

**Victorian Certificate of Education
2021****ENGLISH**
Written examination**Wednesday 27 October 2021****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 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. *In Cold Blood* Truman Capote
6. *Like a House on Fire* Cate Kennedy
7. *Much Ado About Nothing* William Shakespeare
8. *Nine Days* Toni Jordan
9. *Old/New World: New & Selected Poems*Peter Skrzynecki
10. *Persepolis: The Story of a Childhood* Marjane Satrapi
11. *Pride and Prejudice*Jane Austen
12. *Rear Window* directed by Alfred Hitchcock
13. *Runaway* Alice Munro
14. *Station Eleven* Emily St John Mandel
15. *Stories We Tell*directed by Sarah Polley
16. *The Golden Age* Joan London
17. *The Lieutenant* Kate Grenville
18. *The Women of Troy* Euripides
19. *Things Fall Apart* Chinua Achebe
20. *William Wordsworth: Poems Selected by Seamus Heaney* William Wordsworth

1. ***After Darkness* by Christine Piper**

- i. 'In *After Darkness*, silence damages characters and their relationships.'
To what extent do you agree?

OR

- ii. 'In *After Darkness*, racism leads to many types of injustice.'
Discuss.

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

- i. '*All the Light We Cannot See* highlights that what is most precious is not always easy to see.'
Discuss.

OR

- ii. 'All the characters in *All the Light We Cannot See* are trapped in some way.'
To what extent do you agree?

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

- i. 'There is more chaos than order in the lives of the Annawadi slum-dwellers.'
Do you agree?

OR

- ii. 'The people of Annawadi treat their neighbours badly.'
Discuss.

4. ***Extinction* by Hannie Rayson**

- i. "You've got to believe in your own species, Piper. In the human capacity to achieve great things."
How does the play explore this idea?

OR

- ii. '*Extinction* demonstrates the conflict between the desire to take action and the need to follow rules.'
Discuss.

5. ***In Cold Blood* by Truman Capote**

- i. To what extent is *In Cold Blood* about the failure of dreams?

OR

- ii. 'The personal tragedy of the Clutters is overshadowed by the stories of Dick and Perry.'
Do you agree?

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

- i. 'The characters truly begin to know themselves in times of crisis.'
Discuss.

OR

- ii. How successful are the characters at finding happiness in their relationships with others?

7. *Much Ado About Nothing* by William Shakespeare

- i. “And greedily devour the treacherous bait [...]”

To what extent do characters in the play suffer because they willingly believe what they hear?

OR

- ii. ‘In *Much Ado About Nothing*, romantic relationships are more about appearances than about reality.’

Discuss.

8. *Nine Days* by Toni Jordan

- i. ‘In *Nine Days*, some characters can make choices more freely than others.’

Discuss.

OR

- ii. How does *Nine Days* explore the connections that keep people together?

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

- i. ‘Skrzynecki’s poetry speaks of a full life well lived.’

Discuss.

OR

- ii. ‘Skrzynecki’s poetry shows his desire to understand both the old world and the new world.’

To what extent do you agree?

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

- i. How does Satrapi use symbols to understand her changing world?

OR

- ii. ‘Marji discovers she cannot trust everything that she is told.’

Discuss.

11. *Pride and Prejudice* by Jane Austen

- i. ‘Women’s relationships with other women are important in the world of *Pride and Prejudice*.’

To what extent do you agree?

OR

- ii. “[...] loss of virtue in a female is irretrievable – [...] one false step involves her in endless ruin [...]”

‘In the world of *Pride and Prejudice*, a woman’s reputation is her most important asset.’

Discuss.

12. *Rear Window* directed by Alfred Hitchcock

- i. “Neighbours like each other, speak to each other, care if anybody lives or dies. But none of you do!”
‘Even though the characters in *Rear Window* are intimately part of each other’s lives, they do not care for each other.’
Do you agree?

OR

- ii. ‘There’s no harm in looking.’
Is this idea supported by Hitchcock’s film?

13. *Runaway* by Alice Munro

- i. ‘In the stories in *Runaway*, life is not always fair.’
Discuss.

OR

- ii. “I don’t look cruel. But I was.”
‘For the characters in *Runaway*, looks can be deceiving.’
Do you agree?

14. *Station Eleven* by Emily St John Mandel

- i. ‘The characters in *Station Eleven* search for ways to give their lives meaning.’
Discuss.

OR

- ii. Discuss the role of theatre and the arts in rebuilding the world in *Station Eleven*.

15. *Stories We Tell* directed by Sarah Polley

- i. ‘In *Stories We Tell*, Polley is searching for herself rather than for her parents.’
Do you agree?

OR

- ii. ‘A person’s life is often a mystery.’
How does Polley’s film reveal this idea?

16. *The Golden Age* by Joan London

- i. What role do poetry and music play in the lives of the characters in *The Golden Age*?

OR

- ii. ‘Human connection is a vital source of hope.’
Is this the main message of *The Golden Age*?

17. *The Lieutenant* by Kate Grenville

- i. 'Grenville's novel examines the dangers of failures in communication.'
Discuss.

OR

- ii. "Every thing is part of every other thing, now and forever."
How is connectedness explored in *The Lieutenant*?

18. *The Women of Troy* by Euripides

- i. 'Euripides's play shows that there are no winners in war.'
Discuss.

OR

- ii. To what extent is Helen portrayed fairly in *The Women of Troy*?

19. *Things Fall Apart* by Chinua Achebe

- i. 'It is Okonkwo's inability to adapt to change that leads to his tragic end.'
Do you agree?

OR

- ii. '*Things Fall Apart* shows how difficult it can be to maintain culture and family.'
Discuss.

20. *William Wordsworth: Poems Selected by Seamus Heaney* by William Wordsworth

- i. How does Wordsworth use sound and colour to engage readers?

OR

- ii. 'In Wordsworth's poetry, the natural world enriches people's lives.'
Discuss.

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. “‘Camel lady’ had that nice patronizing belittling ring to it. Labelling, pigeonholing [...]” (*Tracks*)
“I’m not a recreational shooter ... I am ... a hunter.” (*Charlie's Country*)
Compare how people in the two texts resist attempts to make them conform to society’s expectations.

OR

- ii. Compare how both texts portray people’s desire to belong to something bigger than themselves.

Pair 2 *The Queen* directed by Stephen Frears and *Ransom* by David Malouf

- i. Compare the relationships between loss and change in *The Queen* and *Ransom*.

OR

- ii. Compare how the two texts portray the fragility of leadership.

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

- i. Compare to what extent comfort and hope are found in both *Stasiland* and *Never Let Me Go*.

OR

- ii. Compare how the two texts explore the ways deception is used to manipulate.

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

- i. “Without my conscious awareness rebellious forces were gathering beneath my biddable exterior.” (*Reckoning*)
“Lately he’s been lazy, addressing his parents in English though they continue to speak to him in Bengali.” (*The Namesake*)
Compare the role that rebellion plays in establishing identity in the two texts.

OR

- ii. Compare the ways families in the two texts are impacted by colliding cultures.

Pair 5 *The Crucible* by Arthur Miller and *The Dressmaker* by Rosalie Ham

- i. Compare how the two texts examine the treatment of women by their communities.

OR

- ii. “[...] vengeance is walking Salem.” (*The Crucible*)
“Pain will no longer be our curse [...] It will be our revenge and our reason.” (*The Dressmaker*)
Compare to what extent revenge is justified in the two texts.

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

- i. ‘Both women and men are disadvantaged by rigid gender roles.’
Compare how *Photograph 51* and *The Penelopiad* explore this idea.

OR

- ii. Compare how cleverness is valued in the worlds of the two texts.

Pair 7 *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman, and *The Longest Memory* by Fred D’Aguiar

- i. Compare how these texts show the world to be a place where hope is always present.

OR

- ii. “If you feel like fighting, if you feel like yelling, grab it in your hand and show your grief, lift it up and show the world.” (*The 7 Stages of Grieving*)
“The first lash ripped a hole in my head and I screamed for my son, who fell as silent as the grass and trees.” (*The Longest Memory*)
Compare the role of anger in *The 7 Stages of Grieving* and *The Longest Memory*.

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 *Pride* directed by Matthew Warchus

- i. Compare the ways the two texts explore the importance of human connection in generating change.

OR

- ii. “[...] if you want to achieve a goal, there will be hurdles in your way but you must continue.” (*I Am Malala*)
“[...] I’m going to do what I set out to do.” (*Pride*)
Compare the role of determination 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 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 cinema in the regional town of Toppdale is struggling to attract patrons and is at risk of closing down. The cinema’s marketing manager, Ava, has written the following social media post on the *Toppdale Community Voice* page. Members of the page are residents of Toppdale and the surrounding district.

www.toppdalecommunityvoice x
www.toppdalecommunityvoice/socialmedia

TOPPDALE COMMUNITY VOICE

Public group 68 220 members


Ava @ Toppdale cinema
12 September at 19:01



Many of you know that Toppdale's unique cinema has been part of our town since the 1910s. As the town's backbone for so many decades, it has survived the Great Depression and the invention of television, videos and, more recently, DVDs by offering a shared experience that goes beyond just viewing a blockbuster movie on a massive screen. After standing strong during two world wars and offering us the latest, greatest films from around the world, Toppdale's cinema is at risk of closing its doors. Forever! By connecting with you through this page we hope to galvanise community support for Toppdale's cinema and remind you what it can offer: the social value of 'going to the pictures'. In the 21st century, this must not be underestimated.

Today, the biggest threat to the cinema's survival is the rise of streaming services. Without your support, our cinema will be the next victim of the streaming revolution. Did you know we had an estimated 250 000 people a year come through our doors just a few years ago? We are now down to 100 000 people a year. That's a drop of well over 50%. We can't let this happen. Or we risk losing something really special.

This great cinema has always been the beating heart of Toppdale, offering so much more than just the alluring smell of popcorn and local employment opportunities. It has always been a place people came to, not only to watch a movie but to be together and to embrace the magnetic ambience of the cafe, which is home to the best handcrafted ice cream in town. More than just a business, this cinema provides a diverse range of entertainment options for moviegoers of every age. We have discount senior citizen screenings, which include a cup of tea and piece of cake, baby-friendly sessions for parents, 'cheap Tuesday' for students, and our specially designed kids cinema even has a slide.

www.toppdalecommunityvoice x +

www.toppdalecommunityvoice/socialmedia

Did you know that the word ‘cinema’ derives from the Ancient Greek word for ‘movement’? We want to bring energy back to the cinema complex, not just on the big screen but also with live music, stand-up comedy and door prizes to make the experience value for money. If you don’t get off your device and off the couch, the cinema can’t continue to be the meeting place that it has been for decades in Toppdale.

Think of it like this: we have kitchens at home to make perfectly fine food but we still enjoy going out for a meal with friends. Well, that’s like going to the cinema! Cinemas have ingredients you can’t find at home, such as access to the latest must-see blockbuster movies. Even though surveys show us that viewing content streamed to devices is on the rise, almost 60% of new movies from around the globe are still watched in the cinema. That’s because the cinema offers a supercharged emotional experience that you can’t recreate at home. AND, at the same time, you can enjoy it with your friends. The cinema experience is truly one worth making time for.

Have you forgotten the magic of watching a blockbuster movie or cinematic masterpiece at Toppdale’s unique cinema? The lights dim, the velvet curtain opens, the surround sound envelops you and ... *action!* This is an experience you can’t get while watching a movie streamed on a device or on the television. People are social creatures and sharing the experience of watching a movie on a massive screen, munching on popcorn or on double-dipped chocolate-covered ice creams eclipses the lacklustre experience of viewing content on a tiny screen at home on the couch.

I know trends come and go. The popularity of going to the movies has waxed and waned as technology has advanced but the cinema has stood its ground. So, when I hear people say there is nothing for anyone in this town to do, I shudder! Because we have our cinema – a place for people to connect with each other, a place for the community to socialise and have fun. When the novelty of holding a small screen in your hand wears off, the cinema must still be here. It is the beating heart of this town. Think what our community would lose if this heart stopped.

Share this post, grab your friends or family, get your buttery popcorn and sink into the plush seats. Spread the word! Save the Toppdale cinema before its doors slam shut forever, relegating it to the dustbin of history.



Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and values 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: world of vector/Shutterstock.com (p. 12, top); Zoran Zeremski/Shutterstock.com (p. 12, bottom); David Gilder/Shutterstock.com (p. 13)