

English

Task Book

2024 VATE VCE Examination

- **Reading time:** 15 minutes
- **Writing time:** 3 hours

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Book of 16 pages

Instructions

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

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

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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. 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 16.
- Section A is worth one-third of the total marks for the examination.

Text list

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

1. Bad Dreams and Other Stories by Tessa Hadley

- i. In *Bad Dreams and Other Stories*, the reader is shown the importance of family, no matter what form it takes.

Discuss.

OR

- ii. Secrecy can be damaging to relationships.

How is this idea explored in *Bad Dreams and Other Stories*?

2. Born a Crime by Trevor Noah

- i. How does *Born a Crime* explore the contradictions of the society in which Noah grows up?

OR

- ii. The most worthwhile education Trevor Noah received was from his mother.

To what extent do you agree?

3. Chronicle of a Death Foretold by Gabriel García Márquez

- i. *Chronicle of a Death Foretold* challenges the reader's understanding of what it means to be honourable.

Discuss.

OR

- ii. *Chronicle of a Death Foretold* suggests that justice is not always attained.

Do you agree?

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

- i. A deep longing to repair injustice lies at the heart of the poems in this collection.

Discuss.

OR

- ii. 'You don't want me to talk about
Past injustices, cultural cruelty, cultural genocide
And the cultural pain that is left behind'

How do the poems in *False Claims of Colonial Thieves* demonstrate the importance of confronting past experiences?

5. Flames by Robbie Arnott

- i. 'Lessons, always lessons, strange ideas and stony truths ...'

How does *Flames* reveal the need to be willing to learn, even when the situation seems challenging?

OR

- ii. Despite Arnott's preoccupation with nature, *Flames* is, at its heart, about human connection.

Discuss.

6. Go, Went, Gone by Jenny Erpenbeck

- i. *Go, Went, Gone* shows that, even in the toughest of circumstances, there is still hope.

Discuss.

OR

- ii. How does Erpenbeck, in *Go, Went, Gone*, challenge the reader to question the injustice and indignity experienced by the asylum seekers?

7. High Ground directed by Stephen Johnson

- i. 'Baywara could have been our greatest teacher. But he lost all that to his anger.'

To what extent does *High Ground* suggest that anger is a destructive force?

OR

- ii. How does *High Ground* reveal that the line between justice and revenge is not always clear?

8. Much Ado About Nothing by William Shakespeare

- i. '... I will stop your mouth.'

All the men in *Much Ado About Nothing* seek to control and silence women.

To what extent do you agree?

OR

- ii. In *Much Ado About Nothing*, honour is fragile, and truth is an illusion.

Discuss.

9. My Brilliant Career by Miles Franklin

- i. '... I lived a dream-life with writers, artists, and musicians. Hope, sweet, cruel, delusive Hope ...'

How does Franklin examine the role of hope in *My Brilliant Career*?

OR

- ii. *My Brilliant Career* explores the challenge of remaining true to oneself despite the pressure to conform.

Discuss.

10. Oedipus the King by Sophocles

- i. Sophocles suggests that pride can blind even intelligent and honourable people.

Discuss.

OR

- ii. 'How terrible—to see the truth
when the truth is only pain to him who sees!'

Oedipus the King examines the pain of ignoring the truth and failing to take responsibility.

Discuss.

11. Pride and Prejudice by Jane Austen

- i. *Pride and Prejudice* reveals that women have more control over their lives than is initially apparent.

Do you agree?

OR

- ii. 'When she came to that part of the letter, in which her family were mentioned, in terms of such mortifying, yet merited reproach, her sense of shame was severe.'

In *Pride and Prejudice*, family is, more often than not, the cause of unhappiness.

Discuss.

12. Rainbow's End by Jane Harrison

- i. In *Rainbow's End*, hope triumphs over pain.

Do you agree?

OR

- ii. 'Why do we have to prove we can live like whitefellas, before we get the same opportunities?'

Rainbow's End shows the importance of finding one's voice in society.

Discuss.

13. Requiem for a Beast by Matt Ottley

- i. In *Requiem for a Beast*, Ottley reveals that in order to embrace the future, we must address injustice.

Discuss.

OR

- ii. 'It's our memories that make us.'

How does *Requiem for a Beast* question the reliability of 'our memories'?

14. Runaway by Alice Munro

- i. To what extent does Munro suggest it is difficult for individuals to have control over their lives?

OR

- ii. In *Runaway*, threats can be physical and emotional.

Discuss.

15. Sunset Boulevard directed by Billy Wilder

- i. Wilder suggests it is difficult to remain ethical in the Hollywood of *Sunset Boulevard*.

Discuss.

OR

- ii. *Sunset Boulevard* shows that in a town full of stories, it can be difficult to distinguish between dreams and reality.

Discuss.

16. The Erratics by Vicki Laveau-Harvie

- i. *The Erratics* shows that revisiting the past can be dangerous.

To what extent do you agree?

OR

- ii. Laveau-Harvie's family is torn apart not by external forces, but by the conflicting demands of the individual members.

Discuss.

17. The Memory Police by Yōko Ogawa

- i. Betrayal is shown to be more destructive than violence in *The Memory Police*.

Discuss.

OR

- ii. 'Memories are a lot tougher than you might think. Just like the hearts that hold them.'

The Memory Police suggests that memory is essential to human identity.

Discuss.

18. Things Fall Apart by Chinua Achebe

- i. '... I fear for you young people because you do not understand how strong is the bond of kinship.'

How does *Things Fall Apart* question the importance of kinship?

OR

- ii. 'Okonkwo never did things by halves.'

In *Things Fall Apart*, Achebe demonstrates that inflexibility and self-focus are destructive.

To what extent do you agree?

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

- i. 'I can't help it when people are frightened; I always want to frighten them more.'

Discuss the role of fear in *We Have Always Lived in the Castle*.

OR

- ii. Jackson's novel is critical of a society that is prejudiced and suspicious.

To what extent do you agree?

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

- i. Through his poetry, Wordsworth challenges social conventions and ideals.

Discuss.

OR

- ii. 'While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope,'

Despite Wordsworth's criticisms of society, his poems retain a sense of hope.

Discuss.

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 16.
 - 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: 'My country is my home'

Stimulus 1

'We have a duty to nurture our land.'

Stimulus 2**Stimulus 3**

'My country is not the soil only, but it is also my soul that breathes in my body.
I am the strongest advocate of my land and people, wherever I am.'

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: 'Every voice is important'

Stimulus 1

'And that is how change happens. One gesture. One person. One moment at a time.'

Stimulus 2**Stimulus 3**

'There may be times when we are powerless to prevent injustice, but there must never be a time when we fail to protest.'

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: 'Let the journey begin'

Stimulus 1

'We know what we are, but know not what we may be.'

Stimulus 2**Stimulus 3**

'Not everyone will understand your journey. That's okay.
You're here to live your life, not to make everyone understand.'

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: 'Play hard, play smart, have fun'

Stimulus 1

'Imagination will often carry us to worlds that never were.'

Stimulus 2**Stimulus 3**

'Play is about you doing things because they amuse you. I think of play as a "trial and error without fear of failure." I find that whatever I can do with that spirit in mind is a help, because it's me doing the playing. I'm in charge. I'm making up my own rules.'

Section C – Analysis of argument and 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 14 and 15, 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 16.
- This section is worth one-third of the total marks for the examination.

Task

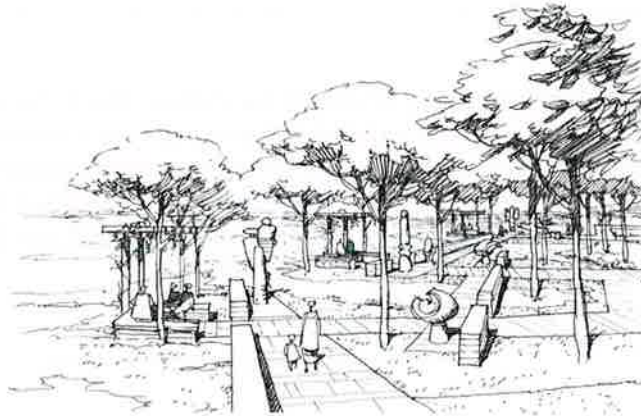
Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 14 and 15 to try to persuade the intended audience to share the point of view presented.

Background information

Colman Council's recent decision to allocate funding to the Colman Arts Society to assist in establishing an artistic space on the vacant Nicholtsdale factory site has resulted in heated community discussion. The Council has been heavily criticised for their decision to use ratepayer funds to support the arts. Following many impassioned speeches from various interest groups at a community meeting, well-known street artist and President of the Colman Arts Society, Ayla Adamu, presents the following speech, accompanied by two slide images.

French sculptor and painter, Henri Matisse, once said 'creativity takes courage'. And I am disheartened – no, outraged! – by the lack of community support shown this evening for the arts funding. Tonight, you self-proclaimed 'concerned residents' have the nerve to argue that Council money could be better spent on tree trimming, additional recycling bins or more parking bays at the shops. Seriously?! How on earth can tree pruning be deemed worthier than nurturing the hearts and minds of our community? Where is the creativity in approving more multi-storey buildings? And where is the courage in the community in allowing this to happen?

Yes, I know I have been critical of previous Council spending, but tonight I really want us all to embrace Matisse's words and endorse Council's courageous decision to contribute \$500,000 to advocate for the arts in our community. Despite the relatively small sum, this funding will address a striking gap in our community's creative life, by assisting the Arts Society to establish an artists' precinct. Just imagine – a public gallery for browsing and educating, exhibiting opportunities for local artists, and a sculpture garden open to all community members, to gather, relax and be inspired.



Let's start with simple practicalities. Unlike the Colman Football Club, the Arts Society does not have a permanent home. Our members are equally talented, and our supporters are equally as excited to see our talents on display, but we have been forced to pay costly hiring fees for venues. Yet, here we have a simple and logical solution: the vacant Nicholtsdale factory site is owned by Council and is suitable for conversion, offering both a gallery and garden space. This grant will significantly boost our fundraising and enable the Arts Society to rejuvenate the site into a creative hub for the benefit of the whole community.

And how will we benefit? With the support of Council, we can now provide a dedicated space for budding artists to showcase their work, and an educational environment for families and schools. Best of all, the sculpture garden will provide the much-needed green space we have all been calling for that will enhance recreational activities and genuine interaction with inspirational art. Colman Council's support of the planned arts precinct will also provide an alternative venue for community festivals and craft markets, and encourage visitors to our town, with financial benefits for local businesses and restaurants.

Tonight, there has been much whingeing about funds, but let's talk instead about financial courage. Councils definitely have the tricky task of providing good governance for the benefit and wellbeing of the whole community, while managing complex budgetary requirements. Councils generate an annual average of \$150 million from rates, fines and government grants. Even for a humble artist, the calculations are simple. Colman Council could easily allocate millions towards resurfacing another concrete jungle, multi-level car park, yet they have chosen to bravely invest the comparatively modest amount of \$500,000 to support the artistic community. To those of you suggesting tonight that the cost of this arts project is exorbitant, it is time for a reality check. Will fixing a few potholes bring in thousands of dollars? Will a few extra parking bays at the shops contribute to building our reputation as an artistic haven? Of course not! But, as proven by similar projects, such as the graffitied Melbourne laneways, the Geelong waterfront sculptures and the mural silos in the Mallee, people do want to see beautiful and thought-provoking artworks. So why not in our town? I put it to you all this evening – where is your courage to make a strong statement that we as a community truly value artistic endeavour?

From my own experience as a street artist, I can attest that art transforms spaces, turning ordinary walls into conversation starters. It invites people to pause, reflect, appreciate and dismantle stereotypes – a priceless pursuit! Creativity requires a willingness to take risks and to explore new perspectives. Fellow street artist Banksy argued that not only can art be beautiful, but it should inspire viewers to question their assumptions and beliefs. In his words, 'art should comfort the disturbed and disturb the comfortable'. Tonight, I have clearly seen your discomfort with Council's decision; now let yourself be challenged! Instead of criticising the Council, you should join with me in applauding them for assisting in broadening our minds, a far more impressive achievement than broadening our car parks.

Inspired by the creative courage of Matisse and a willingness to disturb the comfortable like Banksy, Colman Council have made a bold declaration about the value of art. The returns on this investment are obvious – enriching our cultural landscape, strengthening our community bonds, and igniting a sense of pride. Investing in art is investing in the heart and soul of our community.



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

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