



Victorian Certificate of Education 2007

ENGLISH Written examination

Friday 2 November 2007

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

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

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
1 Text response – Part 1	30	1	20
– Part 2	30	1	20
2 Writing task – Part 1	1	1	10
– Part 2	3	1	10
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, 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 white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 18 pages, including **Assessment criteria** on page 18.
- 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 required.

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.

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

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.

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

You must write on **either** two **different** print texts **or** on one print text and one non-print text in Section 1.

You must not write on the same text in Part 1 and Part 2.

You must not write on two non-print texts.

Both answers must be **analytical/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 18 of this book.

Text List

1. *A Man for all Seasons*..... Robert Bolt
2. *A View from the Bridge*..... Arthur Miller
3. *Blueprints for a Barbed-Wire Canoe* Wayne Macauley
4. *Citizen Kane* non-print text
5. *Don't Start Me Talking: Lyrics 1984–2004*..... Paul Kelly
6. *Fine Line* non-print text
7. *Generals Die in Bed*..... Charles Yale Harrison
8. *Hamlet* William Shakespeare
9. *Hard Times*..... Charles Dickens
10. *Home* Larissa Behrendt
11. *If this is a Man* Primo Levi
12. *I'm Not Scared* Niccolò Ammaniti
13. *Inheritance* Hannie Rayson
14. *In the Lake of the Woods*..... Tim O'Brien
15. *Lantana* non-print text
16. *Look Both Ways* non-print text
17. *Minimum of Two*..... Tim Winton
18. *Nineteen Eighty-Four*..... George Orwell
19. *Of Love and Shadows* Isabel Allende
20. *Romulus, My Father*..... Raimond Gaita
21. *Selected Poems*..... Sylvia Plath
22. *Sky Burial*..... Xinran
23. *The Accidental Tourist*..... Anne Tyler
24. *The Baghdad Blog* Salam Pax
25. *The Curious Incident of the Dog in the Night-time* Mark Haddon
26. *The Kite Runner* Khaled Hosseini
27. *The Plague* Albert Camus
28. *The Quiet American*..... Graham Greene
29. *The Stories of Tobias Wolff*..... Tobias Wolff
30. *Voices & Visions from India*..... non-print text

Part 1

Instructions for

Part 1 requires students to develop a sustained interpretative point of

Do not write on the same

Do not write on

Part 1

1. *A Man for all Seasons*

How does the Common Man enable the audience to understand the complexities of More's character?

2. *A View from the Bridge*

Early in the play Alfieri says of Eddie: "He was as good a man as he had to be in a life that was hard and even".

Is this how you see Eddie?

3. *Blueprints for a Barbed-Wire Canoe*

"We've become paranoid for no reason," Craig said.

'Fear keeps the people of *ur* together, yet alone.'

Discuss.

4. *Citizen Kane*

The film *Citizen Kane* is organised like a search, an investigation into the mystery of Kane's life.

How effectively does this structure reveal Kane's character?

5. *Don't Start Me Talking: Lyrics 1984–2004 (Paul Kelly)*

"If happiness comes your way

Wear it lightly, friend

It may not last too long"

'Paul Kelly's lyrics depict lives of disappointment and loss.'

Discuss.

6. *Fine Line*

'To do their job well, journalists have to do things that make them feel uncomfortable.'

Discuss.

7. *Generals Die in Bed*

"Where are we going? we wonder."

Does the war have any meaning for the soldiers?

8. *Hamlet*

'At the beginning of the play, Hamlet has lost all sense of purpose. He is a very different Hamlet at the end of the play.'

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.

two non-print texts.

9. *Hard Times*

“Mr. Gradgrind, though hard enough, was by no means so rough a man as Mr. Bounderby. His character was not unkind, all things considered . . .”

Do you agree?

10. *Home*

“We are outsiders, you and I,” Grigor tells Elizabeth.

‘This is a story of displacement and the challenges involved in dealing with it.’

Discuss.

11. *If this is a Man*

‘Despite his experiences Levi does not lose his belief in the goodness of people.’

Do you agree?

12. *I’m Not Scared*

‘Ammaniti uses a child narrator to expose the greed and cruelty of the adult characters in the text.’

Discuss.

13. *Inheritance*

Maureen accuses Felix: “Because you’re from the city, you think you know everything”.

Are the characters from the city so very different from their relatives in the country?

14. *In the Lake of the Woods*

John’s mother says: “It wasn’t just the war that made him what he was”.

From your reading of the text, what motivates John Wade’s actions?

15. *Lantana*

‘In *Lantana* the film-maker creates an atmosphere that reflects the emotional state of the characters.’

Discuss.

16. *Look Both Ways*

‘The characters in *Look Both Ways* find it impossible to control their fears in a world that is shown to be random and unpredictable.’

Discuss.

17. *Minimum of Two*

‘Even at their loneliest, Winton’s characters are defined by the significant relationships in their lives.’

Discuss.

Part 1**Instructions for**

Part 1 requires students to develop a sustained interpretative point of

Do not write on the same

Do not write on

18. *Nineteen Eighty-Four*

‘It is Winston’s vulnerability that defeats him, not the strength of his enemies.’

Discuss.

19. *Of Love and Shadows*

‘The characters in this text accept that living in shadows has become a way of life.’

Do you agree?

20. *Romulus, My Father*

Gaita writes, “Compassion went unusually deep in my father”.

To what extent does the text support this view?

21. *Selected Poems (Sylvia Plath)*

‘Plath’s poetry is ultimately about the search for self.’

Do you agree?

22. *Sky Burial*

What finally enabled Wen to accept Kejun’s fate?

23. *The Accidental Tourist*

‘Macon changes from a man to whom things happen to one who makes choices.’

Discuss.

24. *The Baghdad Blog*

“I have so little control over my life these days, let alone understanding where the world is heading to.”

How does Salam Pax convey his growing sense of powerlessness as the threat of invasion grows?

25. *The Curious Incident of the Dog in the Night-time*

Christopher’s father tells him: “We all make mistakes, Christopher. You, me, your mum, everyone. And sometimes they’re really big mistakes. We’re only human”.

‘This is the story of coming to accept that the world is not perfect.’

Discuss.

26. *The Kite Runner*

‘The tragedy for these two boys is that although Hassan is like Baba their father, Amir is not.’

Do you agree?

Section 1 – Part 1

view about a text, supported by detailed analysis and reference to the text.
text in Part 1 and Part 2.
two non-print texts.

27. *The Plague*

‘Dr Rieux is shown to be powerless in his efforts to deal with the plague in Oran.’

Do you agree?

28. *The Quiet American*

The priest says to Fowler, “I expect you are a good man. I don’t suppose you’ve ever had much to regret”.

Is the priest shown to be right about Fowler?

29. *The Stories of Tobias Wolff*

‘Wolff describes the everyday experiences and dreams of ordinary people who are obsessed with keeping up appearances.’

Discuss.

30. *Voices & Visions from India*

‘It is the skilful combination of word, music and visual image in this text that most effectively reveals aspects of life in India.’

Discuss.

Part 2**Instructions for**

Part 2 requires a developed and sustained discussion that

Do not write on the same

Do not write on

Part 2**1. *A Man for all Seasons***

‘*A Man for all Seasons* demonstrates that a society’s values are really only the desires of its most powerful group. There is no place for the individual.’

Discuss.

2. *A View from the Bridge*

‘This text demonstrates the difficulty of upholding moral integrity when consumed by passion.’

Discuss.

3. *Blueprints for a Barbed-Wire Canoe*

‘This text suggests that communities are both created and destroyed through self-interest.’

Discuss.

4. *Citizen Kane*

‘This text shows that wealth and power are not satisfactory substitutes for loyalty and friendship.’

Discuss.

5. *Don’t Start Me Talking: Lyrics 1984–2004 (Paul Kelly)*

‘Paul Kelly’s lyrics illustrate that it is love – not material possessions – that matters most.’

Discuss.

6. *Fine Line*

‘This text demonstrates that winning trust involves the risk of betrayal.’

Discuss.

7. *Generals Die in Bed*

‘This text shows us that in war there is no heroism, no bravery – only fear – “Selfish, fear-stricken prayers . . .”.’

Discuss.

8. *Hamlet*

‘This text exposes the ways in which guilt influences behaviour.’

Discuss.

Section 1 – Part 2

analyses the underlying social or cultural values embodied in a text.

text in Part 1 and Part 2.

two non-print texts.

9. *Hard Times*

‘*Hard Times* demonstrates the importance of emotional as well as intellectual growth.’

Discuss.

10. *Home*

‘This text shows that strong connections to family are important for an individual’s sense of wellbeing.’

Discuss.

11. *If this is a Man*

‘This text shows that valuing ourselves can give life meaning when we are in the depths of despair.’

Discuss.

12. *I’m Not Scared*

‘*I’m Not Scared* shows that there can be no winners when physical strength and moral strength are in conflict.’

Discuss.

13. *Inheritance*

‘*Inheritance* challenges the authenticity of what we see as Australian values: a fair go for all and the family as a cherished institution.’

Discuss.

14. *In the Lake of the Woods*

‘This text demonstrates that although society values truth, individuals shape their own version of it.’

Discuss.

15. *Lantana*

‘*Lantana* shows that emotional honesty is more important than emotional strength.’

Discuss.

16. *Look Both Ways*

‘*Look Both Ways* demonstrates the power that relationships have over our lives.’

Discuss.

17. *Minimum of Two*

‘Winton’s stories demonstrate that to find happiness, people should accept life as it is rather than be forever striving to achieve something else.’

Discuss.

Part 2**Instructions for**

Part 2 requires a developed and sustained discussion that

Do not write on the same

Do not write on

18. *Nineteen Eighty-Four*

‘*Nineteen Eighty-Four* shows that hatred has a more powerful effect upon people’s actions than love.’

Discuss.

19. *Of Love and Shadows*

‘This text demonstrates that in the end, human nature, in its goodness and strength, can overcome cruelty and injustice.’

Discuss.

20. *Romulus, My Father*

‘This text tells us that a respect for truth is essential for a happy life.’

Discuss.

21. *Selected Poems (Sylvia Plath)*

‘Plath’s poetry suggests that our inner world exerts a more powerful control over our lives than do the people around us.’

Discuss.

22. *Sky Burial*

‘*Sky Burial* shows that it is the journey, not the discovery, that is life-changing.’

Discuss.

23. *The Accidental Tourist*

‘*The Accidental Tourist* shows that what we learn in childhood dictates what we value and how we live as adults.’

Discuss.

24. *The Baghdad Blog*

‘This text illustrates that human behaviour is always motivated by exploitative and selfish aims.’

Discuss.

25. *The Curious Incident of the Dog in the Night-time*

‘This text shows the importance of listening to and respecting people who are different.’

Discuss.

Section 1 – Part 2

analyses the underlying social or cultural values embodied in a text.

text in Part 1 and Part 2.

two non-print texts.

26. *The Kite Runner*

‘*The Kite Runner* shows that cultural values have the power to overcome the values held by the individual.’

Discuss.

27. *The Plague*

‘This text suggests that it is the moral obligation of individuals to do their duty in the face of the tragedies that life brings.’

Discuss.

28. *The Quiet American*

‘*The Quiet American* demonstrates that the sacrifice of one individual may be justified if this saves many lives.’

Discuss.

29. *The Stories of Tobias Wolff*

‘Wolff’s stories demonstrate the difficulty of living life without self-deception.’

Discuss.

30. *Voices & Visions from India*

‘This text shows that individuals will suffer if their society is reluctant to accept difference.’

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.

Carefully read all of the following material and then **complete both parts**.

Are we overprotected?**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 in **both** opinion pieces found on pages 14 and 15.

Part 2***Presentation of a point of view***

Complete **one** of the following tasks. Draw on the material provided on pages 13–17 as you think appropriate.

- a. You are to speak at a public forum. Your topic is ‘Are we overprotected?’.

Write a **speech** expressing your point of view on this topic.

OR

- b. The daily newspaper is conducting an essay competition. The topic is ‘Are we overprotected?’.

Write your **essay** for this competition.

OR

- c. You have read the two articles in the daily newspaper (reproduced on pages 14 and 15).

Write a **letter to the editor** of the newspaper expressing your view on whether we are overprotected.

TASK MATERIAL**Are we overprotected?**

Parenting styles have changed over the years and much has been written about the best way to bring up children. Some experts advise new parents to implement a regime of strict control and rigid routine for their children’s own protection. Others argue for a more permissive, liberal style of parenting to encourage children to be independent and become more resilient adults. This pattern continues into adulthood. Laws intended to protect people could be seen to prevent them from taking personal responsibility for their own actions.

The following material presents a range of viewpoints on this issue.

The Daily News

Friday 19 October 2007

OPINION PAGE

Overprotective parents stifle growth

How much longer will we continue to supposedly 'protect' our young people from the stark realities of life? It is perfectly clear to me, as a professional, that by mollicoddling them, we are ultimately creating defenceless young people unable to cope with future challenges.

Too often are parents willing to step in and stand up for their 'perfect' children involved in 'incidents' at school, or caught up in squabbles with their peers. Parents provide a continuous taxi service, transporting their precious offspring to organised sporting activities, to and from school, often running little errands for them. They blindly search for the child's lost jumper and they obediently bring the lunch when it is forgotten. Others even complete their children's homework.

One only has to look at teenagers today: incapable of making a decision on their own; followers, not leaders; still reliant on their parents for their creature comforts. Children need to make mistakes, experience rejection and maybe hurt themselves to learn how to cope with life. They must experience real pain and deal with disappointment to become resilient adults.

Nothing could be clearer to me than the belief that, by wrapping our young children in cotton wool, we are depriving them of the skills required to solve the problems which they will confront in the future. They cannot possibly learn to deal with challenging situations in adulthood if they never have to face a problem in youth.

Parents are so afraid their children will be hurt or abducted that they are refusing to let them play outside on their own until they are at least 14, research has revealed. Denied opportunities to meet friends, a generation of cosseted youngsters is becoming lonely and isolated, according to a study by the Children's Society in Britain.

The Children's Society stresses the importance of allowing children freedom to play with peers as it helps them 'practise making and consolidating friendships and deal with conflict'. Children who are isolated from peers are at greater risk of becoming depressed, overaggressive, antisocial and delinquent, they argue.

There is a mountain of evidence available now to show that children whose parents are at their constant beck and call are stifled, losing the ability to develop the skills to become fully functioning adults. Furthermore, they never accept responsibility for their own actions.

Jane Brown
Retired Principal

for Part 1 – Analysis of language use.



A reader has his say

REALITY CHECK

My granddad goes on about the good old days. He says that in his time kids could be kids. They were not hassled by parents and if they jolly well wanted to play in the street till dark, they jolly well did.

I used to actually believe this, but not now. Now I have my own family and I love my kids. The world has changed and it's weird.

I say unsupervised is unsafe!

Everywhere I turn, I see danger.

Cars are lethal weapons with hooners at the wheel. Newspapers scream stories of tragedy and evil. Even in our very own family room there is no escape. The News at 6 means that we are bombarded with scenes of carnage caused by suicide bombers wherever the bloodiest massacre of the last 24 hours has occurred.

If it's not that, it's films filled with foul language, violence or 'adult themes'. Even the Internet lures young people into sampling the 'thrill' of life in the fast lane.

It terrifies me.

Don't try the documentaries either. They are full of gloom and doom about climate change, mass extinctions and death of the planet.

Don't tell me that kids should be allowed to see all this. What does it do to them?

I want my kids to be able to survive in this crazy world, and to do that they need to be safe and secure and sure of some things – things like love and hope. They need to feel that they can make a difference.

That won't happen if they are traumatised – or worse!

Jack Lee

Additional material

Late in 2004, Christopher Hitchens was asked by his editor at *Vanity Fair* to take a walk around New York City, breaking all manner of rules. Hitchens did as bidden: he sat on a milk crate, put his feet on the subway seats and rode a bicycle without putting both feet on the pedals.

He tried to smoke while drinking at a bar, putting forward the position that cigarettes improved his memory and digestion and made him a finer writer. Still, he was quickly told to put it out.

For this orgy of lawlessness, Hitchens could have been fined many hundreds of dollars. The point, of course, was to demonstrate how safe (and dull?) New York has become, with so many petty rules in place. Surely the people would soon rise up and riot?

In fact, it's getting worse. Last month, a New York lawmaker proposed a ban on the wearing of gadgets such as iPods while crossing the street because people have been killed doing just that, oblivious to cars while grooving away to loud music.

(From an article in *The Weekend Australian* 10–11 March 2007 p. 30 – “Dear fun police, you’ll never take me alive” by Caroline Overington)

Many of our laws are legitimate protections if we take the time to look at what’s behind them.

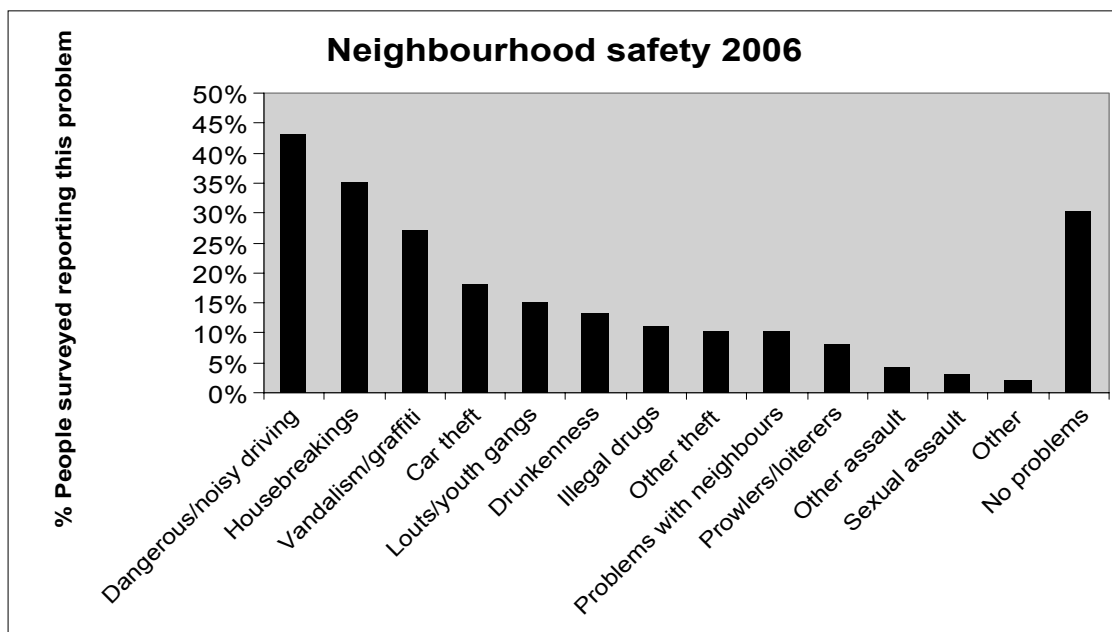
Katharine Gelber



Local news

A young man was injured in a diving accident last Saturday. He was taken to the local hospital with serious back injuries after diving into shallow water during a family picnic.

A spokesperson for Victoria Police said that because of the drought the river was running low. There were several clearly visible notices warning swimmers not to dive into the water.



This Australia-wide survey was undertaken in response to concerns about community safety.

BIG BABIES?

Due to copyright restriction,
this material is not supplied.

Our society is creating a generation of adults who have not moved beyond infancy. Like children, these adults still persist in viewing themselves as being at the centre of the universe.

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