

STUDENT NAME/NUMBER:

ENGLISH

2017 Written Exam - Paper 1

Total Reading Time: 15 minutes

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 – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	1	1	20
			Total 60

Students are to write in blue or black pen.

Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers and an English and/or bilingual printed dictionary.

Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.

No calculator is allowed in this examination.

Materials supplied

Task book of 14 pages, including examination assessment criteria on page 14.

Instructions

Complete each section.

If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.

All written responses must be in English.

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

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SECTION A – Analytical interpretation of a text**Instructions for Section A**

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, **you may write on several poems or stories, or on at least two in close detail.**

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

Indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Text List

1. *All About Eve* directed by Joseph L. Mankiewicz
2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* Katherine Boo
3. *Burial Rites* Hannah Kent
4. *Cloudstreet* Tim Winton
5. *Frankenstein* Mary Shelley
6. *I for Isobel* Amy Witting
7. *Island: Collected Stories* Alistair MacLeod
8. *Mabo* directed by Rachel Perkins
9. *Measure for Measure* William Shakespeare
10. *Medea* Euripides
11. *No Sugar* Jack Davis
12. *Old/New World: New & Selected Poems* Peter Skrzynecki
13. *Selected Poems* John Donne
14. *The Complete Maus* Art Spiegelman
15. *The Golden Age* Joan London
16. *The Left Hand of Darkness* Ursula Le Guin
17. *The Lieutenant* Kate Grenville
18. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
19. *The White Tiger* Aravind Adiga
20. *This Boy's Life* Tobias Wolff

SECTION A – continued

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

- i. 'In *All About Eve*, everyone is forced to play a role.'
Do you agree?

OR

- ii. '*All About Eve* shows how hard it is to be true to yourself.'
Discuss.

2. **Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity** by Katherine Boo

- i. "And at the heart of envy was possibly hope—that the good fortune of others might one day be hers."
'There is little hope for the people in this book.'
Do you agree?

OR

- ii. 'For some of the people in Annawadi, suffering has its rewards in the end.'
Discuss.

3. **Burial Rites** by Hannah Kent

- i. '*Burial Rites* shows both the power and limitations of compassion.'
Discuss.

OR

- ii. 'Hannah Kent's novel shows that there is more than one way to be a hero.'
Do you agree?

4. **Cloudstreet** by Tim Winton

- i. '*Cloudstreet* is as much about separation as it is about reconciliation.'
Do you agree?

OR

- ii. "When I was a girl, I had this strong feeling that I didn't belong anywhere."
'*Cloudstreet* shows that people need to make their place in the world.'
Discuss.

5. **Frankenstein** by Mary Shelley

- i. 'Both Victor and his creature are monsters.'
Do you agree?

OR

- ii. Is Victor Frankenstein responsible for the creature's actions?

SECTION A—continued
TURN OVER

6. *I for Isobel* by Amy Witting

- i. "What are you sulking about?"

Can Isobel be blamed for her negative behaviour?

OR

- ii. 'Isobel is unable to make sense of her world.'

To what extent do you agree?

7. *Island: Collected Stories* by Alistair MacLeod

- i. 'In these stories, Macleod explores the idea that memory and tradition are very important in people's lives.'

Discuss.

OR

- ii. 'Places in these stories are more than just settings.'

How does MacLeod explore the importance of place in *Island: Collected Stories*?**8. *Mabo* Directed by Rachel Perkins**

- i. '
- Mabo*
- is as much a national story as it is a personal story.'

Do you agree?

OR

- ii. "I wish I'd spent more time at home when the kids were growing up."

'Perkins' film explores the difficulties faced by those who seek change.'

Discuss.

9. *Measure for Measure* by William Shakespeare

- i. "...my false o'erweighs your true."

'Selfishness and irrationality dominate the world of *Measure for Measure*.'

Do you agree?

OR

- ii. '
- Measure for Measure*
- centres on the nature of justice.'

Discuss.

10. *Medea* by Euripides

- i. '
- Medea*
- is about pride.'

Discuss.

OR

- ii. 'Jason hurts Medea, but she also hurts herself.'

Do you agree?

SECTION A – continued

11. *No Sugar* by Jack Davis

- i. 'The range of voices in Davis' play offers broad insight into the suffering of the characters.'
Discuss.

OR

- ii. 'The struggle to live is both a personal and a social issue.'
How is this concept explored in *No Sugar*?

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

- i. 'The old and new worlds are blended in Peter Skrzynecki's poetry.'
Discuss.

OR

- ii. 'The significance of everyday experience is central to Peter Strzynecki's poetry.'
Do you agree?

13. *Selected Poems* by John Donne

- i. 'Donne's poetry is about cleverness and wit, as much as love.'
Discuss.

OR

- ii. 'Donne's religious poems are almost as passionate as his love poems.'
Do you agree?

14. *The Complete Maus* by Art Spiegelman

- i. 'In *The Complete Maus*, the words and graphics combine to create a world of pain.'
To what extent do you agree?

OR

- ii. 'While telling the story in *The Complete Maus* creates pain, it also offers reconciliation.'
Discuss.

15. *The Golden Age* by Joan London

- i. "You are the light that swirls around me,
Darkness lies over the desert."
What is the source of the light in *The Golden Age*?

OR

- ii. "...working out new ways to do things. Being a different person in the world."
'The child patients in this text are not the only ones who need to become different people.'
Discuss.

**SECTION A –continued
TURN OVER**

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

- i. 'This text shows that duty is not always easy.'

Discuss.

OR

- ii. 'For all its charms, Gethen is by no means a perfect place.'

Do you agree?

17. *The Lieutenant* by Kate Grenville

- i. "...you did not learn a language without entering into a relationship..."

'In *The Lieutenant* knowing the people and knowing the culture turns out to be the same thing.'

Discuss.

OR

- ii. 'Tagaran and Rooke shape each others' lives.'

Discuss.

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

- i. 'Adichie's short stories explore characters struggling to free themselves from anxiety.'

To what extent do you agree?

OR

- ii. '*The Thing Around Your Neck* depicts the complexity of life for the Nigerian characters.'

Discuss.

19. *The White Tiger* by Aravind Adiga

- i. "...the poor dream all their lives of getting enough to eat and looking like the rich."

'Balram only gets what all the poor want.'

Can he be blamed for this?

OR

- ii. '*The White Tiger* is not about the light, it is only about the dark.'

Do you agree?

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

- i. "Fearlessness without power is maddening".

'The characters in this text struggle with their lack of power.'

Discuss.

OR

- ii. '*This Boy's Life* is as much about optimism as it is about disappointment.'

To what extent do you agree?

END OF SECTION A

SECTION B – Comparative analysis of texts**Instructions for Section B**

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either i. or ii.) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

Indicate which text pair you have chosen to write on and whether you have chosen to answer i. or ii.

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

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

SECTION B – continued
TURN OVER

Pair 1 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

- i. 'Part of undertaking a solo journey is testing and extending yourself.'

Compare the ways that Robyn Davidson and Chris McCandless respond to the challenges they face.

OR

- ii. "The freedom and simple beauty is too good to pass up." (*Into the Wild*)

"By taking to the road, we free ourselves of baggage, both physical and psychological." (*Tracks*)

Compare how the experience of freedom is explored in these texts.

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

- i. 'People find extraordinary courage when they have few other choices.'

Compare the way the two texts explore this idea.

OR

- ii. "Forgiveness liberates the soul. It removes fear. That is why it is such a powerful weapon." (*Invictus*)

Compare the way the two texts explore the idea that forgiveness is empowering.

Pair 3 *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell

- i. 'Not everything can be controlled.'

What do these texts suggest about the extent of the power of a regime?

OR

- ii. "In a time of deceit, telling the truth is a revolutionary act." (*Nineteen Eighty-Four*)

"...a society built on lie after lie after lie..." (*Stasiland*)

Compare what the two texts say about the effect of a society built on lies.

Pair 4 *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and *The Namesake* by Jhumpa Lahiri

- i. 'Migration means people have the advantage of two cultural perspectives.'

Compare the way the two texts explore this idea.

OR

- ii. "... doors will be opened or closed to you." (*Joyful Strains: Making Australia Home*)

"They've learned that schools in America will ignore parents' instructions." (*The Namesake*)

Compare what the two texts say about the way their new homelands responded to them.

SECTION B – continued

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

- i. What do these texts suggest about the way people behave when faced with fear of the unknown?

OR

- ii. 'Personal integrity enables individuals to stand up against narrow-mindedness.'
Explore points of comparison in the way this issue is dealt with in the two texts.

Pair 6 *Bombshells* by Joanna Murray-Smith and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. Compare what the two texts suggest about possible relationships between women.

OR

- ii. "...how better to show its significance than to tell the good people the way in which it has pulled you through the relentless pain of your existence." (*Bombshells*)
"I had not been attempting to catch men like flies: on the contrary, I'd merely been trying to avoid entanglement myself." (*The Penelopiad*)
Compare what the texts suggest about the significance of women telling their own stories.

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

- i. 'The black diggers and Whitechapel are never fully defeated by the brutality they experience.'
Compare how the truth of this statement is conveyed in the two texts.

OR

- ii. "And now I get back and you say a stroke of the pen has just swept aboriginal land off the map." (*Black Diggers*)
"Whitechapel is a good man. He deserved better treatment." (*The Longest Memory*)
Using these quotations as a starting point for a comparison between *Black Diggers* and *The Longest Memory*, analyse how, in the texts, doing the right thing was never enough.

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Made in Dagenham* directed by Nigel Cole

- i. 'Neither Malala nor Rita sets out to be a hero; they just do what they think is right.'
Compare what these texts say about inadvertently becoming a hero.

OR

- ii. 'Change might seem dramatic, but achieving it is an incremental process.'
Compare the way in which the two texts deal with the notion of changing society.

END OF SECTION B

SECTION C – Argument and persuasive language

Instructions for Section C

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 11 to 13, and write an analytical response to the task below.

For the purposes of this task, the term 'language' refers to written, spoken and visual language.

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

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

TASK

Write an analysis of the ways in which argument and written and visual language are used in the material on pages 11 to 13 to try to persuade others to share the point of view presented.

Background Information

The first text below is an email memo from Tony Russo, the Human Resources (HR) manager of a company, to the Branding and Marketing team announcing new arrangements for office spaces and furniture.

The second text is a private email from Angel, a member of the Branding and Marketing team, to her friend Lily at another company.

SECTION C – continued

TEXT 1

Dear Team,

We are thrilled to announce that we are updating and improving our workplace! Our transformation to an activity-based environment means that individuals and teams will be able to use the spaces that best suit their tasks. This will build collaboration and enable cross-fertilisation of ideas as part of our commitment to delivering cutting-edge branding and marketing scenarios.

**Space optimisation**

In our new workplace every workspace will be flexible. Rather than single-purpose, task-specific desks and rooms, our new spaces and furnishings will be adaptable. Our first initiative will be the reimagining of the lunchroom, starting with the replacement of the partition with a state-of-the-art interactive double-sided glass project board. We calculate that the lunchroom currently is used for 22% of the working day, mainly for microwaving and making coffee. Now it will be available for use 100% of the time for all manner of functions. No longer will this room have a single, once-a-day dedicated function; now it will serve as a space for everyone.

Transparency

This change in the architecture mirrors our innovations in horizontal and vertical integration of teams; everyone works with and co-exists with their colleagues as determined by the task. Managers will be available for consultation to help their teams, and because all spaces are visible, we will all be motivated by the fact that others will see our work in progress, as it happens. *Human Resources Futures* magazine recently reported that the number one motivator for task focus in the workplace was seeing other people on task and being seen to be on task. Such a simple solution for us all.

SECTION C – continued
TURN OVER

Fitness and fluidity

To complete the transformation, we will be phasing in height-adjustable workstations. We know that if people are standing they are more likely to move, interact and walk. People find they can stay on task because they are not distracted by back pain and static posture discomfort. You will move from task to task fluidly, assembling or joining groups as necessary and choosing your workstation height and location. The Barton Occupational Health Group has informed our Leadership Transformation Team that our health will improve as we burn more calories, and exercise our major muscle groups. Furthermore, the removal of dust-collecting personal effects from work surfaces will improve our respiratory health and build a relaxing and visually integrated workspace.

We all have a role

We will all actualise this new workplace. To enable this change:

- personal identity paraphernalia needs to be portable,
- photographs and other territory markers need to be kept off work surfaces and on personal electronic devices, and
- documents and other task-necessary items need to travel with the individual or the team.

It is called Hot-Desking because it results in speed and interactivity; it will heat up our business and our lives. These changes will be implemented commencing next week with the removal of the current furniture.

Looking forward to an integrated future,

Tony Russo

Human Relations Manager

TEXT 2

Hi Lily,

I told you my job sucks! The latest today is a memo from HR (attached below) announcing the next torture they are going to inflict on us. Hot desks!!

Oh to be back in the era of individual cubicles decorated with snow globes and coffee mugs. Those were the days.

HRs' plans for "activity-based workspaces" will take away the last bits of privacy and personality. Now we are going to be backpackers, nomads, refugees spending our time in search of a desk. Oh no. Pardon me. A "height-adjustable mobile workstation".

So no personal desk and get this, no lunchroom. The one place we could go in the building to just chill and chat has been "reimagined" so that we can never be out of their sight. They don't want us to have any downtime. Our desks reflect our personalities: family photos, stacks of protein bars, or just random mess. They call it dust-collecting personal effects but it's my life, my experiences, my friends. They want us to pack up our "personal effects" like we are already dead and leave no trace of our personal space.

SECTION C – continued

But birds don't lay eggs when they can't build a nest and I think they have introduced just enough stress to throw us off our game. What do they think is going to happen? My guess is it's going to be business as usual where everyone just happens to sit in the same seat every day, then packs up every night, then does it all again the next day. What a waste of time.

Or maybe we are in for turf wars, where we all elbow our way to the desk we want and are loathe to leave it lest the next person claims the spot. The powerful and the entrenched will claim prime real estate while the casuals, juniors and underlings will scramble for a spot. I always thought musical chairs was a cruel game: competitive and based on exclusion. Now, I have to play it every day. They talk about flexible workspaces but it is all in their direction and to their advantage. They want to watch us and monitor us to the point of perversion, stalking us every minute of every day and every inch of every mile. If they are for "transparency" maybe they should all be filmed and broadcast on their precious state-of-the-art-interactive-double-sided-glass-project-board.

HR must be the Most Despised Department in this company right now.

OMG!

Angel

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 will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

These criteria are from the 2017 English sample examination produced by the Victorian Curriculum and Assessment Authority (VCAA). 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.

END OF TASK BOOK