

ENGLISH

Written examination

October 2014

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

Section	Number of questions	Number of questions to be answered	Marks
A – Text Response	20	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 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 multimodal text in Section A, you must not write on a multimodal 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 multimodal text in Section A, you must **not** write on a multimodal text in Section B.

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

Text list

- | | | |
|-----|--|-------------------------------|
| 1. | <i>A Christmas Carol</i> | Charles Dickens |
| 2. | <i>All About Eve</i> | Directed by Joseph Mankiewicz |
| 3. | <i>Brooklyn</i> | Colm Tóibín |
| 4. | <i>Cat's Eye</i> | Margaret Atwood |
| 5. | <i>Cloudstreet</i> | Tim Winton |
| 6. | <i>Henry IV, Part I</i> | William Shakespeare |
| 7. | <i>In the Country of Men</i> | Hisham Matar |
| 8. | <i>Mabo</i> | Directed by Rachel Perkins |
| 9. | <i>No Sugar</i> | Jack Davis |
| 10. | <i>Ransom</i> | David Malouf |
| 11. | <i>Selected Poems</i> | Gwen Harwood |
| 12. | <i>Stasiland</i> | Anna Funder |
| 13. | <i>The Complete Maus</i> | Art Spiegelman |
| 14. | <i>The Reluctant Fundamentalist</i> | Mohsin Hamid |
| 15. | <i>The Thing Around Your Neck</i> | Chimamanda Ngozi Adichie |
| 16. | <i>The War Poems</i> | Wilfred Owen |
| 17. | <i>This Boy's Life</i> | Tobias Wolff |
| 18. | <i>Twelve Angry Men</i> | Reginald Rose |
| 19. | <i>Will You Please Be Quiet, Please?</i> | Raymond Carver |
| 20. | <i>Wuthering Heights</i> | Emily Bronte |

1. ***A Christmas Carol* by Charles Dickens**

- i. 'I have endeavoured in this Ghostly little book to raise the Ghost of an idea...'

How does Dickens raise this 'idea' in his readers?

OR

- ii. 'Scrooge's transformation is solely the result of his own selfish fears.'

Discuss.

2. ***All About Eve* directed by Joseph Mankiewicz**

- i. '*All About Eve* is essentially a study of selfishness.'

Discuss.

OR

- ii. 'In the film the women are portrayed as strong and powerful; the men are weak.'

Discuss.

3. ***Brooklyn* by Colm Tóibín**

- i. To what extent are Tóibín's women too passive for their own good?

OR

- ii. 'The novel is not only a personal narrative but also a close focus on the social changes in America in the 1950s.'

Discuss.

4. ***Cat's Eye* by Margaret Atwood**

- i. 'By going over her past, Elaine is trying to overcome it and find a better self.'

How successful is she?

OR

- ii. 'Atwood's novel focuses on the ordinary transformed into a nightmare.'

Discuss.

5. ***Cloudstreet* by Tim Winton**

- i. 'Dolly and Oriel as direct opposites, are central to the structure of the novel.'

Discuss the role of women in *Cloudstreet*.

OR

- ii. '*Cloudstreet* celebrates the importance of family and a sense of belonging.'

Discuss.

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

- i. 'The play shows that honour means different things to different people.'

Discuss.

OR

- ii. "... riot and dishonour stain the brow
Of my young Harry."

Does Hal change in the course of the play?

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

- i. 'The only things that mattered were in the past.'

How true is this in the novel?

OR

- ii. "I am not a child. And you always lie," says Suleiman.

How successfully does the young Suleiman fit into such a bewildering world?

8. *Mabo* directed by Rachel Perkins

- i. 'The most powerful aspect of this film is the love story.'

Discuss.

OR

- ii. 'The film uses many visual and narrative techniques to convey the story of Mabo.'

Discuss.

9. *No Sugar* by Jack Davis

- i. 'The play forces us to see the real people behind the stereotypes.'

Discuss.

OR

- ii. Discuss the dramatic techniques that enable Davis to highlight the differences in attitude between his black characters and his white.

10. *Ransom* by David Malouf

- i. 'In *Ransom*, Malouf explores how positions of power corrupt.'

Discuss.

OR

- ii. '*Ransom* suggests that revenge is not the answer to grief.'

Do you agree?

11. ***Selected Poems by Gwen Harwood***

- i. 'Harwood's poetry is both serious and playful in topic and tone.'

Discuss.

OR

- ii. 'Raw experience is the inspiration for much of Harwood's poetry.'

Discuss.

12. ***Stasiland by Anna Funder***

- i. 'Funder's stories reveal the extreme courage needed to resist oppression.'

Discuss.

OR

- ii. '*Stasiland* is an unnerving blend of fact and fiction.'

Discuss.

13. ***The Complete Maus by Art Spiegelman***

- i. 'The visuals add little or nothing to the text.'

Discuss.

OR

- ii. 'This graphic novel is a successful blending of two powerful storylines: that of the Holocaust and that of a dysfunctional family.'

Discuss.

14. ***The Reluctant Fundamentalist by Mohsin Hamid***

- i. 'Changez reacts not just to the politics of his world but also to its cultures.'

To what extent do you agree?

OR

- ii. 'For Changez the greatest realisation is not only what he has left behind but what he has embraced.'

Discuss.

15. ***The Thing Around Your Neck by Chimamanda Ngozi Adichie***

- i. 'What is appealing about these stories is Adichie's story-telling ability.'

Do you agree?

OR

- ii. 'Place has a powerful effect on Adichie's characters.'

Discuss.

16. *The War Poems* by Wilfred Owen

- i. In 1917, Wilfred Owen wrote, "All a poet can do today is warn. That is why the true poet must be truthful."

How does Owen set about fulfilling what he sees as the "true poet's " task?

OR

- ii. 'The horrors of war are such that it can never be justified.'

Which of Owen's poems best convey this message?

17. *This Boy's Life* by Tobias Wolff

- i. 'Jack's only refuge from abuse and unhappiness lies in his vivid imagination.'

Discuss.

OR

- ii. 'Wolff's humour does much to relieve his otherwise grim account of the frustrations and cruelties of adolescence.'

Do you agree?

18. *Twelve Angry Men* by Reginald Rose

- i. '*Twelve Angry Men* makes a compelling case against the jury system.'

Do you agree?

OR

- ii. 'The play examines why individuals make the decisions they do.'

Discuss.

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

- i. How much control do Carver's characters have over their own lives?

OR

- ii. 'The main focus of this anthology is on the segregation and disenchantment of American suburban life.'

Do you agree?

20. *Wuthering Heights* by Emily Bronte

- i. "I'm trying to settle how I shall pay Hindley back."

Discuss the role of revenge in the novel.

OR

- ii. '*Wuthering Heights* is most memorable for its stark depictions of mental and physical cruelty.'

What do you think?

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 multimodal text in Section A, you must **not** write on a multimodal 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

Night Street.....Kristel Thornell

One Night the Moon.....Directed by Rachel Perkins

Peripheral Light – Selected and New Poems.....John Kinsella

The View from Castle Rock.....Alice Munro

Prompt

‘Imagination can help overcome life’s obstacles.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘imagination can help overcome life’s obstacles’**.

OR

Context 2 – Whose reality?

Death of a Salesman.....Arthur Miller

Spies.....Michael Frayne

The Lot: In Words.....Michael Leunig

Wag the Dog.....directed by Barry Levinson

Prompt

‘Pursuing your own reality can have unintended consequences.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘pursuing your own reality can have unintended consequences.’**

OR

Context 3 – Encountering conflict

Every Man in this Village is a Liar.....Megan Stack

Life of Galileo.....Bertolt Brecht

Paradise Road.....Directed by Bruce Beresford

The Quiet American.....Graham Greene

Prompt

'Conflict is a consequence of social conditioning.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **'conflict is a consequence of social conditioning.'**

OR

Context 4 – Exploring ideas of identity and belonging

Skin.....Directed by Anthony Fabian

Summer of the Seventeenth Doll.....Ray Lawler

The Member of the Wedding.....Carson McCullers

The Mind of a Thief.....Patti Miller

Prompt

'Insecurity is the greatest threat to happiness.'

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **'insecurity is the greatest threat to happiness.'**

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 do Kerrie O'Hearn and the public notice from The Victorian Centre for Sleep and Wellness attempt to persuade the audience to share their view of the importance of students having an appropriate amount of sleep?

Background information

Bonvue Secondary College conducts, at the start of each year, an Orientation Day for its Year 12 VCE students. On this day, students collect their timetables, receive their locker keys and complete other administrative details. This year they also attended a seminar entitled: 'Making the Most of your Final Year', during which they were addressed by the Principal, Mr Greg Simmons; the Year 12 VCE Coordinator, Mr Justin Chang, and the Student Counsellor, Ms Kerrie O'Hearn.

The latter's speech, 'The Sleep Factor', as presented to the school's Class of 2014, was reproduced in the *BSC Bulletin* and sent to all parents, to enlist their support in ensuring their children are getting enough sleep. Accompanying Ms O'Hearn's address was a public notice from the Education Supplement of a Melbourne newspaper. The relevant pages of the *BSC Bulletin* appear overleaf.

THE SLEEP FACTOR

'Thank you, Greg, and may I add my welcome back to you, the students of the Class of 2014.

'Over the next two weeks, I will be talking to you all in smaller groups during private study periods about the importance of having adequate sleep over the coming months, especially on those days leading up to SACs, tests and examinations. What I want to do this morning is to get you thinking about 'sleep' and its importance, by way of preparation for our later sessions.

'Let's begin by dismissing a few myths. First, the word 'sleep': it is one of the most abused terms in the English language, used so widely as to have lost much of its meaning. When a road trauma victim suffers from critical head injuries and is immobilised in hospital, he is not 'asleep', he's in an induced coma; your hypnotherapist does not 'put you to sleep', he places you into an hypnotic trance; the cricketer who drops the easiest of catches was not 'asleep', he had lost concentration; your great-grandmother did not 'go to sleep' last night, she died, and, when you take your incurably ill pet to the vet, he does not 'put it to sleep', he kills it.

'So what is 'sleep'? Over the centuries, playwrights and poets have viewed sleep as a divine gift, bestowed upon the just but withheld from the wicked. Remember Shakespeare's *Macbeth*? He was condemned to sleeplessness after he had murdered King Duncan: "*Macbeth hath murdered sleep; Macbeth shall sleep no more.*" Coleridge's *Ancient Mariner* is accorded a similar fate for killing an albatross, until he gains forgiveness: "*To Mary Queen the praise be given;/She sent the gentle sleep from heaven*". The divinity of sleep may be a useful literary tool, but it's of no value when you are planning how you can make your VCE year a successful one.

'Did you know that sleep is believed to be so important that, this year, Friday, March 14th, has been declared World Sleep Day? "Why?" you ask? Well, there are a number of highly practical reasons for drawing attention to the importance of having sufficient sleep:

- A 2011 survey by PR firm, PCB, suggests that after a good night's sleep, we are ready to take on the world, while a bad night's sleep can leave more than half of us having difficulty concentrating.
- Another thing: we've all heard of sleeping on a problem, in the hope that come morning the solution will be clear. Well, it is true that, while we rest, our brains stay busy, overseeing a wide variety of biological maintenance that keeps our bodies running in top condition, preparing us for the day ahead. Mind you, this is not an argument for hypnopaedia; there is no scientific evidence to prove that playing CDs of foreign languages, mathematical formulae or the Table of Valences to sleeping students will impact upon them in any way whatsoever ... except perhaps to make them tired the next day due to loss of sleep. Even if we don't wake up with the answer to a problem, a good night's sleep will result in our brains being better equipped to assess it with renewed vigour.
- Furthermore, lack of sleep can suppress our immune system, which makes us more vulnerable to infections and can triple our chances of catching a cold. Even more seriously, a study at Uppsala University in Sweden found sleep deprivation can make us put on weight by drastically slowing down our metabolism, and has been linked to diseases such as diabetes.

'There is no simple answer to exactly what is meant by 'a good night's sleep', as sleeping patterns and sleeping practices vary from person to person, and from culture to culture. We pretty much follow the single 'block of sleep' pattern; the Spaniards love their 'siesta', whilst popular amongst many, is the 'power nap' of the modern era. Perhaps, you should keep a log-book of your own personal sleep patterns.

'We all need to work out what suits us as individuals, what combination of sleep and wakefulness works best. How many of you have tried going to bed earlier, say, nine o'clock, and getting up a couple of hours earlier in the morning and working then? At five am, you have the place to yourself; the bathroom is empty; there's nothing on TV; the house is quiet; no one is texting you; you can probably get more done in an hour or two, than you would have by working until midnight the night before. And your mind is fresh, not worn down by seven or eight hours at school, followed by sports practice and then four hours homework. The early-morning regimen will not suit everyone, but it might just be worth a try.

'Weekends also need careful thought. Are you one of those who leave everything until Sunday evening, when you panic, rush to your room, slam the door and pretend that the next six hours were really productive, even though you were exhausted when you finally got to bed? And when you crawled from under your doona on Monday morning, did you feel like a wrung-out dish-cloth? Did anyone ever tell you the old adage, "*An hour's sleep before midnight is worth two hours afterwards*"?

'How many of you follow the age-old wisdom of 'early to bed, early to rise'? Or do you place greater credence on the modern version of

*"Early to bed and early to rise
Makes a man healthy, wealthy and ... a complete and utter bore"?*

'Poor study habits and hence, poor sleep habits, are of particular concern because our so-called 24/7 society never seems to rest. Our busy lifestyles, be it as students or adults, keep us from our beds and leave us tossing and turning in them once our tired, yet wired or whirring heads finally hit the pillow.

'One of the more important tasks you will tackle this year is working out how to make best use of your waking moments by carefully balancing your sleeping hours to determine which pattern or practice best suits you and your needs.

'I look forward to our sessions over the next two weeks, when we can discuss these issues on a more individual basis. Finally, best wishes for 2014 to everyone at this morning's assembly ... even those of you who managed to sleep through it!

'Thank you.'

* Footnote:

* *"Early to bed, early to rise
Makes a man healthy, wealthy and wise"*

The above address was accompanied in the BSC Bulletin to Parents by the following public notice:

ATTENTION ALL VCE PARENTS!!!

**GIVE YOUR CHILDREN
A CLEAR HEAD'S START**

Ensure they are getting enough sleep, but when is enough enough?

**WORLD SLEEP DAY 2014
FRIDAY, MARCH 14th**

Contact: The Victorian Centre for Sleep and Wellness: vcsww.org.com.au

TER SATs
Premier's Prizes
Study Scores
ATAR VCAA

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

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