



VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH

VATE Publications

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## 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.

**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 — 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.

#### Material supplied

- Task book of 16 pages, including **assessment criteria** on page 16

#### Instructions

- Complete each section of the examination paper.
- 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 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 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 16 of this book.

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

**Text list**

1. *After Darkness* ..... Christine Piper
2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*..... Katherine Boo
3. *Burial Rites* ..... Hannah Kent
4. *Extinction*..... Hannie Rayson
5. *Frankenstein* ..... Mary Shelley
6. *I for Isobel* ..... Amy Witting
7. *In Cold Blood*..... Truman Capote
8. *Island: Collected Stories* ..... Alistair MacLeod
9. *Like a House on Fire* ..... Cate Kennedy
10. *Measure for Measure* ..... William Shakespeare
11. *Medea* ..... Euripides
12. *Old/New World: New & Selected Poems*..... Peter Skrzynecki
13. *Persepolis* ..... Marjane Satrapi
14. *Rear Window*..... directed by Alfred Hitchcock
15. *Selected Poems* ..... John Donne
16. *Stories We Tell*..... directed by Sarah Polley
17. *The Golden Age* ..... Joan London
18. *The Left Hand of Darkness*..... Ursula Le Guin
19. *The Lieutenant* ..... Kate Grenville
20. *The White Tiger* ..... Aravind Adiga

1. ***After Darkness* by Christine Piper**

- i. ‘Johnny Chang is as much the novel’s hero as Tomokazu Ibaraki.’

Discuss.

**OR**

- ii. ‘*After Darkness* portrays courageous individuals standing up to the misuse of authority and power.’

To what extent do you agree?

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

- i. ‘*Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* reveals that poverty damages much more than just a person’s physical well-being.’

Discuss.

**OR**

- ii. ‘*Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* shows that when oppressed, people blame each other rather than their oppressors.’

Discuss.

3. ***Burial Rites* by Hannah Kent**

- i. ‘There is more than one victim in *Burial Rites*.’

Discuss.

**OR**

- ii. ‘Agnes’ final months in Kornsá bring more happiness than sorrow.’

Do you agree?

4. ***Extinction* by Hannie Rayson**

- i. ‘People seldom agree about what is the right thing to do.’

Discuss with reference to the play *Extinction*.

**OR**

- ii. How does *Extinction* explore the clash between ideals and the need to compromise?

**5. *Frankenstein* by Mary Shelley**

- i. '*Frankenstein* shows that a sense of belonging is mankind's greatest need.'

Do you agree?

**OR**

- ii. "Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction."

'Frankenstein blames destiny, but any misery experienced by the characters is the result of their own actions.'

Discuss.

**6. *I for Isobel* by Amy Witting**

- i. 'The use of first person narration in *I for Isobel* reveals how little Isobel understands of the world she inhabits.'

Do you agree?

**OR**

- ii. '*I for Isobel* suggests that what we learn in early life has far more impact than any later experience.'

Discuss.

**7. *In Cold Blood* by Truman Capote**

- i. How does Capote build suspense in a story in which the fates of the main characters are known at the outset?

**OR**

- ii. "Of all the people in the world, the Clutters were the least likely to be murdered."

'The most disturbing aspect of *In Cold Blood* is the role played by chance.'

Discuss.

**8. *Island: Collected Stories* by Alistair MacLeod**

- i. 'In *Island: Collected Stories*, MacLeod presents a world that is simultaneously wild and alluring.'

Discuss.

**OR**

- ii. 'The characters in *Island: Collected Stories* are more influenced by their heritage than by the location in which they live.'

Do you agree?

9. *Like a House on Fire* by Cate Kennedy

- i. ‘The stories in *Like a House on Fire* demonstrate why clear communication is vital in relationships.’  
Discuss.

OR

- ii. ‘The characters in *Like a House on Fire* accept loss and misfortune rather than becoming angry or giving up hope.’  
Discuss.

10. *Measure for Measure* by William Shakespeare

- i. ‘Shakespeare’s play *Measure for Measure* explores the nature of a ruler’s power.’  
Discuss.

OR

- ii. ‘Although the characters in *Measure for Measure* all suffer from human weakness, they also have redeeming characteristics.’  
Discuss.

11. *Medea* by Euripides

- i. ‘It is difficult for the audience to sympathise with Medea because her actions are so extreme.’  
To what extent do you agree?

OR

- ii. ‘Despite the shocking ending in Euripides’ play, the audience is not surprised.’  
Discuss.

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

- i. “...and a dog’s barking runs across the yard.”  
How does Skrzynecki celebrate nature and landscape in his poems?

OR

- ii. “...that even seventy eternities / will never extinguish / whatever fire’s burning in him  
// but gently permit to kindle.”  
‘In his poetry, Skrzynecki pays tribute to people he admires.’  
Discuss.

**13. *Persepolis* by Marjane Satrapi**

- i. “It wasn’t just the government that changed. Ordinary people changed too.”  
How does change in society affect individual lives?

**OR**

- ii. How do the characters in *Persepolis* demonstrate the impact of the conflict between tradition and modernity?

**14. *Rear Window* directed by Alfred Hitchcock**

- i. ‘*Rear Window* demonstrates that human relationships are never simple.’  
Discuss.

**OR**

- ii. ‘While Hitchcock has created *Rear Window* in the genre of a thriller, its focus is more on the ordinary than the extraordinary.’  
Discuss.

**15. *Selected Poems* by John Donne**

- i. ‘Despite the struggles of life, Donne still sees reason for joy.’  
Discuss.

**OR**

- ii. ‘In his poetry, Donne challenges readers to think differently about the human experience.’  
Discuss.

**16. *Stories We Tell* directed by Sarah Polley**

- i. ‘*Stories We Tell* reveals that although our past always intrudes on our present, we can never recapture it.’  
Discuss.

**OR**

- ii. How does *Stories We Tell* suggest that life consists merely of playing roles?

17. ***The Golden Age* by Joan London**

- i. 'In *The Golden Age*, love triumphs over loneliness and isolation.'

Do you agree?

**OR**

- ii. "In recovery he felt a hunger to know why he was alive."

'*The Golden Age* is a novel about self-discovery.'

Discuss.

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

- i. "Happiness has to do with reason, and only reason earns it."

'Le Guin's novel shows what is needed to achieve justice in society.'

Discuss.

**OR**

- ii. 'It is Genly Ai's desire to learn that enables him to transcend dualities.'

Discuss.

19. ***The Lieutenant* by Kate Grenville**

- i. '*The Lieutenant* shows that being different can enable an individual to view the world more clearly.'

Discuss.

**OR**

- ii. 'The characters in *The Lieutenant* try to resist the brutality of the situation they find themselves in.'

Do you agree?

20. ***The White Tiger* by Aravind Adiga**

- i. 'While Balram's overriding concern is for himself, he also has empathy for others.'

Discuss.

**OR**

- ii. 'In *The White Tiger*, Adiga suggests that it is impossible to live honourably.'

Do you agree?

**NOTES**



**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 16 of this book.

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

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

- i. Compare how the two texts show young people resisting conformity.

OR

- ii. ‘The protagonists in *Tracks* and *Into the Wild* seek to live in a way that is true to their values.’  
Compare how these texts explore this idea.

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

- i. Compare the ways that *Ransom* and *Invictus* explore the impact of loss on individuals.

OR

- ii. Compare how *Ransom* and *Invictus* challenge the idea of what it means to be a hero.

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

- i. “‘Do anything to me!’ he yelled.” (*Ninety-Eighty Four*)  
“When I got out of prison, I was basically no longer human” (*Stasiland*)  
Compare how the texts explore the impact of a brutal regime on the human spirit.

OR

- ii. “WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH” (*Nineteen Eighty-Four*)  
“...we also felt that our own country was feeding us lies and that our futures depended on seeming to agree with it all.” (*Stasiland*)  
Compare how these texts show that language can be a powerful means of control.

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

- i. ‘*Joyful Strains* and *The Namesake* show families grappling with the problem of identity in a new culture.’  
Compare the ways the two texts explore this idea.

OR

- ii. Compare how both texts explore the impact of change on people who have left their homeland.

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

- i. Compare the ways in which these texts explore how courage and faith can be tested.

**OR**

- ii. How do the two texts show that when circumstances change, unexpected leaders can emerge?

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

- i. “Selfish, stupid, disorganised mother.” (*Bombshells*)  
“She and Odysseus are two of a kind. They both have such short legs.” (*The Penelopiad*)  
Compare what the two texts say about the impact of unreasonable expectations.

**OR**

- ii. “So I fought. Man, how hard I fought those little demons.” (*Bombshells*)  
“Remember you are half water. If you can’t go through an obstacle, go around it. Water does.” (*The Penelopiad*)  
Compare what the two texts say about the importance of being able to adapt when situations change.

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

- i. “Memory is pain trying to resurrect itself.” (*The Longest Memory*)  
Compare what these texts say about the need to remember the past.

**OR**

- ii. “I wish you were white or I black” (*The Longest Memory*)  
“You’re as good as a white man...” (*Black Diggers*)  
Compare what these texts say about how skin colour determines opportunities.

**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. ‘Unless traditional views are challenged, women cannot hope to progress.’  
Compare how these two texts explore this idea.

**OR**

- ii. ‘Our relationships help us through life’s unforeseen struggles.’  
Compare the ways these texts examine the importance of relationships.

## 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 14 and 15, 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 16 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 14 and 15 to try to persuade others to share the points of view presented.

#### Background information

*Away* is a travel magazine, published monthly. In 2018, it is running a monthly feature called “Well Travelled!” where different people involved in the travel industry are invited to describe their best holiday at their best holiday location, including a photo that typifies their experience. Angela Stavrou wrote an article about Hong Kong for the April edition of *Away*, and Jack Nguyen wrote the article about holidaying in Victoria for the May edition.

Well Travelled!



## HONG KONG, CHINA

**Angela Stavrou, Communications Officer at Endless Sky Hotels, travels to exotic Hong Kong.**

Like most people, I don't travel overseas as much as I'd like, but my husband and I have the travel bug and we do it as often as we can. We watch the bank account. When the itch gets too much, and the coffers are full enough, we hit the road. Hong Kong wasn't on my radar at all, but an effusive recommendation from friends at a dinner party saw us booking the flights the next day. I can't remember exactly how they sold it to us, but I am glad they did. I hope I can do the same for you because your life will be richer for it.

***'Hong Kong is  
a whole other world,  
bustling and beautiful.'***

So, why is Hong Kong a must-see location?

It could be the shopping. Some of you will know Hong Kong as a shopping mecca, and many make an annual pilgrimage; the designer brands are a big attraction. But for me, it is the hustle and bustle of the local markets. The Mong Kok and Temple Street Night Markets in Kowloon are my favourites – such an authentic local experience. I love the elbow to elbow jostle. The noise. Street hawkers plying their trade, happy to give English a go and laugh when it doesn't quite work. You can buy anything: jade, jewellery, gold. Tailored suits. Traditional Chinese crafts. Food of every conceivable nature; mouth-watering smells waft through the crowd. And when it all gets a bit much, sit back and relax to the sounds of a local Chinese opera.

Or it could be the history. The Man Mo Taoist temple is the island's oldest. You walk inside and back in time. I learnt a lot about Buddhism at the Wong Tai Sin temple. It was truly serene with the sound of prayer and clouds of incense floating through the timeless gardens.



*Victoria Harbour, Hong Kong, from Victoria Peak*

Or it could be Victoria Peak with its breathtaking views. Watching the sun set was surreal. At twilight, the harbour sparkled like an emerald.

However, the greatest highlight was the night cruise on Victoria harbour. I have been to New York on the 4th of July. Seen the fireworks on the Sydney Harbour Bridge and New Year's Eve in Paris. But this beats it all. The buildings themselves were a kaleidoscope of light and colour, but then there is the "Symphony of Lights Show" – a laser and light performance, choreographed to sound, utilising more than 40 different buildings. I took plenty of photos but none captured the majesty of the sight, or the awe I felt.

Hong Kong is a whole other world, bustling and beautiful. If you have the slightest interest in going overseas, grab it with both hands and head to Hong Kong.

Well Travelled!



## VICTORIA, AUSTRALIA

This month, Jack Nguyen, from Tourism Victoria, takes us around Victoria.



*Mt Baw Baw Summit Walk*

I have spent years overseas. I did Spain and the running of the bulls. Sunned in the Greek isles. Saw the pyramids and the Nile; the Tower of London. The top ten of everything. I've been there and done that. But now, my favourite place to holiday is at home – in Victoria. I don't regret my time abroad, but I have come to see it as something less – a kind of fool's gold compared to the treasure that sits in our own backyard.

When I was overseas, people often asked me what it was like back home. I would trot out a list of places to go and see, but they were places I hadn't gone to, or seen. It was kind of embarrassing. It felt a little unpatriotic, despite the Australian flag sewn onto my backpack. Once back in Australia, I was determined to find out where I lived. It makes sense. I have come to realise that you don't have to go far to have a meaningful and valuable travel experience. Victoria has it all, and I can't get enough of it – I wish I'd started exploring long ago.

Victorians are mostly an urban people, drawn to the lights of cities and towns (I would say like a moth to a flame). But it is not until we step outside our closed-in environment that we understand how we actually feel on a daily basis. It's like someone hits a pressure release button and you start to breathe properly. Gradually, the stress fades and calm descends. Just on the other side of the limits of our urban existence a whole new world awaits. Forget the trip to the airport, the cost of parking, organising the passports and visas, the endless hours on a cramped plane – not to mention the cost.

I love to hit the numerous gourmet trails that stretch across our great state. Why travel to France for wine and cheese, when what we have here is better? I don't know how many times I have sat on a veranda, soaking up the atmosphere and wondering how it could possibly get any better – and it's only a day trip.

My favourite thing to do is visit Victoria's national parks which are a short trip from anywhere – coastal parks with the world's most pristine beaches, our great rivers and lake systems, ancient temperate rainforest, mountainous bushland, and Alpine landscapes.

It always amuses me that people are awestruck by the 'ancient monuments' of Europe. Sure, these crumbling buildings have stood for a thousand years or so, but the Australian landscape has been here for eons. You can see it etched in rock formations and you can feel it when you sit on the top of a mountain and take in the space before you. Our land is like a sleeping giant that reminds you of how small we are and how big the world is.



*The Twelve Apostles, Port Campbell National Park*

And at night, this feeling is ten-fold. Away from human lights, and in numerous locations, you can see the real night sky, whether you choose to stay in one of the many campsites, or a secluded house or cabin. Stars don't twinkle like they do in nursery rhymes. They pulsate; they glow and emanate light and colour – blues, oranges, reds. The Milky Way is a resplendent sheet of light, foregrounded by the shooting stars that you will see often, almost every night. You can spend hours sitting on the edge of the universe, looking into the endless sky to the depths of forever. It's like God's greatest fireworks display.

It sure beats the 7 o'clock news and a Netflix movie before bed.

Away | MAY 2018 | 31

END OF SECTION C  
TURN OVER

### Assessment criteria

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

### CONTRIBUTORS

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### END OF TASK BOOK



VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH