

STUDENT NAME/NUMBER:

ENGLISH

2017 Written Exam - Paper 2

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 13 pages, including examination assessment criteria on page 13.

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.

Disclaimer: Examination instructions and the examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) 2017 English examination specifications. 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 – 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 13 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. 'Everybody is selfish in
- All About Eve*
- .'

Do you agree?

OR

- ii. '
- All About Eve*
- is about people facing their flaws.'

Discuss.

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

- i. "But for the poor of a country where corruption thieved a great deal of opportunity, corruption was one of the genuine opportunities that remained."

To what extent do you agree?

OR

- ii. "A decent life was the train that hadn't hit you, the slumlord you hadn't offended, the malaria you hadn't caught."

Is the absence of misfortune the best that people in this text can expect?

3. **Burial Rites** by Hannah Kent

- i. "...they will not see me."

'*Burial Rites* shows that there is more to people than the way they appear.'

Discuss.

OR

- ii. "I am knifed to the hilt with fate."

'Fate is not the only force in the characters' lives in *Burial Rites*.'

Discuss.

4. **Cloudstreet** by Tim Winton

- i. 'The benefits of difficult relationships are explored in
- Cloudstreet*
- .'

Discuss.

OR

- ii. '
- Cloudstreet*
- shows that the wounds of life can never fully heal.'

Do you agree?

5. **Frankenstein** by Mary Shelley

- i. "I am malicious because I am miserable."

'*Frankenstein* presents a world in which harm is caused by unfulfilled human need.'

Do you agree?

OR

- ii. 'Despite the creature's actions, the reader still feels pity for him.'

Discuss.

SECTION A –continued

TURN OVER

6. *I for Isobel* by Amy Witting

- i. '*I for Isobel* depicts a world where relationships are hard to understand.'
Discuss.

OR

- ii. 'Isobel draws solely on her own resources to survive.'
Do you agree?

7. *Island: Collected Stories* by Alistair MacLeod

- i. 'The isolation of the communities in *Island: Collected Stories* is both a curse and a blessing.'
Discuss.

OR

- ii. 'Tension in these stories comes from the characters' conflicting views of the world.'
Do you agree?

8. *Mabo* Directed by Rachel Perkins

- i. 'The film shows that the Mabo case was about much more than a fight for land.'
Discuss.

OR

- ii. Is perseverance the most remarkable attribute shown in the film *Mabo*?

9. *Measure for Measure* by William Shakespeare

- i. '*Measure for Measure* shows the need for mercy rather than strict justice.'
Do you agree?

OR

- ii. "A power I have, but of what strength and nature, I am not yet instructed."
'*Measure for Measure* explores the nature of power.'
Discuss.

10. *Medea* by Euripides

- i. 'The nurse advises Medea to take the middle way.'
Why is compromise out of the question for characters in the play?

OR

- ii. '*Medea* shows that some people will do anything for power.'
Discuss.

SECTION A – continued

11. *No Sugar* by Jack Davis

- i. '*No Sugar* shows that even when resistance seems futile, there are people who will still put up a fight.'
Discuss.

OR

- ii. '*No Sugar* is as much about defiance as it is about compliance.'
Do you agree?

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

- i. 'Peter Skrzynecki' poetry suggests that the lives of his parents, though simple, are a kind of victory.'
Do you agree?

OR

- ii. 'Ideas about love, memory and mourning are central to Peter Skrzynecki's poetry.'
Discuss.

13. *Selected Poems* by John Donne

- i. "Divorce, untie or break that knot again."
'In these poems Donne shows his relationship with God is direct and ardent.'
Discuss.

OR

- ii. 'Intelligence, more than powerful feeling, is central to Donne's poetry.'
Do you agree?

14. *The Complete Maus* by Art Spiegelman

- i. 'The process of recording the story changes people in *The Complete Maus*.'
Discuss.

OR

- ii. "But these things we learned only much later."
'*The Complete Maus* shows that emotionally damaging events can only be understood once they are over.'
Do you agree?

15. *The Golden Age* by Joan London

- i. 'The range of perspectives presented in *The Golden Age* gives the novel its strength.'
To what extent do you agree?

OR

- ii. '*The Golden Age* shows that having a purpose is vital for recovery.'
Discuss.

SECTION A –continued
TURN OVER

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

- i. 'Understanding others is the key to avoiding conflict, in *The Left Hand of Darkness*.'
To what extent do you agree?

OR

- ii. "Distrust everything I say."
Can anyone be trusted to tell the truth in *The Left Hand of Darkness*?

17. *The Lieutenant* by Kate Grenville

- i. "Until you could put yourself at some point beyond your own world, looking back at it, you would never see how everything worked together."
'Grenville presents a fragmented world.'
Do you agree?

OR

- ii. '*The Lieutenant* is as much about understanding as it is about ignorance.'
Discuss.

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

- i. 'Adichie balances great beauty with profound sorrow, in these stories.'
Do you agree?

OR

- ii. "It is not good or bad, I tell her, it is simply mine. And that is what matters."
'In these stories, the characters struggle to define and keep the things that are theirs.'
Discuss.

19. *The White Tiger* by Aravind Adiga

- i. 'In *The White Tiger* brutal injustice and sordid corruption are the way of life.'
Discuss.

OR

- ii. Is Balram "a man or a demon"?

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

- i. 'Even though Rosemary repeatedly disappoints, the reader does not lose sympathy for her.'
Do you agree?

OR

- ii. '*This Boy's Life* explores the gap between the dream and the reality.'
Discuss.

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 13 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. 'It is easier to do something unreasonable, if you do it alone.'
Compare how the characters' persistence with risky behaviour is explored in these texts.

OR

- ii. "The two important things that I did learn were that you are as powerful and strong as you allow yourself to be." (*Tracks*)
"I read somewhere how important it is in life not necessarily to be strong... but to feel strong." (*Into the Wild*)
Compare how these characters find and use their determination.

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

- i. 'Only when people have a clear vision can they achieve the goals they seek.'
Compare the way the two texts explore this idea.

OR

- ii. 'Achilles awaits something new or something unimaginable.' (*Ransom*)
Compare the way the two texts explore the idea that something extraordinary was necessary.

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

- i. 'Privacy is the most important freedom.'
What do these texts suggest about the effects of surveillance?

OR

- ii. "A lonely, teary, guilt-wracked wreck." (*Stasiland*)
"Do you realize that you are alone?" (*Nineteen Eighty-Four*)
Compare what the two texts say about the importance of companionship.

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

- i. 'Integration is not always the desire of migrants.'
Compare the way the two texts explore this idea.

OR

- ii. "Living together in a new country is a series of conscious and unconscious decisions about what you hold onto and what you let go of." (*Joyful Strains: Making Australia Home*)
"...previous life has vanished, replaced by something more complicated and demanding." (*The Namesake*)
Compare what the two texts say about how much the new life erases the old.

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 what happens when people stand up against superstition?

OR

- ii. 'Desire for power leads people to behave without conscience.'

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. "...my husband, Darryl, left me in 1999 for my stylist Tiffany." (*Bombshells*)

"...if a man takes pride in his disguising skills, it would be a foolish wife who would claim to recognise him." (*The Penelopiad*)

Using these quotations as a starting point for a comparison between *Bombshells* and *The Penelopiad*, compare what the two texts suggest about possible relationships between men and women.

OR

- ii. Compare the ways that comedy and humour are used in the two texts.

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

- i. 'The black diggers and Whitechapel serve their rulers at great personal cost.'

Compare how the truth of this statement is conveyed in the two texts.

OR

- ii. "They are, quite literally, not like us. They do not feel what we feel. They do not value what we value."
(*The Longest Memory*)

"We don't see the skin, we see the service." (*Black Diggers*)

Compare how the two texts explore the idea that prejudice cannot easily be overcome.

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. 'Both Malala and Rita are successful because they have the support of people close to them.'

Compare what these texts say about the importance of supporters.

OR

- ii. 'Direct experience of discrimination provides the greatest motivation to keep fighting for a cause.'

Compare the ways in which the two texts deal with notions of persistence.

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 12, 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 13 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 12 to try to persuade others to share the point of view presented.

Background Information

Dine&Donate, designed by 32 year old Bevan O'Connor, is a new mobile phone app. When the user pays for a meal at a restaurant or café, the app sends an automatic donation to the food charity Famine to Feast. O'Connor asked his friends and associates to help him raise the money to set up the app through a crowd funding campaign on social media.

Crowd funding is an online campaign to raise money for all sorts of projects, and people contribute because they have a keen interest in the cause.

About fifty of the hundreds of people who donated to the campaign have been invited to the lunchtime launch of Dine&Donate at Django's, a suburban restaurant in Melbourne. Before they order their meal, Bevan O'Connor makes a speech.

SECTION C – continued

Speech by Bevan O'Connor

Hi everyone. I'm stoked to see you all here.

Today we are going to put our money where our mouths are. Some of you have supported me from the very start; some of you have come on board recently. I am only standing here launching the Dine&Donate app because you have provided the funding and support. Crowd funding only works if there is a crowd and that is you. For that I thank you. The next step for you is to put a Dine&Donate app sticker on your phone covers, Instagram it every time you donate, share our app on your Facebook page, and spread the word.

Before I get down to the serious part of the day, I need to extend my heartfelt thanks to our hosts, the owners of Django's, Marco and Angelique – stand up you two so everyone can see you - for lending us their restaurant today, for donating their time and, of course, for providing the food and letting you all use your Dine&Donate app for the first time.

Enthusiastic applause and cheering

For those who don't know exactly how this started let me fill you in. You wouldn't be here if you didn't know that over two million Australians ask for food relief every year. What you mightn't know is that half of the food provided by food bank agencies goes to children. This is an unbelievable situation in Australia, one of the richest countries in the world. 43,000 people who want food relief every month are turned away. Over 14,600 of these people are kids.

Murmurs of concern

I first heard about Famine to Feast a couple of years ago; it's a food bank run by volunteers and they do amazing work. But they tell me that unless ordinary people like us do something real to help reduce the numbers, these stats won't get better. That got me thinking about what could be done to make a difference, and the idea for Dine&Donate started.



Dine&Donate app poster

SECTION C – continued
TURN OVER

We can change this. You've already made a start by contributing to the crowd funding drive. The next step is using the Dine&Donate app. I know that most of you have already downloaded the app, but just in case there are posters around the room showing what the app will look like on your phone. It's pretty simple to use. Just select what percentage of the cost of your meal you want to contribute. Anything from 10% to 100% is possible, and you can alter that amount or opt out at any time. But I figure that if we can afford to go out for meal, then we can afford an extra 10%. In fact, I bet we won't even notice it. Some days we might pump it up to 50% and maybe even 100% - perhaps for a special occasion, say around Christmas, or Eid, or Yom Kippur, or your birthday. Contributions go straight to Famine to Feast and you can rest assured your generosity will be at work within 24 hours. And, you will automatically get a receipt for your tax return. The fifty people in this room can make a difference - the hundreds of people who contributed to the crowd funding drive can make a bigger difference - but let's go exponential; let's each get ten friends involved - who get another ten friends each - and so on.

This is not about setting up new relief programs; your money will go to Famine to Feast's existing projects. The good people there provide their clients with fresh, interesting food, and they give them a choice. There is no moralistic lecturing, no telling people what is best for them, just choices for the people in need.

I don't know if we can break the cycle of poverty, I don't know if this will make a lasting difference. I do know that we can help fund the cafeterias, school programs and food banks that Famine to Feast already has running. We know that food insecurity causes stress, we know poor nutrition causes poor health, and we know that without breakfast children simply cannot learn effectively. This is what we want to change. Once Dine&Donate is running here, and that exponential growth in donations has happened thanks to you and your friends, we could link up with Famine to Feast International. Think of it! Our first destination country could be Timor Leste - we know it's one of the poorest countries in the world and we know they're right on our doorstep. After that, who knows?

Enthusiastic applause and cheering.

So please... Persuade your friends and their friends to get on board. Dig deep when you dig in.

Just as Famine to Feast believes in offering choice, there is a choice for you all today. The meals on offer are vegan lentils and rice from India, vegetarian Thai green curry, classic fish and chips or kangaroo steak. Now it is time to select a meal, open the Dine&Donate app, decide how much you want to donate, click the "Donate" button. Next we share this with our networks and watch it grow.

So put your money where your mouth is - Dine&Donate!

Enthusiastic applause and cheering.

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