

**Victorian Certificate of Education
2019****ENGLISH**
Written examination**Wednesday 30 October 2019****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. *After Darkness* Christine Piper
2. *All the Light We Cannot See* Anthony Doerr
3. *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* Katherine Boo
4. *Extinction* Hannie Rayson
5. *Frankenstein* Mary Shelley
6. *In Cold Blood* Truman Capote
7. *Island: Collected Stories* Alistair MacLeod
8. *Like a House on Fire* Cate Kennedy
9. *Measure for Measure* William Shakespeare
10. *Nine Days* Toni Jordan
11. *Old/New World: New & Selected Poems* Peter Skrzynecki
12. *Persepolis: The Story of a Childhood* Marjane Satrapi
13. *Rear Window* directed by Alfred Hitchcock
14. *Selected Poems* John Donne
15. *Station Eleven* Emily St John Mandel
16. *Stories We Tell* directed by Sarah Polley
17. *The Golden Age* Joan London
18. *The Left Hand of Darkness* Ursula Le Guin
19. *The Lieutenant* Kate Grenville
20. *The Women of Troy* Euripides

1. *After Darkness* by Christine Piper

- i. "Some things are best left in the past."

To what extent is this view supported by Piper's *After Darkness*?

OR

- ii. 'Dr Ibaraki faces the same challenges in Japan and Australia.'

Discuss.

2. *All the Light We Cannot See* by Anthony Doerr

- i. 'In the novel, being different is an advantage.'

Do you agree?

OR

- ii. '*All the Light We Cannot See* explores the human capacity to create, preserve and destroy.'

Discuss.

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

- i. 'In Annawadi, overwhelming poverty breeds hard-heartedness.'

Do you agree?

OR

- ii. 'The people of Annawadi are powerless to change their lives.'

Discuss.

4. *Extinction* by Hannie Rayson

- i. 'In *Extinction*, the characters find no resolutions to their problems.'

Do you agree?

OR

- ii. 'In the play, the natural world and the human world struggle to exist in harmony.'

Discuss.

5. *Frankenstein* by Mary Shelley

- i. 'The readers' sympathies lie not only with Victor but also with the creature.'

Do you agree?

OR

- ii. 'Victor never truly understands the creature he has created.'

Discuss.

6. *In Cold Blood* by Truman Capote

- i. 'Capote examines the coexistence of good and evil in human nature.'
Discuss.

OR

- ii. 'The murder of the Clutter family shakes the beliefs of everyone in the community.'
Discuss.

7. *Island: Collected Stories* by Alistair MacLeod

- i. "This, we know too, cannot go on much longer."
'In MacLeod's stories, the characters see change as a threat.'
Do you agree?

OR

- ii. '*Island: Collected Stories* reveals that history and tradition are powerful in shaping lives.'
Do you agree?

8. *Like a House on Fire* by Cate Kennedy

- i. To what extent are the characters in these stories defeated by their circumstances?

OR

- ii. 'The importance of kindness and compassion is highlighted in Kennedy's stories.'
Discuss.

9. *Measure for Measure* by William Shakespeare

- i. "ISABELLA
[...] O, 'tis excellent
To have a giant's strength, but it is tyrannous
To use it like a giant."
'Power corrupts both Angelo and the Duke.'
Do you agree?

OR

- ii. Order is restored in *Measure for Measure*, but at what cost?

10. *Nine Days* by Toni Jordan

- i. 'In Jordan's novel, seemingly insignificant decisions have major consequences.'
Do you agree?

OR

- ii. How does *Nine Days* explore the relationship between the past and the present?

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

- i. 'Skrzynecki's poetry offers readers a positive view of life.'
Do you agree?

OR

- ii. 'In his poetry, Skrzynecki describes his world as one of merging cultures.'
Discuss.

12. *Persepolis: The Story of a Childhood* by Marjane Satrapi

- i. How do Marji's parents seek to protect her from the realities of revolution?

OR

- ii. "Bad people are dangerous but forgiving them is too."
What role does forgiveness play in the text?

13. *Rear Window* directed by Alfred Hitchcock

- i. 'In *Rear Window*, Hitchcock presents a cynical view of relationships.'
Discuss.

OR

- ii. 'Lisa is the real hero of *Rear Window*.'
Do you agree?

14. *Selected Poems* by John Donne

- i. 'In his poetry, Donne looks inward to his own feelings and outward to the world around him.'
Discuss.

OR

- ii. 'Donne's poems reflect both a joy in living and a constant awareness of mortality.'
Discuss.

15. *Station Eleven* by Emily St John Mandel

- i. "[...] *survival is insufficient*."
What is more important than survival for the characters in *Station Eleven*?

OR

- ii. "Always these memories, barely submerged."
'*Station Eleven* demonstrates that nothing is ever completely lost.'
Discuss.

16. *Stories We Tell* directed by Sarah Polley

- i. How does Polley's documentary show the far-reaching impact of family secrets?

OR

- ii. '*Stories We Tell* portrays the interplay between loss and hope.'
Discuss.

17. *The Golden Age* by Joan London

- i. '*The Golden Age* explores Frank's gradual realisation that he can rely only on himself.'
Do you agree?

OR

- ii. 'In the end, love saves the characters in *The Golden Age*.'
Discuss.

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

- i. '*The Left Hand of Darkness* is set in a world where loneliness is ever present.'
Discuss.

OR

- ii. 'In *The Left Hand of Darkness*, trust is based on accepting difference.'
Do you agree?

19. *The Lieutenant* by Kate Grenville

- i. 'For the characters in Grenville's novel, language is both an obstacle and an opportunity.'
Discuss.

OR

- ii. '*The Lieutenant* portrays a struggle between obedience to authority and adherence to personal values.'
Discuss.

20. *The Women of Troy* by Euripides

- i. 'Euripides's play warns of the dangers of displeasing the gods.'
Discuss.

OR

- ii. 'Even though the women of Troy are defeated, they retain their dignity.'
Do you agree?

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 *Charlie's Country* directed by Rolf de Heer

- i. "To be free is to learn, to test yourself constantly, to gamble." (*Tracks*)
"I'm free now!" (*Charlie's Country*)
Compare the characters' understanding of freedom in the two texts.

OR

- ii. Compare how *Tracks* and *Charlie's Country* present the challenges of living between cultures.

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

- i. "How can we trust them?" (*Invictus*)
Compare the ways in which the two texts explore the value of trust.

OR

- ii. Compare what the two texts suggest about stepping outside traditional roles.

Pair 3 *Stasiland* by Anna Funder and *Never Let Me Go* by Kazuo Ishiguro

- i. "It is so hard to know what kind of mortgage our acts put on our future." (*Stasiland*)
"You were brought into this world for a purpose, and your futures, all of them, have been decided."
(*Never Let Me Go*)
Compare the ways in which the characters in *Stasiland* and *Never Let Me Go* control their own fates.

OR

- ii. Compare how the two texts represent the difficulties of remembering or forgetting the past.

Pair 4 *Reckoning* by Magda Szubanski and *The Namesake* by Jhumpa Lahiri

- i. Compare the extent to which the children in *Reckoning* and *The Namesake* experience success.

OR

- ii. Compare the challenges both Magda and Gogol have in forming lasting relationships.

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

- i. 'In stressful times, we often doubt what we most strongly believe.'
Compare the ways in which the two texts explore this idea.

OR

- ii. Compare how the concept of social responsibility is examined in the two texts.

Pair 6 *Photograph 51* by Anna Ziegler and *The Penelopiad: The Myth of Penelope and Odysseus* by Margaret Atwood

- i. “ROSALIND: If I have to do everything myself, I will.” (*Photograph 51*)
“[...] I had to use every ruse and stratagem at my command.” (*The Penelopiad: The Myth of Penelope and Odysseus*)
Compare how the two texts demonstrate Rosalind’s and Penelope’s determination.

OR

- ii. Compare how the two texts explore the consequences of arrogance.

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

- i. Compare how conflicting loyalties are portrayed in *Black Diggers* and *The Longest Memory*.

OR

- ii. ‘Society is capable of changing.’
Compare how the two texts explore this idea.

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 importance of family is explored in *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* and *Made in Dagenham*.

OR

- ii. Compare how *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* and *Made in Dagenham* celebrate the value of adhering to principles.

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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 is 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

A local grocery store decided to become cashless, meaning it would no longer accept payments using cash, that is, physical money. The manager of the store placed an advertorial¹ in the local newspaper about what going cashless would mean for customers. One week later, a member of the public responded to the advertorial in a letter published in the newspaper’s ‘Community Voice’ section.

¹**advertorial** – a paid advertisement that looks like an article

The advertorial below was published in a local newspaper.

PAID ADVERTISEMENT

A BETTER, FASTER SHOPPING EXPERIENCE



An open letter to our valued customers,

As you know, Hailey's Local Store is not your average grocery store. We're a bit different – we always put our customers first. We offer lots of healthy meals, many specials, locally sourced food and, as you know, we abolished plastic carry bags four years ago – long before the big stores. Why did we do these things? Because you told us that was what you wanted and needed.

From 1 July, we will introduce another improvement to serve you better. We're going cashless! All transactions will be done electronically. What will it change? For the vast majority of our customers, nothing except less time spent in the store!

We're talking about having no actual money in the store – you won't need to go rummaging through your bags for coins. You won't ever have to worry that you don't have the cash to cover your essential food supplies – your card will ensure that you do.

I'm in our store every day and I know that most of our customers don't pay cash for their goods now. You use your credit card or debit card, and more

and more of you use an app on your mobile phone, your smart watch or even your smart ring. You just tap and you're done. Simple! Welcome to the twenty-first century.

Australians have embraced the digital economy – we're already one of the biggest users of electronic payments in the world. A decade ago, nearly 70 per cent of household spending was in cash; now it's half of that and most of that is on small purchases, such as a cup of coffee. It's just much easier and safer for all of us not to carry wads of cash in our wallets given the recent pickpocketing in the area.

Last year, Philip Lowe, Governor of the Reserve Bank of Australia, said Australia was now at a turning point and cash was set to become a rarity. Some have predicted that Australia will be a cashless society in less than a decade.

Why is this store becoming cashless now? We have always tried to be a leader in our community and respond to our customers' needs. In our cashless store, you'll breeze through the check-out faster, which will save you time. Paying electronically is safer than paying cash, with all the banks' security checks in place. For our staff,

it means not having to spend hours sorting, storing and securing cash, so they'll have more time to serve you and make our store even better.

We understand the concerns a minority of our customers may have. What if you prefer cash, don't feel comfortable using credit or debit cards, or don't have a mobile phone or smart watch? We don't want to leave anyone out. For the next three months, we will offer cashless payments but still accept cash to give people time to adjust.

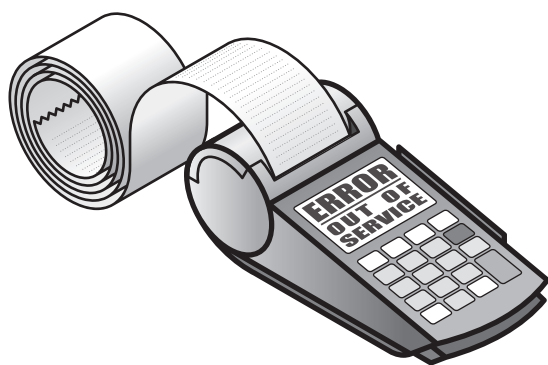
We know that other, less customer-centred shops will continue to take cash, but we think that they will soon catch up with us.

We are excited to be taking this step. Cashless shopping is easier, faster and safer. If you have any questions, please come in for a chat. As always, we are here to serve you.

Hailey Astaire,
Manager of Hailey's Local Store

The letter below was published in the same newspaper a week later.

Community Voice



In response to Hailey Astaire's announcement that Hailey's Local Store – where I shop – will become cashless on 1 July, can I just say: who is she kidding? To pretend that eliminating cash from the store is for the customers' benefit – 'to serve you better' – is dishonest. Yes, more of us are using cards and devices such as phones to

pay for things but, even by her own estimation, a third of our spending is still conducted in the old-fashioned way, with cash.

So why rush this change before many

of us are ready? My mother is in her 80s and relies on cash. She's on a pension and, every week, she goes to her bank and withdraws the cash she needs. She knows exactly how much money she has in her purse and she spends it carefully. This move to eliminate cash says to people like her that they don't matter. We are a better

community than that – or I thought we were.

And who really benefits from a cashless grocery store? The store! I found research that concluded that people who don't use cash tend to spend more because it's harder for them to keep track of their spending. Going cashless will help the store make more money, and that's what this is all about. I urge everyone to tell Ms Astaire exactly what they think about this so-called better shopping experience.

Samuel Morricone,
Resident

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

Sources: Monkey Business Images/Shutterstock.com (p. 12); adapted from
Zern Liew/Shutterstock.com (p. 13)