



Victorian Certificate of Education 2001

ENGLISH

Written examination

Friday 2 November 2001

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (3 hours)

TASK BOOK

Section	Question	Number of questions	Number of questions to be answered
1 Text response	Part 1	30	1
	Part 2	30	1
2 Writing task	Part 1	1	1
	Part 2	3	1

Materials

- Task book of 17 pages, including Assessment Criteria on page 17.
- Three script books: a purple book, a beige book and a red book. All script books contain unruled (rough work only) pages for making notes, plans and drafts if you wish.
- You may use an **English** and/or **bilingual** dictionary.

Instructions

- Write your **student number** on the front cover of each script book.
- This examination consists of Section 1 – Text response and Section 2 – Writing task. You must complete both sections.
- All answers must be written in English.

Section 1 – Text response

- Write your Part 1 answer in the **purple** script book and your Part 2 answer in the **beige** script book.
- For each answer, write the name of the text in the box provided on the **cover** of the script book.

Section 2 – Writing task

- Write both of your answers in the **red** script book.

At the end of the task

- Place all script books inside the front cover of one of the used script books.
- You may keep this task book.

SECTION 1 – Text response**Instructions for Section 1**

Section 1 consists of two parts: Part 1 and Part 2.

Section 1 is worth two-thirds of the total assessment for the examination.

Parts 1 and 2 are equally weighted.

You must complete **one** text response from Part 1 and **one** text response from Part 2.

You are not permitted to write on the same text in Part 1 and Part 2.

Both answers must be **analytic/expository** pieces of writing.

In each answer you should refer closely to the text.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

Your answers will be assessed according to the criteria set out on page 17 of this book.

Text List

1. *A Choice of Emily Dickinson's Verse* Emily Dickinson
2. *Angela's Ashes* Frank McCourt
3. *Bearbrass* Robyn Annear
4. *Cabaret*
5. *Cat's Eye* Margaret Atwood
6. *Dead Letter Office*
7. *Diving for Pearls* Katherine Thomson
8. *Falling* Anne Provoost
9. *Fly Away Peter* David Malouf
10. *Frontier*
11. *Going Home* Archie Weller
12. *Great Expectations* Charles Dickens
13. *Medea* Euripides
14. *Montana 1948* Larry Watson
15. *Night* Elie Wiesel
16. *One True Thing* Anna Quindlen
17. *Only the Heart* Brian Caswell and David Phu An Chiem
18. *Othello* William Shakespeare
19. *Reading in the Dark* Seamus Deane
20. *Rock Springs* Richard Ford
21. *Shakespeare in Love*
22. *Sometimes Gladness* Bruce Dawe
23. *The Brush-Off* Shane Maloney
24. *The Divine Wind* Garry Disher
25. *The Freedom of the City* Brian Friel
26. *The Outsider* Albert Camus
27. *The Player*
28. *The Riders* Tim Winton
29. *The Things They Carried* Tim O'Brien
30. *Triage* Scott Anderson

Part 1**Instructions for**

Part 1 requires students to develop a sustained interpretative point of
Do **not** write on the same

1. *A Choice of Emily Dickinson's Verse*

'Emily Dickinson is able to deal with the most profound subjects in a deceptively simple manner.'
Discuss.

2. *Angela's Ashes*

'There is little joy in this text: death and suffering pervade the story and Frank's telling of it.'
Do you agree?

3. *Bearbrass*

In what ways does *Bearbrass* manage to convey both the pleasures and difficulties of life in the early years of Melbourne's settlement?

4. *Cabaret*

'The relationship between Brian and Sally provides a striking contrast to the relationship between Fritz and Natalia in this film.'
Discuss.

5. *Cat's Eye*

When Elaine returns to Toronto she says: "I know myself to be vengeful, greedy, secretive and sly".
Does the novel show Elaine's self-assessment to be accurate?

6. *Dead Letter Office*

How do the images in the film shape our understanding of its characters and their needs?

7. *Diving for Pearls*

'It is inevitable that Barbara and Den's relationship will not succeed as they have such different ideas about life.'
Do you agree?

8. *Falling*

'As the narrator of this text, Lucas reveals much about himself.'
How does this help us to understand his actions and behaviour?

9. *Fly Away Peter*

"So they became partners, all three ..."
What does Jim gain from his 'partnerships' with Ashley and Imogen?

Section 1 – Part 1

view about a text, supported by detailed analysis and reference to the text.
text in Part 1 and Part 2.

10. *Frontier*

‘*Frontier* traces the story of white people’s failed good intentions towards the indigenous Australians.’
Do you agree?

11. *Going Home*

‘The misfortunes of the characters in these stories are entirely due to forces outside their control.’
Do you agree?

12. *Great Expectations*

‘The female characters in *Great Expectations* have the greatest influence on Pip’s development.’
Do you agree?

13. *Medea*

‘Jason’s decisions are based on reason and careful judgment, Medea’s on passion and selfishness.’
Discuss.

14. *Montana 1948*

‘Wes ultimately takes the right action for the wrong reasons.’
Do you agree?

15. *Night*

The head of the block says to Elie: “Here, every man has to fight for himself and not think of anyone else . . . Here, there are no fathers, no brothers, no friends”.
Does this statement reflect how Elie behaves?

16. *One True Thing*

‘It is only when she comes back to her beginnings that Ellen can start to understand herself and her family.’
Discuss.

17. *Only the Heart*

“. . . family was everything.”
‘It is because the Vo family care so much for each other that they are able to survive.’
Discuss.

Instructions for

Part 1 requires students to develop a sustained interpretative point of
Do **not** write on the same

18. *Othello*

“Who can control his fate?” Othello asks.

Does Othello have any control over his own fate?

19. *Reading in the Dark*

‘In *Reading in the Dark* the mother finds that secrets can become more powerful and painful with time.’

Discuss.

20. *Rock Springs*

“‘I just think’, I said, ‘here’s another day that’s gone. A day I’ve had with you. And now it’s over’”.

‘The characters in the stories in *Rock Springs* find it difficult to focus on the future.’

Discuss.

21. *Shakespeare in Love*

‘*Shakespeare in Love* succeeds as good entertainment yet it is able to make a serious point.’

Discuss.

22. *Sometimes Gladness*

‘Bruce Dawe’s poems always take a point of view on the events and objects he writes about.’

Discuss.

23. *The Brush-Off*

Salina says: “Pretence is essential in the art world”.

‘All the characters in *The Brush-Off* are engaged in pretence or deception of one kind or another.’

Discuss.

24. *The Divine Wind*

“... I felt invisible, or barely visible, like a shadow cast by an obscured moon.”

‘Hartley feels this way because he observes life rather than participates in it.’

Discuss.

25. *The Freedom of the City*

The priest says of Skinner, Michael and Lily: “They died for their beliefs. They died for their fellow citizens”.

Do you agree with the priest’s remarks?

26. *The Outsider*

‘It is Meursault’s laziness and indifference which lead to his execution.’

Discuss.

Section 1 – Part 1

view about a text, supported by detailed analysis and reference to the text.
text in Part 1 and Part 2.

27. *The Player*

‘*The Player* mocks the film industry yet it copies the industry’s use of stars and happy endings.’
Discuss.

28. *The Riders*

Billie is “fierce, precocious and loyal”.
‘Without Billie, Scully is lost.’
Discuss.

29. *The Things They Carried*

“Sometimes ... the difference between courage and cowardice was something small and stupid.”
‘The stories highlight acts of cowardice, not acts of courage.’
Do you agree?

30. *Triage*

“Mark was looking for himself, still trying to find his way back from the dead.”
Does Mark learn to live with the pain of his experiences?

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Part 2**Instructions for**

Part 2 requires a developed and sustained discussion that
Do **not** write on the same

1. *A Choice of Emily Dickinson's Verse*

'This poetry shows us that in order to enhance our understanding of life, we must also focus on the meaning of death.'

Discuss.

2. *Angela's Ashes*

'*Angela's Ashes* shows that, because of their struggle to exist, it is impossible for individuals to live by their communities' values.'

Discuss.

3. *Bearbrass*

'The way in which history is presented in *Bearbrass* shows the value of understanding the human side of a city's past.'

Discuss.

4. *Cabaret*

'*Cabaret* shows the danger of believing that only money and pleasure matter in life.'

Discuss.

5. *Cat's Eye*

'*Cat's Eye* demonstrates how difficult it is to escape from relationships based on power.'

Discuss.

6. *Dead Letter Office*

'*Dead Letter Office* shows that it is always dangerous to meddle in other people's lives.'

Discuss.

7. *Diving for Pearls*

'*Diving for Pearls* suggests that only the selfish will survive in a changing world.'

Discuss.

8. *Falling*

'*Falling* shows that violence can be caused as much by ignorance as by hatred.'

Discuss.

Section 1 – Part 2

analyses the underlying social or cultural values embodied in a text.
text in Part 1 and Part 2.

9. *Fly Away Peter*

‘*Fly Away Peter* shows that even in times of great turmoil there is hope.’

Discuss.

10. *Frontier*

‘*Frontier* celebrates the fact that it is ordinary people, not governments, who set the course of history.’

Discuss.

11. *Going Home*

‘These stories show that the pull of “home” is the most powerful force in people’s lives.’

Discuss.

12. *Great Expectations*

‘*Great Expectations* illustrates the danger of seeing status and money as the most worthwhile aims in life.’

Discuss.

13. *Medea*

‘*Medea* shows that seeking revenge undermines any hope of justice.’

Discuss.

14. *Montana 1948*

‘*Montana 1948* shows that conflicting loyalties will inevitably disrupt the course of justice.’

Discuss.

15. *Night*

‘*Night* shows that even in brutalising conditions people still behave humanely.’

Discuss.

16. *One True Thing*

‘*One True Thing* tells us it is more important to take advantage of the time we **have** than to worry about how much time there **is**.’

Discuss.

Instructions for

Part 2 requires a developed and sustained discussion that
Do **not** write on the same

17. *Only the Heart*

‘*Only the Heart* demonstrates that freedom is worth any price.’

Discuss.

18. *Othello*

‘*Othello* suggests the foolishness of entering a relationship which is at odds with the surrounding society’s standards.’

Discuss.

19. *Reading in the Dark*

‘*Reading in the Dark* shows that individual grievances are more important than political differences, even in a society in conflict.’

Discuss.

20. *Rock Springs*

‘*Rock Springs* shows that society determines whether a person will be successful, regardless of the hopes and aspirations of the individual.’

Discuss.

21. *Shakespeare in Love*

‘*Shakespeare in Love* suggests that love has the power to change lives.’

Discuss.

22. *Sometimes Gladness*

‘*Sometimes Gladness* celebrates the diversity and complexity of living in Australia in the last fifty years.’

Discuss.

23. *The Brush-Off*

‘*The Brush-Off* suggests that even in a corrupt world truth will still be valued.’

Discuss.

24. *The Divine Wind*

‘*The Divine Wind* demonstrates that only the strongest relationships can survive in times of crisis.’

Discuss.

25. *The Freedom of the City*

‘*The Freedom of the City* shows that in times of civil unrest we are all at risk.’

Discuss.

Section 1 – Part 2

analyses the underlying social or cultural values embodied in a text.
text in Part 1 and Part 2.

26. *The Outsider*

‘*The Outsider* suggests that people are powerless to direct their lives.’

Discuss.

27. *The Player*

‘*The Player* shows that people will readily sacrifice anything in order to be successful.’

Discuss.

28. *The Riders*

‘*The Riders* shows that love can bring great suffering as well as great happiness.’

Discuss.

29. *The Things They Carried*

‘*The Things They Carried* shows that individuals are changed for the worse by their first-hand experiences of war.’

Discuss.

30. *Triage*

‘*Triage* shows that it is dangerous to make judgments about the actions of others.’

Discuss.

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SECTION 2 – Writing task

Instructions for Section 2

Section 2 consists of two parts, Part 1 and Part 2.

Section 2 is worth one-third of the total assessment for the examination.

Part 1 and Part 2 are equally weighted.

Carefully read all the following material on the proposed introduction of a compulsory Medical Information Card and then **complete both parts**.

Part 1

Analysis of language use

Complete the following task.

In a coherently constructed piece of prose, analyse the ways in which language is used to present a point of view **both** in the Medi-Info Card Home Page on page 14 **and** in the email response from Dr Tom Brown found on page 15.

Part 2

Complete **one** of the following tasks. Draw on the Task Material on pages 13 to 16 as you think appropriate.

- a. You are the editor of a major daily newspaper.

Write an **editorial** presenting your newspaper's point of view on the issue of the introduction of the compulsory Medi-Info Card.

OR

- b. You have been asked to give an oral presentation to your class giving your views on the issue of the introduction of the compulsory Medi-Info Card.

Write the **speech** you will give to your class.

OR

- c. Your English class has been discussing the issues surrounding the Medi-Info Card. Your English teacher has asked your class to write an essay on the topic: Should the Medi-Info Card be made compulsory?

Write an **essay** presenting your views on this topic.

TASK MATERIAL

The following article appeared in a Melbourne newspaper.

Cradle to Grave Health Care

Recent developments in electronic storage of information will revolutionise medical record keeping, the Australian Medical Convention was told today. 'Cradle to grave' medical histories can now be held on one small card. 'The advantages are obvious,' a representative of the Medi-Info Card Company said. 'Both doctors and patients benefit.' Medi-Info cards would remove the need for paper storage and an individual's medical history could go wherever the person went.

Following a limited trial of the card, the health

and medical sectors have welcomed the new system and are lobbying the Health Minister to change the current Health Act to include the compulsory use of the Medi-Info Card for everyone over eighteen.

The Minister is enthusiastic about potential cost savings in the health sector but told reporters: 'It would need to achieve total coverage of the population to be really effective.' The next sitting of Parliament will provide an opportunity to debate the compulsory use of the Medi-Info Card.

Use only the material on these two pages

The following information is a web-page extract.

The screenshot shows a Microsoft Internet Explorer window with the address bar displaying <http://www.medi-info.com/>. The page title is "Medi-Info Card Home Page". The page features a navigation menu on the left with links: Home Page, Card Uses, Examples, Franchises, Links, and Contact Us. The main content area includes a headline, a paragraph about the Medi-Info Card, a list of examples of information stored on the card, and a call to action to get the card today. A large black arrow points to the right at the bottom of the page.

Medi-Info Card Home Page

Keep Healthy the Informed Way! Get in early! Get your Medi-Info Card today!

All over the world health professionals and their patients are waking up to the possibilities of the Medi-Info (M-I) Card. Driven by breakthrough technology, the microchip-powered and credit-card sized Medi-Info Card contains the information that carers and patients need to have now, on the spot, on time, on the screen. This is the ultimate cool techno accessory – one that could actually save your life!

Imagine you have an accident and are taken to hospital. Without the M-I Card in your wallet can you be sure that vital information won't be missed? Think what the card might reveal:

- An allergy to a common medication, an allergy fatal if not recognised
- Your medical history, including conditions such as asthma or epilepsy which might require urgent action from the first person who treats you
- Your blood group
- Accounts of recent infections you have suffered
- Current medical insurance
- Names and addresses of your relatives and preferred doctor

All this and more can be downloaded fast from your M-I Card — no forms to fill in, no stressful interviews about your past medical history, no gaps because you are too distressed to remember your health details or insurance information.

And there's more: it can even show that in the event of your death you want to live on as an organ donor! You could give someone else the chance of a new life.

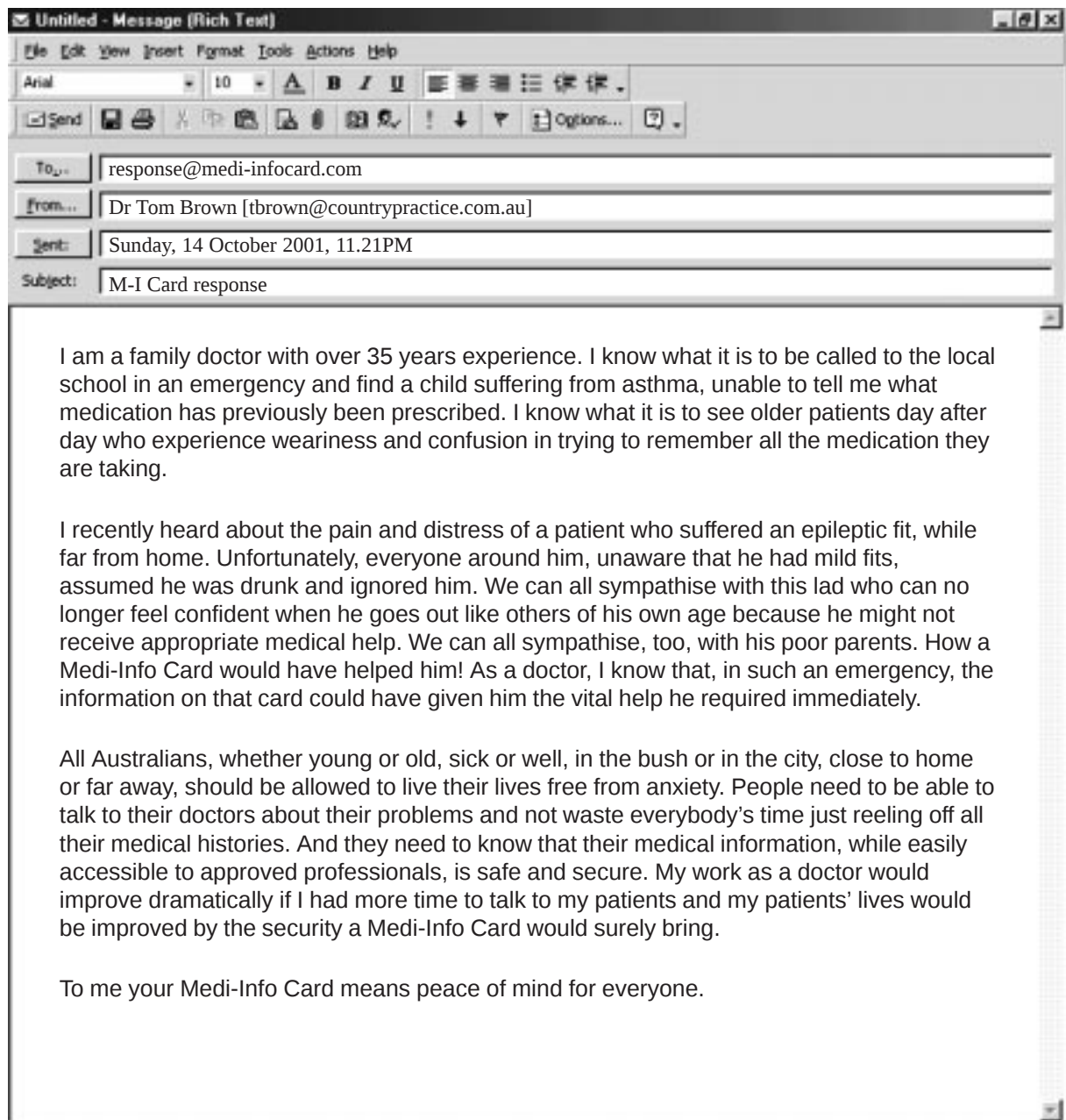
What about security? A 512-bit encryption key used by the state-of-the-art 1 GHz microchip ensures that only those with the need to know ever get to see your precious data. And yet it will work in card readers installed everywhere.

You can trust our technology! Get your Medi-Info Card today! Keep healthy the informed way!

Send in your stories of medical emergencies. Click here: 

for Part 1 – Analysis of language use

The following is an email response.



The following article is from a Melbourne newspaper.

OPINION

M-I Card - or YOUR Card? Privacy the big issue

Christina Singh

Scene: Gleaming office, smartly though sparsely furnished. Mr Employer smiles benignly at Ms Hopeful as she awaits the opening question:

“Before telling me why you are interested in applying for this position, could I see your M-I Card?”

A long pause as she hands her M-I Card to the interviewer, who inserts it into the scanner. Another pause, heavier this time.

“That will be all, Ms Hopeful. Don’t call us...”

Impossible, you say?

The proposed introduction of a compulsory health information card should sound warning bells to all who value our free society.

It may begin as a health card, but before long an extension of its uses would creep in insidiously. First, it would be impossible to receive medical treatment or prescription drugs without presenting your card. Before long, prospective employers and student selection officers for tertiary institutions would require presentation

of the card for identification purposes before applications were processed. The possibility for discrimination on the basis of information obtained in this way is patently obvious.

There are major implications, too, in terms of privacy and security. Access to your personal information would not be restricted to these agencies. Furthermore, the potential for the sale of databases of information to unscrupulous groups is frightening. Health insurance companies may refuse to insure people as a result of information gleaned from the bank of information received in this way.

There is some evidence of commercial interest in such a card already. Some gullible people have already been persuaded to use it on a voluntary basis.

There are too many risks with this seemingly innocuous little card. We must all take a firm stand now.

Christina Singh is a media liaison officer for Civilians on Guard – a Civil Liberties lobby group.

Assessment Criteria

The examination will address all of the criteria. All students will be examined against each criterion.

Section 1 – Text response (Parts 1 and 2)

1. detailed knowledge and understanding of the set text chosen, demonstrated appropriately in response to the task
2. development in the writing of a coherent and effective structure in response to the task
3. control of expressive and effective language appropriate to the task

Section 2 – Writing task (Part 1)

4. awareness of how speakers and writers use language to present their point of view
5. control of expressive and effective language appropriate to the task

Section 2 – Writing task (Part 2)

6. ability to present a point of view which shows awareness of purpose, audience and form in shaping the piece of writing
7. knowledge and understanding of the material presented
8. control of expressive and effective language appropriate to the task