

**Victorian Certificate of Education
2014****ENGLISH
Written examination****Wednesday 29 October 2014****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	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, sharpeners, 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 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.

In the answer book, 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.

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

Text list

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

1. *A Christmas Carol* by Charles Dickens

- i. 'An important theme in *A Christmas Carol* is that actions have enduring consequences.'
- Discuss.

OR

- ii. Scrooge's fiancée once told him: "You fear the world too much".
- To what extent has fear shaped Scrooge's life?

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

- i. 'It is Eve's ruthless pursuit of ambition that leads us to dislike her.'
- Do you agree?

OR

- ii. '*All About Eve* is all about appearances.'
- Discuss.

3. *Brooklyn* by Colm Tóibín

- i. 'For the characters in the novel *Brooklyn*, duty is more important than individual freedom.'
- Discuss.

OR

- ii. 'Eilis is emotionally secure in Enniscorthy but has more opportunity for fulfilment in Brooklyn.'
- Do you agree?

4. *Cat's Eye* by Margaret Atwood

- i. 'It is Elaine's experience as an outsider that contributes to her success as an artist.'
- Discuss.

OR

- ii. 'The relationship between Cordelia and Elaine is destructive to them both.'
- Discuss.

5. *Cloudstreet* by Tim Winton

- i. 'Number One Cloud Street is more than just a house.'
- Discuss.

OR

- ii. 'It is their acceptance of whatever life brings that helps the characters to go on living and growing.'
- Do you agree?

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

- i. '*Henry IV, Part I* is about the need for order, or at least the appearance of order.'
Discuss.

OR

- ii. 'It is through Falstaff that the play's most powerful insights are offered.'
Do you agree?

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

- i. 'In this novel, the characters are all affected by betrayal.'
Discuss.

OR

- ii. 'The most important relationship for Suleiman is between him and his mother.'
Do you agree?

8. *Mabo* directed by Rachel Perkins

- i. '*Mabo* is a film about pride.'
Discuss.

OR

- ii. 'In the film *Mabo*, the land plays such an important role that it is like a character.'
Discuss.

9. *No Sugar* by Jack Davis

- i. 'In *No Sugar*, Davis shows that the bonds of family and community are necessary for survival.'
Discuss.

OR

- ii. '*No Sugar* is about the misuse of power.'
Discuss.

10. *Ransom* by David Malouf

- i. 'The idea of ransom is central to this novella.'
Discuss.

OR

- ii. 'Through his actions, Priam humanises both Achilles and himself.'
Discuss.

11. *Selected Poems* by Gwen Harwood

- i. "Nothing can correspond / to my wonder at the world." ('Sparrows')
'Harwood's poems reveal an extraordinary awareness of nature.'
Discuss.

OR

- ii. 'In her poetry Harwood explores many facets of human experience.'
Discuss.

12. *Stasiland* by Anna Funder

- i. 'Funder shows that victims of the Stasi were never fully healed following the collapse of the East German regime.'
Discuss.

OR

- ii. 'Many kinds of fear are evident in Funder's account of her experiences in the former East German state.'
Discuss.

13. *The Complete Maus* by Art Spiegelman

- i. 'Spiegelman's use of the graphic novel offers deep insight into the horror of what Vladek and others suffered.'
Discuss.

OR

- ii. 'For the character Art, creating this text is his way of understanding his father's experience.'
Discuss.

14. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'Changez realises that if he stays in America he may gain wealth but will lose his sense of who he is.'
Discuss.

OR

- ii. 'Hamid's ambiguous presentation of the story means that readers can interpret it in very different ways.'
Discuss.

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

- i. 'The characters in these stories long for their lives to be transformed.'
Discuss.

OR

- ii. 'In these stories people struggle to overcome the effects of violence and loss.'
Discuss.

16. *The War Poems* by Wilfred Owen

- i. How do Owen's poems expose the tragedy of war?

OR

- ii. 'These poems reveal the soldiers' inability to deal with the atrocities they witness and commit.'
Discuss.

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

- i. "I had my own dreams of transformation ..."
'The reader feels that Toby and his mother are never going to be able to improve their lives.'
Do you agree?

OR

- ii. '*This Boy's Life* is not only about hardship; it is also about determination and resourcefulness.'
Discuss.

18. *Twelve Angry Men* by Reginald Rose

- i. 'Self-interest strongly influences the behaviour of many of the characters in the play.'
Discuss.

OR

- ii. 'The play shows that intolerance and aggression happen both inside and outside the jury room.'
Discuss.

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

- i. "My life is going to change. I feel it."
'Carver writes about the turning points in people's lives.'
Discuss.

OR

- ii. 'Carver's stories are full of unresolved tensions but there are also moments of closeness.'
Discuss.

20. *Wuthering Heights* by Emily Brontë

- i. 'The characters in this novel are motivated by a mixture of powerful emotions.'
Discuss.

OR

- ii. 'Cathy Earnshaw is her own worst enemy.'
Do you agree?

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

Section B requires students to complete an extended written response.

In the answer book, indicate the Context and the title of the main text drawn upon.

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, imaginative or persuasive 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 shapes our response to the landscape.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘imagination shapes our response to the landscape’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller
Spies Michael Frayn
The Lot: In Words Michael Leunig
Wag the Dog Directed by Barry Levinson

Prompt

‘Misrepresenting reality can have serious consequences.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘misrepresenting reality can have serious 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 causes harm to both the powerful and the powerless.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘conflict causes harm to both the powerful and the powerless’**.

OR

Context 4 – Exploring issues 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

‘Discovering who we are and where we belong can be challenging.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘discovering who we are and where we belong can be challenging’**.

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

Section C requires students to analyse the use of written and visual language.

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 is written and visual language used in the newspaper article and the letter to attempt to persuade readers to share the points of view presented in them?

Background information

Yvette Yergon's opinion piece, 'Exploring our dreams', was published in the opinion pages of a daily newspaper. Dr Peter Laikis wrote a letter to the editor with the title, 'Off the planet'. This was later published. Both pieces are reprinted in full on pages 12 and 13.

Exploring our dreams

Yvette Yergon

Space is not as far away as you might think – only about 160 kilometres straight up. If you live in Victoria, you are closer to space than you are to Canberra. Space exploration has been on my mind this week after visiting an exhibition presented by an international group known as *Kolombus-21*. This is a group of influential thinkers who have been urging governments across the globe to pool resources and collaborate on further space exploration in the twenty-first century.

Touring the exhibition reminded me how inspiring exploration can be. It seems to be in our nature to dream about what's beyond the world we know, and setting out to explore the unknown is the biggest thing we do. The great explorer Christopher Columbus set off in a wooden ship powered by nothing but wind and with only his own skill and courage and the stars to guide him. That's pretty inspiring.

Most of us rightly admire the bravery of astronauts who, six centuries later, have taken the risk of exploring beyond Earth and have given us such a different perspective on the beautiful blue planet we call home.



But to get governments interested in spending the huge amount of money needed for space exploration, there must be more to it than the thrill of discovery. Perhaps there's a new mining boom waiting to happen in space, with people looking for more of the minerals we know well and maybe some we haven't dreamed of yet.

Evidently there are virtually unlimited resources out there for the taking because nobody owns them. A company recently set out to claim ownership of an asteroid, surprising the United Nations because there are no laws about ownership in space.

It's easy to understand why someone might want to own one of those lifeless rocks. An asteroid with the unromantic name '1986DA' suddenly became very interesting when scientists reported that it contains

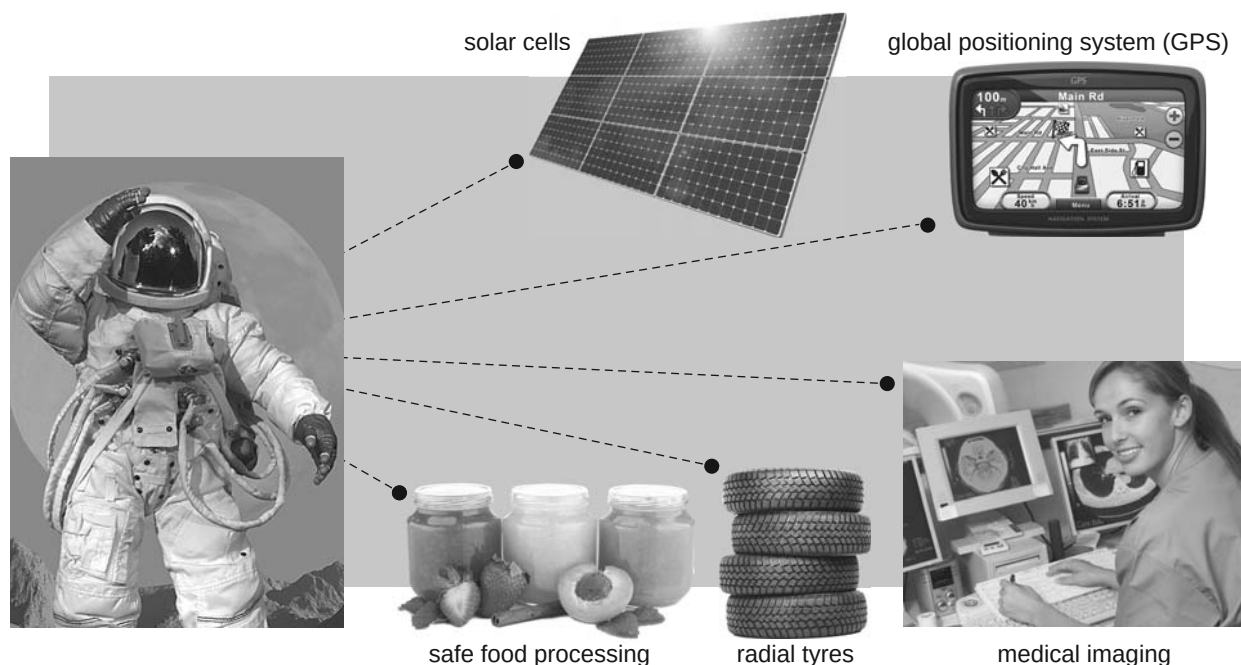
about 10,000 tons of gold and 10 times that much platinum, to the value of about a trillion dollars. Unfortunately this one is quite a long way off – about 32 million kilometres – but that doesn't seem to dampen anyone's enthusiasm.

'Well, OK, it might be only a dream right now,' said one young exhibition guide, gazing up at some spectacular star images, 'but one day it will come true. We've got to find answers to our problems to protect the future of life on Earth. That means taking risks and encountering the unexpected, but good things always come out of that.'

Columbus certainly encountered the unexpected – he expected to sail through to India and bumped into North and South America instead. And I agree that good things can come from exploring the unknown. A lot of the valuable products available to us now are the direct result of research associated with space programs of the last few decades, benefits that nobody predicted at the time.

Kolombus-21 talks a lot about international cooperation. This hasn't always been a feature of space exploration, but now that we have an international space station supported by 15 nations, the era of collaboration seems to be well established. If there was ever a good time to turn more of the unknown

into useful knowledge, it might be now. There's a strong view that it's time to inspire the next generation of scientists. Every government knows we've got to do that, just as we've got to invest in the next generation of technology. That's where the answers to our problems are really going to come from.



‘And the name of the group,’ I asked the guide at the end of the tour, ‘it’s in honour of Columbus?’
 ‘Partly,’ he smiled, ‘It also means “dove”.’

The international symbol of peace. I could see the point. It’s important to recharge our scientific batteries and get the next big thing going in space exploration – possibly a voyage to Mars. But it must be done for the whole planet and for peaceful purposes. Perhaps with big dreamers like *Kolombus-21* behind it, it might even turn out that way.

Off the planet

Thanks, Yvette Yergon, for drawing our attention to the ‘next big thing’. For a while there we were wasting our time thinking about little issues like hunger and disease and the environment. But no, let’s spend a few trillions more on the illusion that we can solve our problems by leaving Earth and finding somewhere better.

Wake up, Yvette! When did governments or kings or emperors ever fund exploration for peaceful purposes or the good of the world? The voyages of Columbus were powered more by greed than by wind. The ‘dreams’ involved were of more and more wealth.

Seems like nothing much has changed. Reality is, we don’t have to go into space looking for lifeless rocks. We just have to make sure that our infinitely precious blue planet doesn’t turn into one.

You know what I find truly inspiring? The idea of getting all the governments in the world to agree to keep working together on our real problems, one by one, step by step, until they are solved.

OK, that might be only a dream right now – but at least it’s a dream worth pursuing.

Dr Peter Laikis

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

Sources: page 12: BVA/Shutterstock.com; page 13 (clockwise from far left): eddtoro/Shutterstock.com, Best3d/Shutterstock.com, 3d brained/Shutterstock.com, Monkey Business Images/Shutterstock.com, Dmitry Kalinovsky/Shutterstock.com, margouillat photo/Shutterstock.com