘The personal landscape reflects individual experience.’**

**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 personal landscape reflects individual experience’**.

**OR**

**Context 2 – Whose reality?**

*Spies* ..... Michael Frayn

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

*Death of a Salesman* ..... Arthur Miller

*The Player* ..... Director: Robert Altman

**Prompt**

**‘Everyone has their own view of reality but in the end we must all face the truth.’**

**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 **‘everyone has their own view of reality but in the end we must all face the truth’**.

**OR**



**Context 3 – Encountering conflict***Life of Galileo* ..... Bertolt Brecht*The Quiet American* ..... Graham Greene*The Rugmaker of Mazar-e-Sharif* ..... Najaf Mazari and Robert Hillman*Paradise Road* ..... Director: Bruce Beresford**Prompt****‘Conflict can only be resolved when there is an agreed version of events.’****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 **‘conflict can only be resolved when there is an agreed version of events’**.

**OR****Context 4 – Exploring issues of identity and belonging***Summer of the Seventeenth Doll* ..... Ray Lawler*The Member of the Wedding* ..... Carson McCullers*Growing Up Asian in Australia* ..... Alice Pung*Skin* ..... Director: Anthony Fabian**Prompt****‘The passing of time presents the greatest challenge to our 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 **‘the passing of time presents the greatest challenge to our identity’**.

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**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 brochure entitled *reconnect inc: Restoring Trust and Confidence is Our Goal* 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.

**TASK**

How is written and visual language used to attempt to persuade readers to share the points of view expressed in the brochure entitled *reconnect inc: Restoring Trust and Confidence is Our Goal*?

**Background information**

The following brochure was produced by a public relations company, *reconnect inc*, for distribution to businesses, professionals, teams and individuals. The staff at *reconnect inc* give expert advice in the event of a crisis of public confidence in response to reputation-damaging events.



**Restoring trust and confidence is our goal!**  
**Reputation rescue – steps to solutions!**

At **reconnect inc** we specialise in modelling solutions when reputations have been damaged. We provide damage-control strategies and re-engagement processes which work! When the foundations are solid, we have the tools to help you to rebuild.

**reconnect inc** has the answers

There are numerous potential threats to hard-won trust. Decades of hard work can be torn down, financial status threatened or confidence eroded in an instant, but **reconnect inc** excels in crisis management and reconstruction of trust.

We can retrieve your professional or personal reputation by deploying our expert team of specialists to develop a multi-faceted response to potentially damaging situations. No problem is too difficult.

**PROBLEM** >>>>> **reconnect inc** >>>>> **RESOLUTION**

Even at the height of a crisis, the goal must always be to restore the former high reputation. Our initial action plan involves recognising the immediate issue and taking control of the situation. We then formulate a plan for restoring trust, stability and prestige.

**Our core promise**

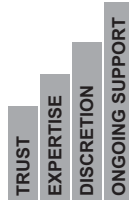
- >>>>> 1. RECOGNISE
- >>>>> 2. RESPOND
- >>>>> 3. RESTORE

At **reconnect inc** our steps to successful crisis resolution are the result of engaging hand-picked experts to identify problems, minimise negative impacts and activate recovery planning. These experts include media consultants to manage news exposure and psychologists to deal with individual and group responses to reputation-damaging events. Our publicists stand ready to develop 'good news' stories to outline the pathway to recovery. All of these people, plus our financial advisors and life skills planners, have the highest professional qualifications.

**reconnect inc** has the answers

**reconnect inc**  
 >>>><<<<

Satisfied clients testify to our successful resolution of diverse situations. Our reputation is built on the solid foundations of:



**Trust our reputation to restore yours.**

Our strict privacy policy means we never divulge specific information about individual cases. However, some general examples will give an indication of the wide range of issues with which we are familiar.

**BUSINESS**



In today's competitive business environment, a hard-won reputation can be undermined overnight by one bad apple.

**SPORTS**



All sports are chasing the funding and sponsorship dollar. A team's out-of-season trip can become a public relations nightmare.

**PUBLIC LIFE**



Employee fraud from a charity's fundraising activities often leads to donations drying up.

**INDIVIDUAL**



Revelations about long buried, decades-old indiscretions can result in professional and personal disaster.

Each crisis requires an individual approach and specific steps to successful outcomes. At **reconnect inc** we do not resort to pre-determined solutions culled from text books. We are, however, able to offer advice on how to make an initial response if, for instance, a media ambush is the first indication of trouble.

Contact us at [incon@reconnect.com](mailto:incon@reconnect.com) for advice on first response strategies in times of crisis.

Our unique **reconnect inc ON CALL™** service provides a dedicated consultant who is always available should you require advice on any aspect of a confronting situation.

**reconnect inc** has the answers

Should your professional or personal reputation be endangered in any way, don't delay. Take instant action to ensure the best possible outcome.

**TRUST US AND WE WILL  
 RESTORE TRUST IN YOU!**

**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**