

English

Task Book

2024 Insight Year 12 Trial Exam Paper

- **Reading time:** 15 minutes
- **Writing time:** 3 hours

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Book of 16 pages

Instructions

- Write your responses in English.
- 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.

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Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i.** or **ii.**) provided for that text.
 - Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the 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. In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**
 - Refer to the assessment criteria on page 16.
 - Section A is worth one-third of the total marks for the examination.
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Text list

- | | |
|---|---|
| 1. Bad Dreams and Other Stories
by Tessa Hadley | 11. Pride and Prejudice
by Jane Austen |
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by Gabriel García Márquez | 13. Requiem for a Beast
by Matt Ottley |
| 4. False Claims of Colonial Thieves
by Charmaine Papertalk Green and
John Kinsella | 14. Runaway
by Alice Munro |
| 5. Flames
by Robbie Arnott | 15. Sunset Boulevard
directed by Billy Wilder |
| 6. Go, Went, Gone
by Jenny Erpenbeck | 16. The Erratics
by Vicki Laveau-Harvie |
| 7. High Ground
directed by Stephen Johnson | 17. The Memory Police
by Yōko Ogawa |
| 8. Much Ado About Nothing
by William Shakespeare | 18. Things Fall Apart
by Chinua Achebe |
| 9. My Brilliant Career
by Miles Franklin | 19. We Have Always Lived in the Castle
by Shirley Jackson |
| 10. Oedipus the King
by Sophocles | 20. William Wordsworth: Poems Selected
by Seamus Heaney
by William Wordsworth |

1. Bad Dreams and Other Stories by Tessa Hadley

- i. Hadley's stories explore the challenges of maintaining close relationships.
Discuss.

OR

- ii. To what extent are the characters in these stories changed by their experiences?

2. Born a Crime by Trevor Noah

- i. 'I could leave. They couldn't.'
How does *Born a Crime* show the importance of having choices?

OR

- ii. In *Born a Crime*, family is a source of both comfort and fear.
Discuss.

3. Chronicle of a Death Foretold by Gabriel García Márquez

- i. The whole town is responsible for Santiago's death.
Do you agree?

OR

- ii. '... I returned to this forgotten village, trying to put the broken mirror of memory back together from so many scattered shards.'
To what extent does the narrator succeed?

4. False Claims of Colonial Thieves by Charmaine Papertalk Green and John Kinsella

- i. There are moments of beauty as well as of destruction in *False Claims of Colonial Thieves*.
Discuss.

OR

- ii. How do Papertalk Green and Kinsella show the impact of colonisation on contemporary Australia?

5. Flames by Robbie Arnott

- i. *Flames* shows that life is a combination of endings and beginnings.
Discuss.

OR

- ii. The characters in *Flames* learn to accept who they really are.
Do you agree?

6. Go, Went, Gone by Jenny Erpenbeck

- i. Erpenbeck presents a society that makes it difficult for the refugees to retain their dignity.
Discuss.

OR

- ii. *Go, Went, Gone* suggests that listening leads to empathy.
Do you agree?

7. High Ground directed by Stephen Johnson

- i. In the world depicted in *High Ground*, it is impossible to achieve justice.
Do you agree?

OR

- ii. In *High Ground*, the characters' failure to compromise has tragic consequences.
Discuss.

8. Much Ado About Nothing by William Shakespeare

- i. '... for man is a giddy thing, and this is my conclusion.'
To what extent does the play support Benedick's view?

OR

- ii. It is the female characters who demonstrate loyalty and integrity in *Much Ado About Nothing*.
Discuss.

9. My Brilliant Career by Miles Franklin

- i. *My Brilliant Career* suggests that poverty reveals people as they truly are.
Do you agree?

OR

- ii. In *My Brilliant Career*, none of the characters have much control over their lives.
Discuss.

10. Oedipus the King by Sophocles

- i. In *Oedipus the King*, there is nothing the characters can do to change their fates.
Do you agree?

OR

- ii. Creon says to Oedipus: 'Time is the great healer, you will see.'
To what extent does *Oedipus the King* suggest that time can heal?

11. Pride and Prejudice by Jane Austen

- i. In *Pride and Prejudice*, the characters live in a world in which feelings must be hidden.
Discuss.

OR

- ii. *Pride and Prejudice* suggests that a high social status does not guarantee contentment in life.
Do you agree?

12. Rainbow's End by Jane Harrison

- i. Dolly says to Errol: 'You're white. I'm Aboriginal. Or haven't you noticed?'
To what extent does *Rainbow's End* suggest that differences can be overcome?

OR

- ii. How does *Rainbow's End* present a critical view of authority figures?

13. Requiem for a Beast by Matt Ottley

- i. The multimodal nature of *Requiem for a Beast* enables the author to explore the unspoken aspects of life.

Discuss.

OR

- ii. *Requiem for a Beast* shows that new beginnings are possible even in challenging circumstances.

Discuss.

14. Runaway by Alice Munro

- i. In Munro's stories, the characters' unhappiness results from their refusal or inability to tell the truth.

Discuss.

OR

- ii. The stories in *Runaway* suggest that temptations should be resisted.

Do you agree?

15. Sunset Boulevard directed by Billy Wilder

- i. The relationship between Joe and Betty is the only source of hope in this film.

Do you agree?

OR

- ii. *Sunset Boulevard* criticises the act of creating films purely to make money.

Discuss.

16. The Erratics by Vicki Laveau-Harvie

- i. 'Scratch me and you get grief.'

Vicki's unhappiness about her past is the central focus of her story.

Do you agree?

OR

- ii. In *The Erratics*, individuals struggle to find a balance between their own needs and the needs of others.

Discuss.

17. The Memory Police by Yōko Ogawa

- i. How does *The Memory Police* convey the fragile nature of memories?

OR

- ii. *The Memory Police* shows the impossibility of resisting when the authorities hold absolute power.

Discuss.

18. Things Fall Apart by Chinua Achebe

- i. 'Okonkwo was not a man of thought but of action.'

Things Fall Apart demonstrates the importance of thought as well as of action.

To what extent do you agree?

OR

- ii. The villagers' strong attachment to their culture is both a strength and a weakness.

Discuss.

19. We Have Always Lived in the Castle by Shirley Jackson

- i. The characters' actions are motivated primarily by hatred and envy.

Do you agree?

OR

- ii. *We Have Always Lived in the Castle* suggests that isolation can be a source of comfort as well as unhappiness.

Discuss.

20. William Wordsworth: Poems Selected by Seamus Heaney by William Wordsworth

- i. Wordsworth's speakers are detached from the world around them.

Discuss.

OR

- ii. In Wordsworth's poetry, the natural world is both powerful and vulnerable.

Discuss.

Section B – Creating a text

Instructions

- In this section, you must create **one** written text (**not** including song, poetry or verse).
 - In your text, you must include meaningful connections with ideas drawn from
 - **One** of the Frameworks of Ideas.
 - The title provided for your selected Framework of Ideas.
 - **At least one** piece of stimulus material provided for your selected Framework of Ideas.
 - You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
 - You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure and language features.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
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Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Going home'

Stimulus 1

'If you don't know where you are, you don't know who you are.'

Stimulus 2**Stimulus 3**

'A country is more than land;
It's a web of belief systems,
A tapestry of cultures,
A multitude of histories.
In the end, it's
People.'

Framework 2: Writing about protest

- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'It's time'

Stimulus 1

'When you make a choice, you change the future.'

Stimulus 2**Stimulus 3**

'Mostly, we'd like to remove intolerance from the world.
But let's also admit the value of intolerance,
Of knowing where to draw the line,
Of not accepting the unacceptable.
Let's recognise the limits to acceptance, and
Make intolerance the trigger for change.'

Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'The path'

Stimulus 1

'Sometimes the road less travelled is less travelled for a reason.'

Stimulus 2**Stimulus 3**

'A journey is a process of change.
It changes us,
We change others,
Others change us.
We return home
As different people.'

Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'The creative space'

Stimulus 1

'Play is training for the unexpected.'

Stimulus 2**Stimulus 3**

'There is a contradiction at the heart of play.

On one level, play involves stretching, breaking or abandoning rules.

But once we do that, the human impulse seems to be to invent new rules. To reimpose order, establish boundaries and set limits.

And then, again, to play.'

Section C – Analysis of argument and language

Instructions

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in an unseen persuasive text.
 - 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 and spoken language, and 'visuals' refers to images and graphics.
 - Refer to the assessment criteria on page 16.
 - This section is worth one-third of the total marks for the examination.
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Task

Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 14 and 15 to try to persuade the intended audience to share the point of view presented.

Background information

FOGO (Food Organics Garden Organics) is a service that collects and recycles organic waste. In the Merraways local council area, FOGO is not yet available but the council is due to vote on its adoption next month. A group of residents has sent a petition to the council expressing their point of view on FOGO. Louise Sharma is a member of this group and she wrote the text on the following page to accompany the petition.

Dear Councillors,

We represent a concerned group of citizens who write today to urge you to make your vote count for good in the upcoming council decisions.

You, as our elected members, stood for local council in order to represent your community, and we, your community, have a strong commitment to keeping our local area sustainable, environmentally responsible and forward-thinking. We hope that you choose to vote yes when the issue of introducing FOGO services arises next month on the council agenda.

As you will know, FOGO collection is being implemented throughout our beautiful state, with many councils already offering FOGO collection to residents, and other councils planning to introduce it during the next twelve months. We believe there is no time to 'waste'! Merraways Council must be the next to join the 30 local government areas (that's more than 40% of the state) who are already facilitating this vital service. Let's make sure we're not left behind while other councils are becoming greener, cleaner and more efficient.

Currently Merraways residents appreciate access to excellent recycling services both in kerbside collection and at local drop-off centres. We want you, our elected representatives, to help make the changes necessary so that these high standards are also achieved for organic waste.

Since the pause in national soft plastics recycling programs in recent years, many of us have begun to feel more and more uncomfortable about our global footprints, and we're looking for ways to manage our household environmental impacts. Council-run organics collections are an important part of creating a healthier community for all our residents. While plenty of us have our own home composting systems in place, this is not practical for everybody. Those with small homes or those who live in the many high-density areas in Merraways may not have access to outdoor spaces and gardens, and so may not be able to easily compost or make use of their kitchen waste.



FOGO will make composting easier for all

FOGO solves this problem by providing efficient and cost-effective industrial composting facilities, and kerbside collection gives everyone a fair chance to participate in these programs. Even if you do have the space for home composting, there are many types of kitchen waste, including bones and dairy products, that are not suitable for backyard compost bins. However, FOGO's high-temperature processes can easily turn even these substances into nutrient-rich compost.

According to Clean Up Australia, every year Australians produce an average of 300 kilograms of food waste per person. That's more than an average grizzly bear weighs! If all this food waste goes to landfill and is left to rot, it will produce excess greenhouse gases. This damaging outcome can be avoided simply by using efficient organic waste processing systems. Instead of adding harmful levels of methane to the atmosphere, FOGO creates fertilising products high in nutrients, which can be used to nourish healthy farms and parklands like those we are so proud of in Merraways.

FOGO services were first introduced in our state twenty years ago, and since then kerbside organic waste collection has increased by more than 400%. This figure represents an immense reduction in the amount of waste going into landfill, and we want our Merraways community to be a part of improving those statistics even more. Organic waste collection means better sustainability and that means a better future for us and for our children. Who would want to vote against that?

You may have concerns about the costs to our council district, but as we are sure you are already aware, state government funding has been made available to councils to support the transition to more sustainable waste management. We are keen for our residents to receive their fair share of this financial support. Please vote yes to the immediate adoption of FOGO collection services to make the most of this generous financial aid. After all, it's our taxes that generate the money, so let's make sure it goes back into building the best communities we can build!

As you will note from the attached signatures, many Merraways voters are keen to see this change happen sooner rather than later. Please help us achieve our goal.

Louise Sharma, Give FOGO A Chance committee



Bins overflowing with rubbish destined for landfill

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structures and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
- analysis of the ways in which written and spoken language and visuals are used to present an argument(s) and to persuade an intended audience
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Sources: Fotologer/Shutterstock (p.9); Kostenko Maxim/Shutterstock (p.10); Jacob Lund/Shutterstock (p.11); Sergey Nivens/Shutterstock (p.12); KaliAntye/Shutterstock (p.14); Augustine Bin Jumat/Shutterstock (p.15).

The names of all people and places presented in the Section C stimulus text are fictitious. No identification with actual persons (living or deceased), places, businesses or products is intended or should be inferred.

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