Captivate
EDUCATION

**SAMPLE QUESTIONS**
One question from each section of this exam, with its marking scheme, so teachers can see what the full paper is like. Full exam and solutions: captivateeducation.com.au/trial-exams

# Literature

## Task Book – Sections A and B

Practice examination 1 – 2027

- Reading time is 15 minutes
- Writing time is 2 hours

### Approved materials

- An English and/or bilingual printed dictionary

### Materials supplied

- Task Book (Section A and Section B)
- Answer Book

### Instructions

- You are required to respond to two questions based on one passage from one text selected from the Section A text list, and to complete one task based on one text selected from the Section B text list.
- The text you select for Section A must be from a different category (novels, plays, short stories, other literature, poetry) than the text you select for Section B. You must not write on two texts from the same category. Students who write on two texts from the same category will receive a score of zero for one section.
- Complete your responses for each section in the correct part of the Answer Book.
- Write your responses in English.

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

### Contents

Section A (2 questions, 20 marks)

Section B (1 question, 20 marks)

Assessment criteria

SAMPLE

## **Section A** – Developing interpretations

### Instructions

- There are two questions for each text in Section A. You must answer both questions for your chosen text.
- One passage has been set for each text. The set passage has been reproduced as it appears in the nominated version of the text.
- You must use the set passage as the basis of your responses to both questions. In your responses, refer in detail to the set passage and your selected text.
- Your selected text for Section A must be from a different category than your selected text for Section B.
- Indicate in the Answer Book which text you have selected.
- Your responses will be assessed according to the assessment criteria set out at the end of this book.

*Sample – Question 1 of the 2 questions in this section.*

**Question 1** (6 marks)

**Text list — Section A**

SAMPLE

**Novels**

1 Thea Astley, *Drylands*

2 Mary Elizabeth Braddon, *Lady Audley's Secret*

3 Robert Drewe, *Our Sunshine*

4 George Eliot, *Silas Marner*

5 China Miéville, *The City and The City*

6 Gerald Murnane, *The Plains*

7 Michael Ondaatje, *The English Patient*

8 Evelyn Waugh, *Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder*

9 Edith Wharton, *The Age of Innocence*

**Plays**

10 Aeschylus, *The Persians*

11 Patricia Cornelius, *Do Not Go Gentle …*

12 Lorraine Hansberry, *A Raisin in the Sun*

13 Joshua Harmon, *Admissions*

14 Edmond Rostand, *Cyrano de Bergerac*

15 William Shakespeare, *As You Like It*

16 William Shakespeare, *The Tragedy of King Lear*

17 S Shakthidharan, *Counting and Cracking*

18 George Bernard Shaw, *Mrs Warren's Profession*

**Short stories**

19 Jhumpa Lahiri, *Unaccustomed Earth*

20 Elizabeth Strout, *Olive Kitteridge*

21 Elizabeth Tan, *Smart Ovens for Lonely People*

**Other literature**

22 Stan Grant, *The Queen is Dead*

23 Kate Holden, *The Winter Road*

24 George Orwell, *Shooting an Elephant and other essays*

**Poetry**

25 Elizabeth Bishop, *Poems*

26 Gavin Yuan Gao, *At the Altar of Touch*

27 Sarah Holland-Batt, *The Hazards*

28 Rainer Maria Rilke, *Change Your Life*

29 Percy Bysshe Shelley, *The Complete Poetical Works of Percy Bysshe Shelley*

30 Alison Whittaker, *Blakwork*

SAMPLE

## Novels

Text no. 1 Thea Astley, *Drylands*

**Question 1 (6 marks)**
Explore the significance of the passage below in the text.

**Question 2 (14 marks)**
Using the passage as a focus, discuss the ways in which the concept of **community** is endorsed, challenged and/or marginalised by the text.

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | A Janet Deakin section from the middle of the novel (one of the frame chapters that return to Janet between the other characters' stories), in which she watches the town from the newsagency and reflects on its people and on reading. |
| **Opening words** | [from the opening of that Janet section] |
| **Closing words** | [to the end of the paragraph that closes her reflection on the town] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Drylands, Text Classics, 2018, ISBN 9781925603576 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

SAMPLE

## Novels

Text no. 2 Mary Elizabeth Braddon, *Lady Audley's Secret*

**Question 1 (6 marks)**

Explore the significance of the passage below in the text.

**Question 2 (14 marks)**

Using the passage as a focus, discuss the ways in which the concept of **appearances** is endorsed, challenged and/or marginalised by the text.

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | Volume I: Robert Audley and George Talboys, in my lady's absence, make their way through the secret passage into her apartments at Audley Court and see her unfinished portrait. |
| **Opening words** | [from the paragraph in which they enter my lady's rooms] |
| **Closing words** | [to the end of the description of the portrait and George's silence before it] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

SAMPLE

## Novels

Text no. 3 Robert Drewe, *Our Sunshine*

**Question 1 (6 marks)**
Explore the significance of the passage below in the text.

**Question 2 (14 marks)**
Using the passage as a focus, discuss the ways in which the concept of **justice** is endorsed, challenged and/or marginalised by the text.

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | Ned's account of the incident with Constable Fitzpatrick at the Kelly home and its consequences, including his mother's arrest and imprisonment. |
| **Opening words** | [from the paragraph in which Ned recalls the Fitzpatrick incident] |
| **Closing words** | [to the end of the episode] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Our Sunshine, Penguin, 2010, ISBN 9780143204763 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

*… and 27 further texts in the full exam.*

For your selected text, explore the significance of the set passage in the text. 6 marks

Write your response in the Answer Book.

SAMPLE

## **Section B** – Close analysis

### Instructions

- You are required to complete one task based on one text.
- Three passages have been set for each text. The set passages are presented in the order in which they appear in the nominated version of the text. The set passages are also reproduced as they appear in the nominated version of the text.
- You must use two or more of the set passages as the basis for a discussion about the selected text.
- In your response, refer in detail to the set passages and the selected text. You may include minor references to other texts.
- Your selected text for Section B must be from a different category than your selected text for Section A.
- Indicate in the Answer Book which text you have selected.
- Your response will be assessed according to the assessment criteria set out at the end of this book.

*Sample – Question 1.*

**Question 1** (20 marks)

**Text list — Section B**

SAMPLE

| | |
|---|---|
| **Novels** | |
| 1 | Thea Astley, *Drylands* |
| 2 | Mary Elizabeth Braddon, *Lady Audley's Secret* |
| 3 | Robert Drewe, *Our Sunshine* |
| 4 | George Eliot, *Silas Marner* |
| 5 | China Miéville, *The City and The City* |
| 6 | Gerald Murnane, *The Plains* |
| 7 | Michael Ondaatje, *The English Patient* |
| 8 | Evelyn Waugh, *Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder* |
| 9 | Edith Wharton, *The Age of Innocence* |
| **Plays** | |
| 10 | Aeschylus, *The Persians* |
| 11 | Patricia Cornelius, *Do Not Go Gentle …* |
| 12 | Lorraine Hansberry, *A Raisin in the Sun* |
| 13 | Joshua Harmon, *Admissions* |
| 14 | Edmond Rostand, *Cyrano de Bergerac* |
| 15 | William Shakespeare, *As You Like It* |
| 16 | William Shakespeare, *The Tragedy of King Lear* |
| 17 | S Shakthidharan, *Counting and Cracking* |
| 18 | George Bernard Shaw, *Mrs Warren's Profession* |
| **Short stories** | |
| 19 | Jhumpa Lahiri, *Unaccustomed Earth* |
| 20 | Elizabeth Strout, *Olive Kitteridge* |
| 21 | Elizabeth Tan, *Smart Ovens for Lonely People* |
| **Other literature** | |
| 22 | Stan Grant, *The Queen is Dead* |
| 23 | Kate Holden, *The Winter Road* |
| 24 | George Orwell, *Shooting an Elephant and other essays* |
| **Poetry** | |
| 25 | Elizabeth Bishop, *Poems* |
| 26 | Gavin Yuan Gao, *At the Altar of Touch* |
| 27 | Sarah Holland-Batt, *The Hazards* |
| 28 | Rainer Maria Rilke, *Change Your Life* |
| 29 | Percy Bysshe Shelley, *The Complete Poetical Works of Percy Bysshe Shelley* |
| 30 | Alison Whittaker, *Blakwork* |

SAMPLE

## Novels

Text no. 1 Thea Astley, *Drylands*

**Use two or more of the set passages as the basis for a discussion of *Drylands*.**

**1.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | The Jim Randall strand: the opening two pages of his story, as Randall arrives in Drylands from the city. |
| **Opening words** | [from the opening of the Jim Randall section] |
| **Closing words** | [to the end of the second page] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Drylands, Text Classics, 2018, ISBN 9781925603576 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

**2.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | The Joss Freeman strand: a passage from the middle of her story showing her marriage to Fred and the life he imposes on her (not the passage VCAA set in 2024, pp. 179–180). |
| **Opening words** | [from the paragraph that begins this scene] |
| **Closing words** | [to the end of the scene] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Drylands, Text Classics, 2018, ISBN 9781925603576 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

SAMPLE

**3.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | The Evan Leggatt strand: the closing two pages of his story. |
| **Opening words** | [from the paragraph about two pages before the end of the Evan Leggatt section] |
| **Closing words** | [to the end of the section] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Drylands, Text Classics, 2018, ISBN 9781925603576 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

SAMPLE

## Novels

Text no. 2 Mary Elizabeth Braddon, *Lady Audley's Secret*

**Use two or more of the set passages as the basis for a discussion of *Lady Audley's Secret*.**

**1.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | Volume I, chapter 1: the description of Audley Court and the account of Lucy Graham, the governess, and Sir Michael Audley's proposal. |
| **Opening words** | [from the opening of the novel] |
| **Closing words** | [to the end of Sir Michael's proposal and Lucy's answer] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

**2.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | Volume II: Robert Audley and my lady in the lime-walk, where he tells her that he will not give up the search for George. |
| **Opening words** | [from the paragraph in which they meet in the lime-walk] |
| **Closing words** | [to the end of the conversation] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

SAMPLE

**3.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | Volume III: my lady's confession to Sir Michael and Robert, in which she tells her story and speaks of the hereditary madness she fears. |
| **Opening words** | [from the paragraph in which she begins her story] |
| **Closing words** | [to the end of the second page of her account] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

SAMPLE

## Novels

Text no. 3 Robert Drewe, *Our Sunshine*

**Use two or more of the set passages as the basis for a discussion of *Our Sunshine*.**

**1.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | The killing of the police at Stringybark Creek, told by Ned. |
| **Opening words** | [from the paragraph in which the police camp is approached] |
| **Closing words** | [to the end of the episode] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Our Sunshine, Penguin, 2010, ISBN 9780143204763 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

**2.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | The gang's raid on the bank at Jerilderie. |
| **Opening words** | [from the paragraph in which the gang rides into Jerilderie] |
| **Closing words** | [to the end of the episode] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Our Sunshine, Penguin, 2010, ISBN 9780143204763 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

* * *

**3.**

**Set passage — reproduce from the nominated edition before use**

| | |
|---|---|
| **Location** | Ned's capture at Glenrowan after the siege (not the closing pages VCAA set in 2025, pp. 174–175). |
| **Opening words** | [from the paragraph in which Ned is brought down] |
| **Closing words** | [to the end of the episode] |
| **Approximate length** | about two pages, 450–600 words |
| **Nominated edition** | Our Sunshine, Penguin, 2010, ISBN 9780143204763 |

***Reproduce this passage exactly as it appears in the nominated edition. Do not reproduce page numbers.***

SAMPLE

* * *

*… and 27 further texts in the full exam.*

Use two or more of the set passages for your selected text as the basis for a discussion of that text. 20 marks

| Write your response in the Answer Book. |
|---|

**End of Section B**

**End of sample questions**

SAMPLE

# Assessment criteria

## Assessment criteria for Section A

Question 1 of Section A will be assessed against the following criteria:

- exploration of the significance of the set passage in the context of the whole text
- analysis of the significance of the set passage, demonstrated through the use of textual evidence
- ability to write coherently, expressively and fluently as appropriate to the task

Question 2 of Section A will be assessed against the following criteria:

- understanding of the ideas, views and values that arise from the concept identified in the question
- analysis of the ways in which the concept identified in the question is represented in the set passage and the whole text, demonstrated through the use of textual evidence
- exploration of how the relevant ideas, views and values of the text can be endorsed, challenged and/or marginalised
- ability to write coherently, expressively and fluently as appropriate to the task

## Assessment criteria for Section B

Section B will be assessed against the following criteria:

- understanding of the text, demonstrated in a relevant and plausible interpretation of the text
- analysis of the set passages and/or key moments and how they contribute to an interpretation of the text
- close analysis of the language and literary features of the text and how they contribute to an interpretation of the text
- ability to write coherently, expressively and fluently as appropriate to the task

SAMPLE

# Marking scheme for the sample questions

## Section A

### **Question 1.** (6 marks)

*For your selected text, explore the significance of the set passage in the text.*

**To be awarded full marks, students were required to:**

### General comments

- Responses in both sections are marked holistically against the printed criteria and the published expected qualities for each mark range. There is no prescribed structure and no word limit: "A formal essay structure is not required for any of the responses" (VCAA, *Advice on the VCE Literature (2023–2027) examination*).
- Students must write on texts from two different categories (novels, plays, short stories, other literature, poetry). Two texts from one category, or the same text twice, means "the student can only receive a score for one response" (2024 report).
- The sections carry equal marks and deserve roughly equal time. Question 1 is worth about one-third of Section A; its response should be proportionate and should leave the concept to Question 2.
- Both sections require close analysis of language and literary features; paraphrase scores very few marks (2024 report).
- This paper sets every text on the VCE Literature Text List 2027. The notes below suggest directions a strong response could take; they are not model answers and are not exhaustive.
- Before the paper is used, the teacher must reproduce 108 passages from the nominated editions (27 in Section A, 81 in Section B) — see the Passage checklist at the end — and check the reprinted public-domain passages against their own copies.

Students were required to explore the significance of the set passage in the context of the whole text (Question 1, 6 marks), then to use the same passage as a focus to discuss how the named concept is endorsed, challenged and/or marginalised by the text (Question 2, 14 marks).

Each question is marked holistically against its printed criteria and the expected qualities below (quoted from the published expected qualities).

SAMPLE

| Question 1 | Expected qualities |
|---|---|
| 6 | complex and relevant exploration of the significance of the set passage in the context of the whole text; complex and perceptive analysis of the significance of the set passage, supported by detailed use of textual evidence; expression is coherent and sophisticated |
| 4 | relevant exploration of the significance of the set passage in the context of the whole text; clear analysis of the significance of the set passage, supported by some detailed use of textual evidence; expression is coherent and clear |
| 2 | limited exploration of the significance of the set passage that addresses some aspects of the whole text; limited analysis of the significance of the set passage, with little use of textual evidence |

Common errors recorded in the 2023–2025 reports: summary or paraphrase of the passage; treating the passage as self-contained, with no move to the whole text; spending the Question 2 concept on Question 1, or repeating Question 1 in Question 2; working through "endorsed, challenged and/or marginalised" as a checklist ("There is no expectation that students need to address all three", 2024); a views-and-values essay without close analysis of language; misreading the concept in a literal sense; pre-prepared, all-purpose introductions; inaccurate recall of the text.

**Responses could have included:**

- **Text no. 1 *Drylands*; concept: community** *Where the passage sits.* One of the frame sections in which Astley returns to Janet Deakin, the newsagent writing her book for the world's last reader, between the stories of the town's other outsiders. *Question 1 — significance.* Strong responses could explore: the frame structure, which makes Janet both narrator of and character in the novel's portrait of Drylands; the way her observing position (behind the counter, among papers few people read) concentrates the novel's concern with reading and silence; the tone — Astley's mordant, ironic voice — which links this section to the satire of the town elsewhere; and how the section gathers the stories that surround it (the men and women pushed out of the town) into a single judgement on the place.
- **Text no. 2 *Lady Audley's Secret*; concept: appearances** *Where the passage sits.* Volume I, at Audley Court, shortly before George Talboys disappears; the portrait is the closest George comes to seeing his wife before the lime-walk. *Question 1 — significance.* Strong responses could explore: the scene as the novel's first exposure of the woman behind Lucy Graham's beauty, through art rather than detection; its function as a turning point (George's reaction foreshadows his disappearance and gives Robert his first clue); the Pre-Raphaelite painting as an image of what the novel calls beauty's strange, sinister quality; and the trespass into a private space, which anticipates Robert's later intrusions as investigator.
- **Text no. 3 *Our Sunshine*; concept: justice** *Where the passage sits.* Before the killings at Stringybark Creek; the episode that, in Ned's telling, drives him into outlawry. *Question 1 — significance.* Strong responses could explore: the passage as the novel's cause-and-effect hinge, setting up the outlawry and Stringybark Creek; Ned's first-person voice, wounded and self-justifying, which shapes the reader's sympathy; the family — particularly his mother — as the source of his loyalty and anger; and Drewe's compression, which turns history into the felt logic of one man's grievance.

SAMPLE

**Sample full-mark response**

> **Sample paragraph — Question 1, *The Tragedy of King Lear* (models the task; quotes only the reprinted passage)**
>
> Set in the play's opening scene, the love test is the action from which every later catastrophe follows. Lear frames love as a contest with a prize — 'Which of you shall we say doth love us most?' — and the language of the scene is the language of measurement and property: 'bounds', 'this line to this', 'this ample third'. Goneril and Regan answer in that currency, their hyperbole ('Dearer than eye-sight') all the more hollow because 'eye-sight' will be so cruelly taken from Gloucester later. Cordelia's asides make the audience complicit in a truth Lear cannot hear, and her 'Nothing, my lord' turns his own arithmetic against him: 'Nothing will come of nothing' is the scene's irony and the play's prophecy, since Lear will be reduced to nothing on the heath. Her insistence on her 'bond' — 'nor more nor less' — is the first statement of the play's idea of natural duty, and Lear's curse, sworn 'by the sacred radiance of the sun', shows a king who still believes the cosmos answers to his will.

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## Section B

### **Question 1.** (20 marks)

*Use two or more of the set passages for your selected text as the basis for a discussion of that text.*

**To be awarded full marks, students were required to:**

Students were required to use two or more of the three set passages as the basis for a sustained, relevant and plausible interpretation of the whole text, analysing the language and literary features of the passages and how they contribute to that interpretation.

Responses are marked holistically against the four printed criteria and the expected qualities below.

| Mark range | Expected qualities |
|---|---|
| 19–20 | relevant and plausible interpretation of the text that is complex, perceptive and often individual, supported by detailed evidence of close reading of at least two of the set passages; highly developed awareness of how key passages and/or moments in the text contribute to an interpretation based on thorough and detailed analysis; highly developed awareness of how the language and literary features of the text contribute to an interpretation based on thorough and detailed analysis; expression is coherent and sophisticated |
| 13–14 | relevant and plausible interpretation supported by close reading of at least two of the set passages |
| 11–12 | response that focuses on at least two of the set passages but lacks a strongly developed and supported interpretation |
| 3–4 | reference to the set passages does not extend beyond a summary of the text |

SAMPLE

Common errors recorded in the 2023–2025 reports: treating the passages of a poetry, story or essay collection "discretely, with little linking commentary" (2024); readings not supported by the passages (implausible interpretations "could not be awarded a score of more than 12 out of 20", 2024); importing the Section A concept or its three verbs; naming devices without explaining their function; biography in place of reading; ignoring stagecraft in plays; misuse of terms such as *juxtapose* and *showcase*.

**Passage checklist** — every passage in the paper. Reproduce each locator passage from the nominated edition, and check each reprinted passage against your copy, before the paper is used.

SAMPLE

| Section | Text no. | Title | Passage | Location | Opening / closing words | Length | Source |
|---|---|---|---|---|---|---|---|
| A | 1 | *Drylands* | — | A Janet Deakin section from the middle of the novel (one of the frame chapters that return to Janet between the other characters' stories), in which she watches the town from the newsagency and reflects on its people and on reading. | [from the opening of that Janet section] / [to the end of the paragraph that closes her reflection on the town] | about two pages, 450–600 words | Reproduce from the nominated edition: Drylands, Text Classics, 2018, ISBN 9781925603576 |
| A | 2 | *Lady Audley's Secret* | — | Volume I: Robert Audley and George Talboys, in my lady's absence, make their way through the secret passage into her apartments at Audley Court and see her unfinished portrait. | [from the paragraph in which they enter my lady's rooms] / [to the end of the description of the portrait and George's silence before it] | about two pages, 450–600 words | Reproduce from the nominated edition: Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |
| A | 3 | *Our Sunshine* | — | Ned's account of the incident with Constable Fitzpatrick at the Kelly home and its consequences, including his mother's arrest and imprisonment. | [from the paragraph in which Ned recalls the Fitzpatrick incident] / [to the end of the episode] | about two pages, 450–600 words | Reproduce from the nominated edition: Our Sunshine, Penguin, 2010, ISBN 9780143204763 |
| B | 1 | *Drylands* | 1 | The Jim Randall strand: the opening two pages of his story, as Randall arrives in Drylands from the city. | [from the opening of the Jim Randall section] / [to the end of the second page] | about two pages, 450–600 words | Reproduce from the nominated edition: Drylands, Text Classics, 2018, ISBN 9781925603576 |
| B | 1 | *Drylands* | 2 | The Joss Freeman strand: a passage from the middle of her story showing her marriage to Fred and the life he imposes on her (not the passage | [from the paragraph that begins this scene] / [to the end of the scene] | about two pages, 450–600 words | Reproduce from the nominated edition: Drylands, Text Classics, 2018, ISBN 9781925603576 |

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| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | VCAA set in 2024, pp. 179–180). | | | |
| B | 1 | *Drylands* | 3 | The Evan Leggatt strand: the closing two pages of his story. | [from the paragraph about two pages before the end of the Evan Leggatt section] / [to the end of the section] | about two pages, 450–600 words | Reproduce from the nominated edition: Drylands, Text Classics, 2018, ISBN 9781925603576 |
| B | 2 | *Lady Audley's Secret* | 1 | Volume I, chapter 1: the description of Audley Court and the account of Lucy Graham, the governess, and Sir Michael Audley's proposal. | [from the opening of the novel] / [to the end of Sir Michael's proposal and Lucy's answer] | about two pages, 450–600 words | Reproduce from the nominated edition: Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |
| B | 2 | *Lady Audley's Secret* | 2 | Volume II: Robert Audley and my lady in the lime-walk, where he tells her that he will not give up the search for George. | [from the paragraph in which they meet in the lime-walk] / [to the end of the conversation] | about two pages, 450–600 words | Reproduce from the nominated edition: Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |
| B | 2 | *Lady Audley's Secret* | 3 | Volume III: my lady's confession to Sir Michael and Robert, in which she tells her story and speaks of the hereditary madness she fears. | [from the paragraph in which she begins her story] / [to the end of the second page of her account] | about two pages, 450–600 words | Reproduce from the nominated edition: Lady Audley's Secret, Penguin Classics, 1998, ISBN 9780140435849 |
| B | 3 | *Our Sunshine* | 1 | The killing of the police at Stringybark Creek, told by Ned. | [from the paragraph in which the police camp is approached] / [to the end of the episode] | about two pages, 450–600 words | Reproduce from the nominated edition: Our Sunshine, Penguin, 2010, ISBN 9780143204763 |
| B | 3 | *Our Sunshine* | 2 | The gang's raid on the bank at Jerilderie. | [from the paragraph in which the gang rides into Jerilderie] / [to | about two pages, 450–600 words | Reproduce from the nominated edition: Our Sunshine, Penguin, 2010, |

SAMPLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | the end of the episode] | | ISBN 9780143204763 |
| B | 3 | *Our Sunshine* | 3 | Ned's capture at Glenrowan after the siege (not the closing pages VCAA set in 2025, pp. 174–175). | [from the paragraph in which Ned is brought down] / [to the end of the episode] | about two pages, 450–600 words | Reproduce from the nominated edition: Our Sunshine, Penguin, 2010, ISBN 9780143204763 |

*… the table continues for the other 27 texts in the full marking scheme.*

**Responses could have included:**

- **Text no. 1 *Drylands*** *What the passages do.* Passage 1 shows an outsider's arrival in a town that watches newcomers; Passage 2 moves inside a marriage, where the town's hostility to difference takes domestic form; Passage 3 shows how another outsider's story ends. *Connections.* All three set an individual against a collective that will not make room; read with Janet Deakin's frame sections, the strands become an argument about reading, silence and endurance. Recurring imagery of heat, dust and diminishment binds them. *Plausible interpretations.* Drylands as a satire of a dying rural masculinity; the novel as an elegy for reading and imaginative life; Janet's book as a fragile act of resistance whose audience may not exist. *Features to analyse.* Astley's ironic narrative voice and free indirect discourse; sharp, compressed imagery; the episodic structure and the frame; dialogue that exposes casual cruelty; the shifts between comic and bleak registers.
- **Text no. 2 *Lady Audley's Secret*** *What the passages do.* Passage 1 builds the fairy-tale surface: the old house and the governess who marries her employer. Passage 2 is the duel of words between investigator and suspect, each performing innocence. Passage 3 lets the heroine-villain speak, recasting the plot as the story of a woman's choices under poverty. *Connections.* The passages move from the narrator's seductive description, to dialogue under strain, to confession, tracing the novel's movement from surface to secret; images of the house and its gardens recur. *Plausible interpretations.* A sensation novel that thrills by exposing the respectable home; a study of a woman driven by want in a society that values her only as ornament; a reassertion of male order through Robert's detection and the asylum. *Features to analyse.* Braddon's intrusive, ironic narrator; Gothic setting; dramatic irony; dialogue as duel; the shifts in sympathy produced by first-person confession.
- **Text no. 3 *Our Sunshine*** *What the passages do.* Passage 1 shows the irrevocable act; Passage 2 the outlaw as performer, playing to the town; Passage 3 the armoured figure brought down and made human again. *Connections.* The passages trace the arc from violence to legend to defeat, with Ned's voice changing as myth overtakes him; images of the body and of armour recur. *Plausible interpretations.* The novel as a study of how a man is made into a legend; a sympathetic but unillusioned account of colonial injustice; a meditation on masculinity and fear. *Features to analyse.* First-person present-tense intimacy; short chapters; lyrical sensory detail against flat violence; irony between Ned's view and the reader's; motifs of animals and the land.

**Sample full-mark response**

SAMPLE

**Sample opening — Section B, the poetry of Percy Bysshe Shelley**

Shelley's poems are full of voices that do not answer and powers that will not stay. In 'To Wordsworth' the older poet is a 'lone star' whose light has gone out, and the sonnet ends on a chiasmus of grief — 'Thus having been, that thou shouldst cease to be' — that mourns a living man as if he were dead. 'The Mask of Anarchy' turns that private disappointment into public allegory: the dream-vision begins softly, 'As I lay asleep in Italy', then lurches into a procession where Murder wears 'a mask like Castlereagh' and Anarchy, 'pale even to the lips', proclaims 'I AM GOD, AND KING, AND LAW!'. Even the private lyric 'To Night' is built on the same desire for a presence that is withheld, its refrain 'Swift be thy flight!' urging an absence to arrive. Across the three poems, I will argue, Shelley's personifications are less decoration than argument: by giving faces to ideas, he exposes the masks power wears and imagines the forces that might unmask it.



SAMPLE