

Victorian Certificate of Education
2017**ENGLISH**
Written examination**Wednesday 1 November 2017****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 – Analytical interpretation of a text	20	1	20
B – Comparative analysis of texts	8	1	20
C – Argument and persuasive language	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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 14 pages, including **assessment criteria** on page 14
- One answer book

Instructions

- Write your **student number** on the front cover of the answer book.
- Complete each section in the correct part of the answer book.
- If you choose to write on a multimodal text in Section A, you must not write on a text pair that includes a multimodal text in Section B.
- You may ask the supervisor for extra answer books.
- All written responses must be in English.

At the end of the examination

- Place all other used 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 – Analytical interpretation of a text**Instructions for Section A**

Section A requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Text list

1. *All About Eve* directed by Joseph L Mankiewicz
2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* Katherine Boo
3. *Burial Rites* Hannah Kent
4. *Cloudstreet* Tim Winton
5. *Frankenstein* Mary Shelley
6. *I for Isobel* Amy Witting
7. *Island: Collected Stories* Alistair MacLeod
8. *Mabo* directed by Rachel Perkins
9. *Measure for Measure* William Shakespeare
10. *Medea* Euripides
11. *No Sugar* Jack Davis
12. *Old/New World: New & Selected Poems* Peter Skrzynecki
13. *Selected Poems* John Donne
14. *The Complete Maus* Art Spiegelman
15. *The Golden Age* Joan London
16. *The Left Hand of Darkness* Ursula Le Guin
17. *The Lieutenant* Kate Grenville
18. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
19. *The White Tiger* Aravind Adiga
20. *This Boy's Life* Tobias Wolff

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

- i. ‘*All About Eve* presents the world of the theatre as a place of intense rivalries and intense relationships.’
Discuss.

OR

- ii. How does the structure of the film influence the audience’s response to Eve?

2. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* by Katherine Boo

- i. ‘In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, there is life and death but no hope.’
Do you agree?

OR

- ii. ‘In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, corruption presents an opportunity for some and an obstacle for others.’
Discuss.

3. *Burial Rites* by Hannah Kent

- i. ‘The landscape depicted in the text reflects the people Agnes interacts with – cold and hostile.’
To what extent do you agree?

OR

- ii. ‘Regardless of their social position, the characters in *Burial Rites* feel powerless.’
Do you agree?

4. *Cloudstreet* by Tim Winton

- i. Sam tells Lester: “I’ve had a lot of bad luck.”
‘The characters in *Cloudstreet* make their own luck, good or bad.’
Discuss.

OR

- ii. ‘*Cloudstreet* is about the search to find meaning in life through connections.’
Discuss.

5. *Frankenstein* by Mary Shelley

- i. ‘The novel *Frankenstein* demonstrates that one must have compassion to be human.’
Do you agree?

OR

- ii. ‘Shelley presents a natural world full of beauty but a society plagued by ugliness.’
Discuss.

6. *I for Isobel* by Amy Witting

- i. Why does Isobel struggle to accept and love herself?

OR

- ii. 'Isobel's imagination compensates for the loneliness of her life.'

Do you agree?

7. *Island: Collected Stories* by Alistair MacLeod

- i. 'There is no room for sentimentality in the lives of the characters in MacLeod's stories.'

Do you agree?

OR

- ii. To what extent does the harsh environment contribute to the difficulties experienced by the inhabitants of Cape Breton?

8. *Mabo* directed by Rachel Perkins

- i. 'Without Bonita's loyalty, Eddie would be lost.'

Discuss.

OR

- ii. 'This film shows what qualities are needed to be a leader.'

Discuss.

9. *Measure for Measure* by William Shakespeare

- i. 'The Duke achieves justice through disguise and manipulation.'

Discuss.

OR

- ii. '*Measure for Measure* presents a society in which women are denied power.'

Discuss.

10. *Medea* by Euripides

- i. 'In the play *Medea*, the crucial conflict is between reason and passion.'

Discuss.

OR

- ii. 'Euripides's character Medea is a desperate woman maltreated by a despicable man.'

Do you agree?

11. *No Sugar* by Jack Davis

- i. 'There is nothing civilised about how the Munday/Millimurra family is treated.'
Discuss.

OR

- ii. Joe says to Mary: "It'll never be over!"
'*No Sugar* shows the importance of defiance in the face of persecution.'
Discuss.

12. *Old/New World: New & Selected Poems* by Peter Skrzynecki

- i. "You create new memories / as you travel / but old ones follow you"
'Skrzynecki's poems are about looking forward and looking back.'
Discuss.

OR

- ii. 'Skrzynecki's poems reveal meaning and beauty in life's ordinary moments.'
Discuss.

13. *Selected Poems* by John Donne

- i. 'Donne's poetry presents life as full of temptation.'
Discuss.

OR

- ii. 'Donne's poetry describes the world in its grandeur and its detail.'
Discuss.

14. *The Complete Maus* by Art Spiegelman

- i. How does the movement between the present and the past affect Art Spiegelman's telling of Vladek's story?

OR

- ii. 'It is Art Spiegelman's fractured relationship with his father that is the central focus of this story.'
Discuss.

15. *The Golden Age* by Joan London

- i. "Years later, when you think you have recovered, it comes back."
'Characters in *The Golden Age* are haunted by their past.'
Discuss.

OR

- ii. '*The Golden Age* is about trying to live with change and uncertainty.'
Discuss.

16. *The Left Hand of Darkness* by Ursula Le Guin

- i. “The story is not all mine, nor told by me alone.”

How do the multiple perspectives of Genly Ai’s report affect the reader’s understanding of Gethen?

OR

- ii. ‘In *The Left Hand of Darkness*, Le Guin questions the importance of gender roles in relationships.’ Discuss.

17. *The Lieutenant* by Kate Grenville

- i. How do Rooke’s conversations with Tagaran change his view of the world and his place in it?

OR

- ii. ‘*The Lieutenant* explores the choices characters make when confronted with circumstances that are unfamiliar.’ Discuss.

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

- i. ‘The characters in Adichie’s stories are sustained more by perseverance than by hope.’ Do you agree?

OR

- ii. ‘Adichie’s stories explore the inequalities that exist in the relationships between men and women.’ Discuss.

19. *The White Tiger* by Aravind Adiga

- i. How does Balram attempt to convince his readers to accept his actions?

OR

- ii. ‘In *The White Tiger*, the caste system is the greatest barrier to progress.’ Do you agree?

20. *This Boy’s Life* by Tobias Wolff

- i. ‘The relationships in *This Boy’s Life* are devoid of any love or respect.’ Do you agree?

OR

- ii. ‘In *This Boy’s Life*, Wolff presents an America that offers little opportunity for prosperity.’ Discuss.

END OF SECTION A

SECTION B – Comparative analysis of texts**Instructions for Section B**

Section B requires students to write a comparative analysis of a selected pair of texts in response to **one** topic (either **i.** or **ii.**) on **one** pair of texts.

Your response should analyse how the two texts present ideas and/or issues, and should be supported by close reference to both texts in the pair.

If you choose to write on a multimodal text in Section A, you must **not** write on a text pair that includes a multimodal text in Section B.

In the answer book, indicate which text pair you have chosen to write on and whether you have chosen to answer **i.** or **ii.**

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

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

Pair 1 *Tracks* by Robyn Davidson and *Into the Wild* directed by Sean Penn

- i. Compare the ways in which characters in *Tracks* and *Into the Wild* seek to discover what really matters to them.

OR

- ii. Compare how, in *Tracks* and *Into the Wild*, the natural environment is both welcoming and hostile.

Pair 2 *Invictus* directed by Clint Eastwood and *Ransom* by David Malouf

- i. ‘Revenge is futile. Forgiveness is liberating.’
Compare how the two texts examine revenge and forgiveness.

OR

- ii. “The opportunity to act for ourselves. To try something that might force events into a different course.” (*Ransom*)
Compare the ways the two texts explore opportunities for change.

Pair 3 *Stasiland* by Anna Funder and *Nineteen Eighty-Four* by George Orwell

- i. “People were crazy with pain and secrets.” (*Stasiland*)
“... if you want to keep a secret you must also hide it from yourself.” (*Nineteen Eighty-Four*)
Compare how secrets affect the characters in these texts.

OR

- ii. Compare the ways the two texts show that in order to retain power authorities rewrite history.

Pair 4 *Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds), and *The Namesake* by Jhumpa Lahiri

- i. ‘It is possible to never feel completely at home in a new country.’
Compare how these two texts examine this possibility.

OR

- ii. ‘For many migrant families, it is the desires and experiences of previous generations that shape their own.’
Compare how this idea is explored in these texts.

Pair 5 *The Crucible* by Arthur Miller and *Year of Wonders: A Novel of the Plague* by Geraldine Brooks

- i. Compare how *The Crucible* and *Year of Wonders* explore issues of victimisation and blame.

OR

- ii. ‘Ordinary people sometimes make extraordinary sacrifices for others.’
Compare how this idea is demonstrated in these texts.

Pair 6 *Bombshells* by Joanna Murray-Smith and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. Compare the ways that women view other women in both *Bombshells* and *The Penelopiad*.

OR

- ii. Compare what the two texts say about individuals finding their own solutions to life’s challenges.

Pair 7 *Black Diggers* by Tom Wright and *The Longest Memory* by Fred D’Aguiar

- i. “The proper word is *fair*.” (*The Longest Memory*)
“... I wish to point out the gross injustice ...” (*Black Diggers*)
Compare what these texts say about fairness and justice.

OR

- ii. Compare how these texts explore the importance of belonging.

Pair 8 *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb, and *Made in Dagenham* directed by Nigel Cole

- i. Compare how the issue of gender inequality is explored in the two texts.

OR

- ii. ‘Power comes from unity and persistence.’
Compare how the issue of commitment to a cause is presented in the two texts.

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SECTION C – Argument and persuasive language**Instructions for Section C**

Section C requires students to write an analysis of the ways in which argument and language are used to persuade others to share a point(s) of view.

Read the background information on this page and the material on pages 12 and 13, and write an analytical response to the task below.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

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

Section C will be worth one-third of the total marks for the examination.

Task

Write an analysis of the ways in which argument and written and visual language are used in the material on pages 12 and 13 to try to persuade others to share the points of view presented.

Background information

The Principal of Spire Primary School writes a weekly message for the school’s website. She invites comments, favourable or unfavourable, to be posted after her message appears. The Principal has been concerned about the amount of packaging waste she has seen around the school. Her message about this concern and a response from one parent are on pages 12 and 13.

Spire Primary School


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Newsletter>Principal's Message

Last updated 11:48 AM on 8 July 2017

Dear parents of Spire Primary School,

I write to you this week to introduce a new concept for us all to think about. 'Oh, no!' I hear you say, 'She has got another idea!' It is true that I often take this school down new paths, especially in areas that affect the preservation of our planet. We are the only local school that has a 'Walk/Pedal to School Day' once a week, rather than once a month or even once a term! We have four different bins for our waste products, not just three! Our vegetable garden is truly organic and our pet hens scratch and roam as they wish! But I think we at Spire can do more. We are responsible for the future of our world.



I have become increasingly concerned about the amount of superfluous packaging in our everyday lives. The newspaper in plastic, hamburgers in boxes, individual packets of tissues, little packages of rice crackers and chips. You might say that the material from which these containers are made are biodegradable or recyclable – but they still exist, are still clogging our bins and eventually, our country. If we do not do something positive about this now, the environmental damage will be irreversible.

Last week I walked around the grounds at recess time, talking as I do with any student who wanted to chat – many, I am glad to say. I kept seeing your children holding little plastic packets with a few biscuits in one side and some cheese spread in the other. When the children had eaten, the little packets became waste material! I have found myself wondering why those biscuits could not have been spread with cheese at home and brought to school in a re-usable container. Other children were drinking juice from cardboard boxes. Why not a washable plastic bottle? At our canteen I saw a child buy a sushi roll and apply soy sauce from a cute little plastic fish. That fish ended up on the ground until I asked the student to put it in the bin – more rubbish! Why not use a common flask from which the sauce could be pumped at the counter? (For that matter, how awful are those little tomato sauce containers given with meat pies – lethal if flipped in your eye!)

I am asking (and, in the case of the canteen, insisting) that we do away with unnecessary packaging. I want the canteen to sell products that have no need for it. I hope to influence the staff to replace the coffee pod machine – those multiplying little pods – with a machine that filters the coffee straight into a jug. I might even ask our teachers to bring out our old communal teapot and do away with the pretty teabags!

How many nights a week do you eat takeaway? Plastic boxes of beef in black bean sauce, plastic bags of lettuce for the paper bag of spring rolls, little plastic containers of sauces – all these things increase the mounds of waste products. I am told you can buy carrots ready peeled, washed and sliced – in another plastic bag – but why not prepare your own snacks for the lunch box?

I know reducing our packaging will be a challenge at school and at home but we must confront it for the sake of future generations. I will be implementing a curriculum unit to teach students about sustainability at every year level.

As usual, your comments are welcome.

Denise Walker, Principal

Comments (1)

Fair go, Denise. My partner and I have always supported your green ideas. We are already doing what we can. Our kids walk to school every day! They are really interested in what rubbish goes where. They love the chooks and the garden. But mornings are chaos in our house as it is. How much worse if we have to spread cheese on biscuits (and won't they go soggy)? Have you any idea how many plastic bottles we have lost over our time at Spire? And filling them also takes time. Both of us parents go to work.

The soy sauce – what a mess little kids will make of pumping that! As I recall, the Parents and Friends donated the coffee pod machine for the staff – do you want it to join the hard rubbish? I would think we had passed the days when civilised people were happy to all drink the same stewed tea.

Finally, why begrudge us all the odd easy night off? Takeaway food is often a lifesaver for busy people.

It is a great shame if, for a vague principle, our lives become more difficult and we can't enjoy the benefits of 21st-century living.

Louise

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores
- development of a coherent analysis in response to the topic
- use of textual evidence to support the interpretation
- control and effectiveness of language use, as appropriate to the task

Section B will be assessed against the following criteria:

- knowledge and understanding of both texts, and the ideas and issues they present
- discussion of meaningful connections, similarities or differences between the texts, in response to the topic
- use of textual evidence to support the comparative analysis
- control and effectiveness of language use, as appropriate to the task

Section C will be assessed against the following criteria:

- understanding of the argument(s) presented and point(s) of view expressed
- analysis of ways in which language and visual features are used to present an argument and to persuade
- control and effectiveness of language use, as appropriate to the task

Source: Lightspring/Shutterstock.com (p. 12)