



Victorian Certificate of Education 2013

ENGLISH

Written examination

Wednesday 30 October 2013

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>
A – Text response	21	1	20
B – Writing in Context	4	1	20
C – Analysis of language use	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, 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 14 pages, including **Examination assessment criteria** on page 14.
- One answer book.

Instructions

- Write your student number and name on the front cover of the answer book.
- Complete each of the following in the answer book.
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a film text in Section A, you must not write on a film text in Section B.
- You may ask the supervisor for extra answer books.

At the end of the task

- Enclose any extra answer books inside the front cover of the first answer book.
- 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 – Text response**Instructions for Section A**

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate the text selected and whether you are answering **i.** or **ii.**

In your response you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected 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 response will be assessed according to the criteria set out on page 14 of this book.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

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

Text list

1. *A Christmas Carol* Charles Dickens
2. *Brooklyn* Colm Tóibín
3. *Bypass: The Story of a Road* Michael McGirr
4. *Cat's Eye* Margaret Atwood
5. *Così* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Edited by Bernard Edelman
7. *Henry IV, Part I* William Shakespeare
8. *In the Country of Men* Hisham Matar
9. *Interpreter of Maladies* Jhumpa Lahiri
10. *On the Waterfront* Directed by Elia Kazan
11. *Ransom* David Malouf
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Old Man Who Read Love Stories* Directed by Rolf de Heer
15. *The Reluctant Fundamentalist* Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë
21. *Year of Wonders* Geraldine Brooks

1. *A Christmas Carol* by Charles Dickens

- i. ‘Scrooge must experience both love and grief before he can change his ways.’
Discuss.

OR

- ii. “This boy is Ignorance. This girl is Want.”
‘*A Christmas Carol* contains lessons not only for Scrooge, but for the society of Dickens’s day.’
Discuss.

2. *Brooklyn* by Colm Tóibín

- i. ‘In both Ireland and Brooklyn, Eilis feels that her life is controlled by others.’
Discuss.

OR

- ii. ‘In Tóibín’s novel, the migration experience profoundly affects those who stay as well as those who leave.’
Discuss.

3. *Bypass: The Story of a Road* by Michael McGirr

- i. ‘The journey offers McGirr the opportunity to gain insights, not only to make observations.’
Discuss.

OR

- ii. “The road is a monument to restlessness.”
‘*Bypass: The Story of a Road* explores the restlessness of those who have travelled this road.’
Discuss.

4. *Cat’s Eye* by Margaret Atwood

- i. How does *Cat’s Eye* show the importance of family in personal development?

OR

- ii. ‘*Cat’s Eye* shows how difficult it can be for people to come to terms with their past.’
Discuss.

5. *Così* by Louis Nowra

- i. ‘The women in *Così* are realistic about themselves and their world: the men are not.’
Discuss.

OR

- ii. ‘In *Così*, the Vietnam War is not the only conflict that affects the characters.’
Discuss.

6. *Dear America – Letters Home from Vietnam* edited by Bernard Edelman

- i. 'It is the use of letters that makes this account of the Vietnam War so powerful.'
Discuss.

OR

- ii. 'These letters reveal the heroism of ordinary men and women during the Vietnam War.'
Discuss.

7. *Henry IV, Part I* by William Shakespeare

- i. 'It is in the prince's generosity of spirit that we see the beginnings of true kingship.'
Do you agree?

OR

- ii. 'The play shows that there are many ways of being a rebel.'
Discuss.

8. *In the Country of Men* by Hisham Matar

- i. 'In the world of Suleiman's childhood, there is no place for innocence.'
Discuss.

OR

- ii. How does the dominance of men affect Suleiman?

9. *Interpreter of Maladies* by Jhumpa Lahiri

- i. 'Place has a powerful effect on Lahiri's characters.'
Discuss.

OR

- ii. 'Lahiri's stories leave the reader with a sense of sadness.'
Discuss.

10. *On the Waterfront* directed by Elia Kazan

- i. Terry says, "Quit worrying about the truth ..."
In *On the Waterfront*, how important is the truth?

OR

- ii. 'It is Edie Doyle, with her sense of right and wrong, who is responsible for the changes that take place in *On the Waterfront*.'
Do you agree?

11. *Ransom* by David Malouf

- i. "Look, he wants to shout, I am still here, but the *I* is different."
How does Priam change during his journey?

OR

- ii. '*Ransom* shows that in war there is great brutality, but there is also honour.'
Discuss.

12. *Selected Poems* by Gwen Harwood

- i. 'Harwood's use of personal reflections is what makes her poetry so appealing.'
Discuss.

OR

- ii. 'Harwood's poetry explores the experiences of women in society.'
Discuss.

13. *Stasiland* by Anna Funder

- i. 'It is individual acts of resistance that make *Stasiland* so engaging.'
Discuss.

OR

- ii. "This society, it was built on lies ..."
Why does Funder find it so difficult to uncover the truth?

14. *The Old Man Who Read Love Stories* directed by Rolf de Heer

- i. '*The Old Man Who Read Love Stories* is more about Antonio's need to make amends than about his search for love.'
Discuss.

OR

- ii. How does de Heer use settings to develop the themes explored in *The Old Man Who Read Love Stories*?

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'The personal and political are deeply intertwined.'
Is this true of Changez?

OR

- ii. To what extent does Changez's relationship with Erica affect him and his later choices?

16. *The War Poems* by Wilfred Owen

- i. "These men are worth/Your tears." ('Apologia Pro Poemate Meo')
'Owen does not let us view the experiences of the soldiers from a comfortable distance.'
Discuss.

OR

- ii. 'In Owen's war poems, the imagery leads us to focus more on the living than the dead.'
Discuss.

17. *Things We Didn't See Coming* by Steven Amsterdam

- i. 'Amsterdam creates a world that is both familiar and unfamiliar.'
Discuss.

OR

- ii. 'In *Things We Didn't See Coming*, it is companionship that keeps people going.'
To what extent do you agree?

18. *Twelve Angry Men* by Reginald Rose

- i. 'In reaching a verdict, the jurors reconsider both their understanding of the case and their understanding of themselves.'
Discuss.

OR

- ii. "It's not easy for me to raise my hand and send a boy off to die without talking about it first."
'The 8th Juror is the only member of the jury who values the life of the boy who is on trial.'
Do you agree?

19. *Will You Please Be Quiet, Please?* by Raymond Carver

- i. 'In Carver's stories, very little seems to be happening.'
Discuss.

OR

- ii. 'It is difficult to feel compassion for Carver's characters.'
To what extent do you agree?

20. *Wuthering Heights* by Emily Brontë

- i. 'It is not only love that determines the behaviour of characters in this novel.'
Discuss.

OR

- ii. 'Heathcliff's obsession makes a monster of him.'
Discuss.

21. *Year of Wonders* by Geraldine Brooks

- i. 'The novel explores how people reveal unexpected qualities under pressure.'
Discuss.

OR

- ii. 'It is Mompellion's own needs, not the needs of the community, that drive him to propose the isolation of the village.'
Discuss.

END OF SECTION A

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and the main text drawn upon in the answer book.

In your writing, you must draw on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from **at least one** selected text that you have studied for this Context and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Your response will be assessed according to the criteria set out on page 14 of this book.

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

Context 1 – The imaginative landscape

One Night the Moon Directed by Rachel Perkins

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Tirra Lirra by the River Jessica Anderson

Prompt

‘Our surroundings can be both threatening and comforting.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘our surroundings can be both threatening and comforting’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

The Player Directed by Robert Altman

Prompt

‘Losing touch with reality is often dangerous.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘losing touch with reality is often dangerous’**.

OR

Context 3 – Encountering conflict

Life of Galileo Bertolt Brecht

Paradise Road..... Directed by Bruce Beresford

The Quiet American Graham Greene

The Rugmaker of Mazar-e-Sharif Najaf Mazari and Robert Hillman

Prompt

‘Conflict of conscience can be just as difficult as conflict between people.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘conflict of conscience can be just as difficult as conflict between people’**.

OR

Context 4 – Exploring issues of identity and belonging

Growing up Asian in Australia Edited by Alice Pung

Skin..... Directed by Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Member of the Wedding Carson McCullers

Prompt

‘Sometimes we need to accept change in order to grow.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘sometimes we need to accept change in order to grow’**.

**END OF SECTION B
TURN OVER**

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SECTION C – Analysis of language use**Instructions for Section C**

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Read the material on pages 12 and 13 and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this book.

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

TASK

How does the writer use written and visual language to attempt to persuade readers to share his point of view?

Background information

A community has been discussing possible future uses for an area of land that has not been used since the closure of a railway line. The local city council owns the land and is considering proposals for its use. The Grow Slow Garden Group has proposed that the land be used for the establishment of a community garden.

The leader of the Grow Slow Garden Group has produced a newsletter, as shown on pages 12 and 13. Before the council's decision is made, this newsletter will be distributed to every household in the local area.

Getting our future back on the rails – slowly

As just about everyone knows, the Council is about to decide what to do with the abandoned railway yards to the east of our central business area, land that is currently good only for rats, snakes and those few antisocial citizens who think it's acceptable to dump rubbish illegally. Soon, the shouting will be over. We hope the Council will decide in favour of a community garden, and we'll all be able to get behind the project and get it moving.

Everyone has had the chance to put forward ideas, including those who wanted the land fenced and concreted over and used for skateboarding or for yet another car park. But there has been a lot of misinformation and misguided comment, so this newsletter is to clear the air and set the record straight.

Some people who objected to the proposed garden seem to think the idea comes from a radical group of environmentalists. Grow Slow are proud to be contributing to a greener Australia, but there's nothing extreme about us. In fact it's high time the Council took notice of international trends and gave the community the go-ahead to transform this shockingly neglected wasteland into fresh, natural land.

This is a forward-thinking Council and it has the chance to bring us up to date with the rest of the world. City farms and cooperative, shared garden allotments are common in other countries. And they can be surprisingly productive. It might sound like a hobby but these small gardens provide a lot more than just recreational activity. It's estimated that the number of people who eat food grown in urban farms or community gardens is in the hundreds of millions across the globe.

There are some who think the idea is all just a passing fashion and that the new garden will soon become ugly and overgrown, and won't be maintained properly. They should take a look again a few years from now. It's amazing what we can achieve when we work together and support each other.

The community gardening movement is no passing fashion. During the Second World War everyone in Britain was urged to 'Dig for Victory' by growing vegetables in every bit of spare land. Backyards and nature strips were dug up in the struggle to keep families fed. In the crisis of war, people suddenly understood how vulnerable a society is if we have forgotten or never learned how to produce our own food.

Many of those same community gardens are still there. The Queen herself has converted some land at Buckingham Palace into a food garden, just as vegies were grown there in her childhood, during the war. And in America the First Lady has started growing food in the grounds of the White House.

Now we are facing a different sort of crisis. It is pretty obvious that vegetables that arrive on your family's table by the 'slow' method, grown from seed in your own local garden, are going to be better for



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your health, but what some people don't see is that when we grow our own fresh food it is much less likely to be tossed out. When you've grown it yourself, you value it. If there's too much to eat, you don't throw it out: you share it with others. So everybody benefits.

People are used to making many trips in their many cars to pick up processed and packaged food. They are used to hopping into their cars to get takeaway food for their families too. Not only are these car trips bad for the environment but convenience food carries a hidden price tag because a lot of it is wasted and ends up in landfill, adding to environmental damage.



This is unsustainable. It's time we started to grow and use fresh food in a way that will benefit our planet, as well as ourselves.

And let's not forget the many other benefits to be gained from the activity of gardening. Primary schools across our state are establishing food gardens because it's a great way for children to learn. Most of us can remember our Dad or Grandpa showing us how to put seeds in the earth and water them in. We might remember the satisfaction of the first harvest. Our kids spend far too much time indoors and nothing could be healthier for them than doing some physical work in the fresh air, learning something that might even help them and their neighbourhood survive a food shortage one day. And they'll get to know their neighbours. Community gardening is for everyone, not just those few individuals who enjoy a certain activity. There are no barriers. There is always plenty to share and nothing says 'friendship' like a gift of homegrown fresh food.

We urge the Council to take the visionary step of voting for the garden. To you, the community, we say join in! Tell the Council you support the idea and help us make this a success. Opportunities like this don't come along often. It is a rare chance for all of us to get together and work towards a common goal, to 'Dig for Victory' again – this time for a healthier future, for ourselves, our children and our planet.

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria.

Section A – Text response

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

Section C – Analysis of language use

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task