

ENGLISH

2024 Written Exam - Paper 2

Total Reading Time: 15 minutes

Total Writing Time: 3 hours

TASK BOOK

Approved materials

An English and/or bilingual printed dictionary

Materials supplied

- Task book of 18 pages
- Answer Booklet

Instructions

- Write your responses in English.
- You may keep this Task Booklet.

Students are not permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

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Section A (1 question, 20 marks)	2 to 9
Section B (1 question, 20 marks)	10 to 14
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SECTION A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on one of the topics (either i. or ii.) provided for that text.
- Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the 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. In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer i. or ii.
- Refer to the assessment criteria on page 19.
- Section A is worth one-third of the total marks for the examination.

Text List

1. *Bad Dreams and Other Stories* Tessa Hadley
2. *Born a Crime* Trevor Noah
3. *Chronicle of a Death Foretold* Gabriel Garcia Marquez
4. *False Claims of Colonial Thieves*..... Charmaine Papertalk Greene and John Kinsella
5. *Flames* Robbie Arnott
6. *Go, Went, Gone* Jenny Erpenbeck
7. *High Ground* Steven Johnson (director)
8. *Memory Police* Yoko Ogawa
9. *Much Ado About Nothing* William Shakespeare
10. *My Brilliant Career* Miles Franklin
11. *Oedipus the King* Sophocles
12. *Pride and Prejudice* Jane Austen
13. *Rainbow's End* Jane Harrison
14. *Requiem for a Beast* Matt Ottley
15. *Runaway* Alice Munro
16. *Sunset Boulevard* Billy Wilder (director)
17. *The Erratics* Vicki Laveau-Harvie
18. *Things Fall Apart* Chinua Achebe
19. *We Have Always Lived in the Castle* Shirley Jackson
20. *William Wordsworth Poems* selected by Seamus Heaney

1. Bad Dreams and Other Stories by Tessa Hadley

- i. 'The characters in *Bad Dreams and Other Stories* can seem closed off and disconnected.'

Do you agree?

OR

- ii. 'Strange and odd things happen in these stories, and the meaning of what happens is often obscure.'

Discuss.

2. Born a Crime by Trevor Noah

- i. 'One of the remarkable things about both Patricia and Trevor Noah is the way they can let the past go and look to the future.'

Discuss.

OR

- ii. 'Trevor sets out to celebrate his mother's influence in *Born a Crime*, but we can also see that he makes his own luck and opportunities.'

Do you agree?

3. Chronicle of a Death Foretold by Gabriel Garcia Marquez

- i. 'We can have a degree of sympathy for all the characters in *Chronicle for a Death Foretold*.'

Do you agree?

OR

- ii. 'The objective and factual way *Chronicle for a Death Foretold* is narrated makes it a strange and bizarre story.'

Discuss.

4. *False Claims of Colonial Thieves* by Charmaine Papertalk Greene and John Kinsella

- i. 'Both Papertalk Greene and Kinsella are searching for the truth in *False Claims of Colonial Thieves*.'

Do you agree?

OR

- ii. 'There is a certain agreement between the poems of Papertalk Greene and Kinsella because of their similar responses to the natural world.'

Discuss.

5. *Flames* by Robbie Arnott

- i. 'It is nature and the elements that shapes what happens in *Flames*.'

Do you agree?

OR

- ii. 'A sense of wonder in and about everything is the strongest feeling in *Flames*.'

Discuss.

6. *Go, Went, Gone* by Jenny Erpenbeck

- i. 'Richard comes to see that the peace and affluence of his country has led to a poverty of experience and a sort of emotional anaemia.'

Do you agree?

OR

- ii. 'His contact with 'the dead men on holiday' shows Richard who he can still count as friends in Germany and who he cannot.'

Discuss.

7. **High Ground** by Steven Johnson (director)

- i. 'Although the film ends tragically with the death of most of the major characters, *High Ground* is not a hopeless story.'

Do you agree?

OR

- ii. 'Is Baywara, Travis or Dharrpa the most heroic character in *High Ground*?'

Discuss.

8. **Memory Police** by Yoko Ogawa

- i. 'It is the sense of normal everyday life that gives power to the bizarre plot of *The Memory Police*.'

Do you agree?

OR

- ii. 'The lack of explanation for what happens and why in *The Memory Police* makes it bleak and horrifying.'

Discuss.

9. **Much Ado About Nothing** by William Shakespeare

- i. 'The relationship between Beatrice and Benedick is shown to have a stronger foundation than Hero and Claudio's relationship.'

Discuss.

OR

- ii. 'Appearances are deceiving and can be easily manipulated in *Much Ado About Nothing*.'

Do you agree?

10. My Brilliant Career by Miles Franklin

- i. 'Is Sybylla's imagined relationship with Harry Beecham a grand passion or a rather strange fantasy?'

Discuss.

OR

- ii. 'What does Harry mean when he says that Sybylla is 'true', and is he right about her?'
- Discuss.

11. Oedipus the King by Sophocles

- i. 'As he loses what he loves, the fate of Oedipus makes us feel the value of what he has lost.'

Discuss.

OR

- ii. 'Is Oedipus best described as a true hero, a flawed hero, or no hero at all?'

Discuss.

12. Pride and Prejudice by Jane Austen

- i. 'Elizabeth, unlike other women, has what it takes to dissolve Mr Darcy's defences without trying.'

Do you agree?

OR

- ii. 'Is the world of *Pride and Prejudice* one in which there are few people to love, and even fewer to respect?'

Discuss.

13. *Rainbow's End* by Jane Harrison

- i. 'To what extent do the Dear family want to change things and to what extent do they want them to stay the way they are?'

Discuss.

OR

- ii. 'While the Dear women are put in humiliating situations, they are not crushed or ashamed.'

Do you agree?

14. *Requiem for a Beast* by Matt Ottley

- i. 'It is the blending of such different stories that makes *Requiem for a Beast* a rich and powerful whole.'

Do you agree?

OR

- ii. '*Requiem for a Beast* is a story about truth-telling and reconciliation as a way of dealing with the past.'

Discuss.

15. *Runaway* by Alice Munro

- i. 'Passion can be as destructive as it can be constructive in *Runaway*.'

Do you agree?

OR

- ii. 'Some characters are running away from and some are running after family in *Runaway*.'

Discuss.

16. *Sunset Boulevard* by Billy Wilder (director)

- i. 'Both Norma Desmond and Joe Gillis are victims and offenders, exploiters and exploited in *Sunset Boulevard*.'

Do you agree?

OR

- ii. 'Is *Sunset Boulevard* more a comedy than a drama?'

Discuss.

17. *The Erratics* by Vicki Laveau-Harvie

- i. 'While their mother threatens that she will get her daughters and they won't even know it, they are actually sharply aware of the injury she has done them.'

Do you agree?

OR

- ii. 'Vicki protects herself by running as far away as she can, but her sister is caught in the bear-trap of their childhood.'

Discuss.

18. *Things Fall Apart* by Chinua Achebe

- i. 'Things fall apart in Umuofia because the traditional way of life is a harsh and unfair system.'

Discuss.

OR

- ii. 'Although he is a powerful warrior, Okonkwo is actually vulnerable and driven by fear.'

Do you agree?

19. ***We Have Always Lived in the Castle*** by Shirley Jackson

- i. 'There is a strange mixture of both fear and security in *We Have Always Lived in the Castle*.'

Do you agree?

OR

- ii. 'We are so close to Merricat and Constance during the story that we cannot judge them by normal standards.'

Discuss.

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

- i. 'Wordsworth's best poetry is a kind of autobiographical recording of his experiences.'

Discuss.

OR

- ii. 'The poetry of Wordsworth has both emotional intensity and calm tranquillity.'

Do you agree?

SECTION B – Creating a text

Instructions

- In this section, you must create **one** written text (**not** including song, poetry or verse).
- In your text, you must include meaningful connections with ideas drawn from
 - **One** of the Frameworks of Ideas.
 - The title provided for your selected Framework of Ideas.
 - **At least one** piece of stimulus material provided for your selected Framework of Ideas.
- You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
- You must write an effective and cohesive text that demonstrates fluency through your selection of vocabulary, text structure and language features.
- Refer to the assessment criteria on page 18.
- This section is worth one-third of the total marks for the examination.

Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'The city or the bush'

Stimulus 1

'The country does what the city cannot. It quietens the mind and brings simplicity into one's life. The city does what the country cannot. It enlivens the mind and brings culture into one's life.'

Donna Goddard

Stimulus 2



Photo by Weyne Yew on Unsplash

Stimulus 3

'People have a tendency to see country life through rose-colored glasses.'

PJ Harvey

Framework 2: Writing about protest

- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'No justice, no peace'

Stimulus 1

'You can't separate peace from freedom because no one can be at peace unless he has his freedom.'

John F. Kennedy

Stimulus 2



Photo by Jack Skinner on unsplash

Stimulus 3

'The story of women's struggle for equality belongs to no single feminist nor to any one organization but to the collective efforts of all who care about human rights.'

Gloria Steinem

Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'Choices'

Stimulus 1

'While it seemed at first there was nothing else I could do, I did have a choice.'

Stimulus 2

Photo by Christiaan Huynen on Unsplash

Stimulus 3

'Everywhere you go
You always take the weather with you.'

Neil and Tim Finn

Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: 'What is play?'

Stimulus 1

'Work and play are words to describe the same thing under different conditions.'

Mark Twain

Stimulus 2



Photo by Rene Bernal on Unsplash

Stimulus 3

'Law and order, commerce and profit, craft and art, poetry, wisdom and science: all are rooted in the primeval soil of play.'

Johan Huizinga

SECTION C – Argument and persuasive language

Instructions

In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in an unseen persuasive text.

- Read the background information on this page and the material on pages 16 and 17, and write an analytical response to the task below.
- For the purposes of this task, the term 'language' refers to written and spoken language, and 'visuals' refers to images and graphics.
- Refer to the assessment criteria on page 18.
- This section is worth one-third of the total marks for the examination.

TASK

Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 16 and 17 to try to persuade the intended audience to share the point of view presented.

Background information

The following text is from a company webpage that gives advice and assistance to the owners of areas of native forest. The company gives advice about how to harvest native forests in a sustainable way instead of clear-felling native timber or the developing timber plantations.

Sustainable native forestry

Australia has some of the most beautiful forests in the world. It is a truly magical experience to drive through the majestic Mountain Ash and tree ferns on the road up to the Black Spur and into the Yarra Valley. No one would want to touch such a wonderland. There is a great deal of native forest in Victoria that no one ever sees.

And while we might not have seen it for ourselves, we have all seen horrifying pictures of the devastation that can result from logging our native forests. Logging machines saw through tree trunks and strip branches to manufacture standard saw logs. And think of the animals that lived in the forests that logging turned into such wreckage. But this is not the way it has to be.



The majestic Black Spur road



The devastation of clearfell logging

It is understandable that when people see such images they want to stop such carnage. But there is more to the timber industries than is shown by such images. Some communities depend on timber industries. There are jobs in planting, cultivating and harvesting timber. There are valuable economic benefits gained from timber industries.

And not only economic benefits but significant benefits to the environment are gained through carbon sequestration involved in timber industries. Properly managed forests sequester carbon, helping mitigate the impacts of climate change. That is why it is important that we encourage sustainable timber industries that adhere to strict environmental and social standards.

Sustainable logging is not only about preserving native flora and fauna. It is also about conserving heritage of the communities that depend on timber industries. Take the example of Bill Williams who has worked for twenty years at the XXX timber mill. He is the third generation of his family to live in the forest and he depends on timber harvesting to support his wife and children. He cares more about the forest and sustainable forestry than those who only occasionally if ever visit our native forests.



Bill and the other members of his union are enthusiastic advocates of the sustainable logging of native forests. He knows firsthand the difference between plantation timber and native forests. And he also knows that native forests can be logged so as to give economic benefits to him and his community while still preserving the native forests for his grandchildren and future generations.

The sustainable logging of native forests ensures that both current and future needs of both the environment and the community can be met. It finds a balance between the way people use forests for timber while maintaining the unique environmental and social benefits of forests. It carefully addresses community values like biodiversity, clean air and water, wildlife habitat, and cultural heritage.

Timber is a natural resource, and trees do not last forever. Trees are meant to grow, and when they have reached or surpassed their full potential they make way for new trees to flourish. The process of sustainable forest management helps manage the harvesting of selective trees that have reached or surpassed their potential, leaving behind healthy younger trees, alongside the replanting or regeneration of the area to enable the new forests to grow. Sustainable forestry focuses on selective harvesting, which can mimic natural change in forests and help maintain biodiversity.

Sustainable harvesting of native forests for biodiversity

It is sometimes argued that forestry industries should only use plantation timber, but timber plantations do not have the environmental richness of native forests. Logging of native forests is a more sustainable and economical alternative to creating and harvesting dedicated timber plantations.

Native forests are rich in biodiversity, providing habitats for a wide variety of plant and animal species. Plantation timber, on the other hand, tends to have lower biodiversity levels as it is typically dominated by a single species of tree. This can lead to the loss of critical habitats for native wildlife and negatively impact the overall ecosystem.

Native forests play a crucial role in maintaining soil health and regulating water cycles. Plantation timber may not offer the same level of ecosystem services, as it often involves the clearing of diverse vegetation. This can result in soil erosion, reduced water quality, and altered hydrological patterns. Plantation forests, with their monoculture structure, are more susceptible to pest and disease outbreaks. Native forests, with their diverse range of species, are more resilient and can better withstand such challenges. Native forests, if managed sustainably, can offer a continuous supply of timber while maintaining the ecological balance.

To be truly sustainable, logging needs to look further than just the trees that are being felled. It must ensure forest regeneration. A well-managed forest can last forever following the plant-grow-fell-plant-grow-fell lifecycle.

Assessment Criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a coherent analysis in response to the topic
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s) and incorporates an appropriate voice
- use of suitable text structures and language features to create a text
- use of fluent expression, including the appropriate use of vocabulary

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
- analysis of the ways in which written and spoken language and visuals are used to present an argument(s) and to persuade an intended audience
- use of evidence from the text to support the analysis
- use of fluent expression through appropriate use of vocabulary and conventions of Standard Australian English

These criteria are from the English examination specifications produced by the Victorian Curriculum and Assessment Authority (VCAA). The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website <http://www.vcaa.vic.edu.au> for VCAA publications and the latest course information.

Acknowledgements

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Photo of clear felling by gryffyn on Unsplash

Photo of happy worker by David Siglin on Unsplash

END OF TASK BOOK