

Student Name: \_\_\_\_\_

## ENGLISH

### 2023 Written Trial Examination (1)

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.

#### Materials supplied

- Task book of 16 pages

#### Instructions

- Complete each section of the Task book in an external answer book/ space.
- 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.

#### At the end of the examination

- 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.**

## SECTION A – Analytical interpretation of a text

### Instructions for Section A

Section A requires students to write an analytical interpretation of a select 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.

In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

### Text List

1. *All the Light We Cannot See*..... Anthony Doerr
2. *Bad Dreams and Other Stories* ..... Tessa Hadley
3. *Born a Crime*..... Trevor Noah
4. *False Claims of Colonial Thieves*..... Charmaine Papertalk Greene and John Kinsella
5. *Flames* ..... Robbie Arnott
6. *Go, Went, Gone* ..... Jenny Erpenbeck
7. *High Ground* ..... Stephen Johnson (director)
8. *Much Ado About Nothing* ..... William Shakespeare
9. *Nine Days* ..... Toni Jordan
10. *Pride and Prejudice*..... Jane Austen
11. *Rainbow's End* ..... Jane Harrison
12. *Requiem for a Beast* ..... Matt Ottley
13. *Runaway* ..... Alice Munro
14. *Station Eleven* ..... Emily St. John Mandel
15. *Sunset Boulevard* ..... Billy Wilder (director)
16. *The Erratics* ..... Vicki Laveau-Harvie
17. *The Women of Troy* ..... Euripides
18. *Things Fall Apart* ..... Chinua Achebe
19. *We Have Always Lived in the Castle* ..... Shirley Jackson
20. *William Wordsworth: Poems Selected by Seamus Heaney* ..... William Wordsworth

1. ***All the Light We Cannot See* by Anthony Doerr**

- i. “He won’t know you. Don’t try to make him remember. It will only upset him”  
Doerr suggests that the traumatic past can never be fully left behind. Discuss

OR

- ii. “Jutta opens her eyes but doesn’t look at him. ‘Don’t tell lies. Lie to yourself, Werner, but don’t lie to me.’”  
*All the Light We Cannot See* suggests that it is difficult to distinguish between truths and lies.  
To what extent do you agree?

2. ***Bad Dreams and Other Stories* by Tessa Hadley**

- i. “hard, bleak, grey, satisfactory freedom”  
Hadley suggests that at best, life has moments of modest reward. Discuss

OR

- ii. How does Hadley explore that the past and present are linked?

3. ***Born a Crime* by Trevor Noah**

- i. “Life is full of pain. Let the pain sharpen you, but don’t hold on to it. Don’t be bitter.”  
*Born a Crime* suggests success is dependent on overcoming pain. Discuss

OR

- ii. “In America you had the forced removal of the native onto reservations couple with slavery followed by segregation. Imagine all three of those things happening to the same group of people at the same time. That was apartheid.”  
How does race challenge and facilitate Trevor’s understanding of himself?

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

- i. *False Claims of Colonial Thieves* offers limited hope. To what extent do you agree?

OR

- ii. “How can I but take up the call, / Charmaine, and yarn right back at you - / it’s what we do when we connect”  
How does *False Claims and Colonial Thieves* seek to create collective action?

5. ***Flames* by Robbie Arnott**

- i. “All it contained was people, and the associated greed, horror and dirt of people.”  
Arnott suggests that there is a destructive disconnect between humans and the natural environment.  
To what extent do you agree?

OR

- ii. In *Flames*, it is the female characters who are calm and constructive in dealing with challenges.  
To what extent do you agree?

**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.

In the answer book, 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.

**Pair 5 *The Crucible* by Arthur Miller and *The Dressmaker* by Rosalie Ham**

- i. “Pain will no longer be our curse... It will be our revenge and our reason. I have made it my catalyst and my propeller.” (*The Dressmaker*)  
 “Long-held hatreds of neighbours could now be openly expressed...” (*The Crucible*)

The texts suggest that crises bring out only the worst in humanity.

**OR**

- ii. ‘Courage is the catalyst for positive change.’

Compare the extent to which this idea is true in the two texts.

**Pair 6 *Photograph 51* by Anna Ziegler and *My Brilliant Career* by Miles Franklin**

- i. ‘I will not be anyone’s assistant.’ (*Photograph 51*)  
 ‘The idea of marriage even with the best man in the world seems to me a lowering thing.’ (*My Brilliant Career*)

The texts explore the struggle for women to control their lives.

**OR**

- ii. “...when I told my father I wanted to become a scientist, he said, ‘Ah. I see’... Then he said ‘No.’” (*Photograph 51*)  
 ‘Ah, thou cruel field – Ambition! Desire!’ (*My Brilliant Career*)

The texts suggest that women’s aspirations are feared, not respected.

**Pair 7 *The 7 Stages of Grieving* by Wesley Enoch and *Deborah Mailman and The Longest Memory* by Fred D’Aguiar**

- i. “They begged and cried. The night was torn apart by their grief.” (*The Longest Memory*)  
 ‘Our cultures that have been denied us. But we have been taught to cry silently.’ (*The 7 Stages of Grieving*)

Compare what the texts suggest about the denial of power.

**OR**

- ii. ‘Father, I am running. I feel joy, not fear.’ (*The Longest Memory*)  
 “If you feel like fighting, if you feel like yelling, grab it in your hand and show your grief.” (*The 7 Stages of Grieving*)

Compare what the two texts say about fear and grief.

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

**Background Information**

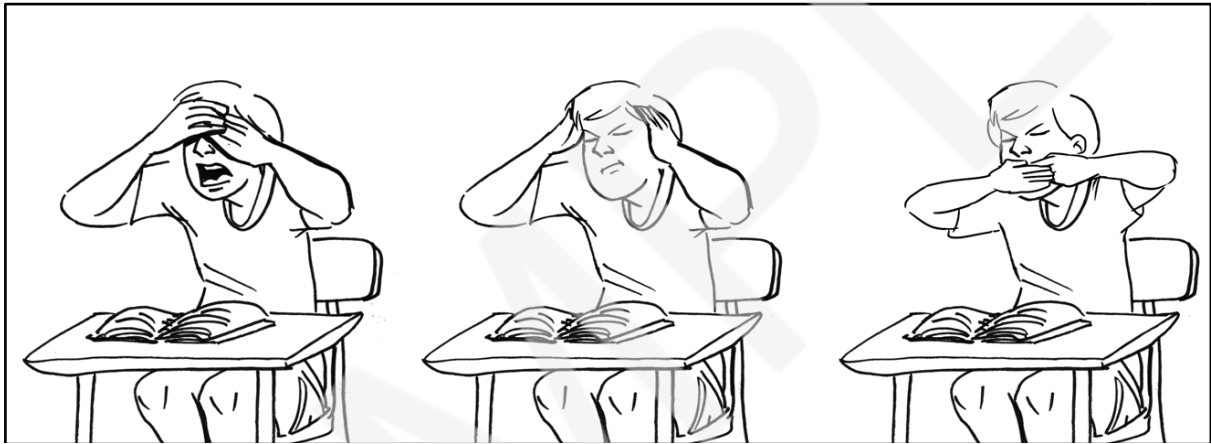
Since 2017, it has been suggested that trigger warnings should be introduced for VCE English texts to notify students of distressing themes. Students raised concerns about "depressing" literature on the VCE English text list. Surveys have also found over half of the university professors have instituted policies that require trigger warnings in their classroom. For some, the widespread use of trigger warnings is a compassionate act, and for others, a serious infringement of free speech.

# THE RAVER

## Fair warning – provoking a thought IS literature’s job

*In rejecting trigger warning, we reject the infantilising of education*

Just when you thought Victorian education couldn’t get any more ridiculous, along come demands for trigger warnings on works of literature, because one never knows when a word might trigger some buried memory! Now, universities have also lost the plot, issuing ‘trigger warnings’ on a 1,000 works, to ‘protect students from challenging content.’ WHAT? Shakespeare, Chaucer, Austen, Dickens... CENSORED.



Let’s face it, life is a veritable assault on the excessively sensitive, but most of us muddle through life. But literature is fair game for tortured souls who fear that some ‘ism’ might leap from a page, causing what exactly?

Moments of discomfort?

Opportunities to sort through one’s emotional attic?

Exposure to involuntary insights?

Such precautions are misplaced in learning institutions where one is expected to be intellectually challenged, and psychological challenges are expected to be managed elsewhere.

Part of literary criticism is understanding the historical context of a given work. If reading The Great Gatsby causes one undue angst owing to its abuse, classicism, sexism and whatever-ism, then one might consider why you’re appalled by the ‘beautiful fools’.

When egregiously offensive words, horrific historical events or complex issues appear in any text, is it too much to ask that readers reflect upon why the texts were written?

We are enslaved to so called ‘responsible pedagogical practice’. New trigger warnings include “mentions of Harry Potter”, “insects”, “nightmares” and “blood”. To suggest that we need trigger warnings, by flagging anything that could “cause trauma”, is flawed. It’s unrealistic to expect the entire world to tiptoe around, trying to create a “safe space” for everyone and their potential triggers.

**Critics say** “*What about their feelings? Don’t you have any compassion?*”

**I say**, within a world of learning, is a world of understanding. Aside from the flaw of using trigger warnings, they directly contradict and short circuit the academic journey involved in reading literature, that is, a *voyage of intellectual discovery* where a student responds to content in a personal way. Trigger warnings prompt students to react rather than allow students to work out their own response.

**I say**, the learning process isn’t *supposed to make one feel good or bad. It is to make one feel challenged, excited by new ideas, elevated by fresh insights, broadened by others’ perspectives.*

The Dean of Students at the University of Chicago John Ellison said it best. “Our commitment to academic freedom means that we don’t support so called trigger warnings on topics that might prove controversial. We cannot condone so called ‘intellectual safe spaces’ where our students would be negligently enabled, to retreat from ideas and perspectives at odds with their own.’

Let’s be sensitive but also sensible.

Trusted teachers will be guided by their own education, common sense and goodwill.

Compassionate teachers might mention the potential to find some words or ideas disturbing.

But demanding labels on books is the busywork of minds that infantilise education.

**The Raver (speaking for proud Victorian educators)**