



Victorian Certificate of Education 2009

ENGLISH (ESL) Written examination

Friday 30 October 2009

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 – Text response (Reading and responding)	20	1	40
B – Writing in Context (Creating and presenting)	4	1	30
C – Analysis of language use (Using language to persuade)	2	2	30
			Total 100

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, 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 white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 16 pages, including **Examination assessment criteria** on page 16.
- Three script books: a yellow book, a purple book and a brown book. All script books contain unruled (rough work only) pages for making notes, plans and drafts if required.

Instructions

- Write your **student number** on the front cover of each script book.
- You must complete all **three sections** of the examination.
- All answers must be written in English.
- You must **not** write on two film texts.

Section A – Text response (Reading and responding)

- Write your response in the **yellow** script book. Write the name of your selected text in the box provided on the **front cover** of the script book.

Section B – Writing in Context (Creating and presenting)

- Write your response in the **purple** script book. Write your **Context** and the name of your selected text in the boxes provided on the **front cover** of the script book.

Section C – Analysis of language use (Using language to persuade)

- Write your response in the **brown** script book.

At the end of the task

- Place all script books inside the front cover of one of the used script books.
- 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 – Text response (Reading and responding)**Instructions for Section A**

Section A requires students to complete **one** analytical/expository piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate in the box on the first line of the script book whether you are answering **i.** or **ii.**

In your response you must refer closely to **one** selected text from the Text list opposite.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

Your response will be assessed according to the criteria set out on page 16 of this book.

Section A is worth 40 marks.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Text list

1. *A Man for All Seasons* Robert Bolt
2. *Citizen Kane* Director: Orson Welles
3. *Collected Stories* Beverley Farmer
4. *Don't Start Me Talking: Lyrics 1984–2004* Paul Kelly
5. *Generals die in bed* Charles Yale Harrison
6. *Great Short Works* Edgar Allan Poe
7. *Hard Times* Charles Dickens
8. *Home* Larissa Behrendt
9. *Inheritance* Hannie Rayson
10. *In the Lake of the Woods* Tim O'Brien
11. *Into Thin Air* Jon Krakauer
12. *Look Both Ways* Director: Sarah Watt
13. *Maestro* Peter Goldsworthy
14. *Nineteen Eighty-Four* George Orwell
15. *Of Love and Shadows* Isabel Allende
16. *Richard III* William Shakespeare
17. *Romulus, My Father* Raimond Gaita
18. *Selected Poems* Kenneth Slessor
19. *Sky Burial* Xinran
20. *The Kite Runner* Khaled Hosseini

1. *A Man for All Seasons*

- i. More says: “I do none harm, I say none harm, I think none harm”.
‘More’s decision to place his principles above his family is difficult for a modern audience to understand.’
Do you agree?

OR

- ii. The Steward says: “The great thing’s not to get out of your depth . . .”
To what extent are the characters in the play out of their depth?

2. *Citizen Kane*

- i. The film-maker shows us Kane in different settings and at different times of life.
How does this help the viewer to understand Kane?

OR

- ii. ‘At the end of his life Kane is a friendless recluse.’
Why?

3. *Collected Stories (Beverley Farmer)*

- i. ‘In these stories, Farmer suggests that things just happen, that people have no control over their lives.’
Discuss.

OR

- ii. ‘The women in these stories are physically and emotionally isolated.’
Do you agree?

4. *Don’t Start Me Talking: Lyrics 1984–2004 (Paul Kelly)*

- i. ‘Paul Kelly’s lyrics reveal a largely negative view of life, love and relationships.’
Do you agree?

OR

- ii. What do Paul Kelly’s lyrics suggest is important and valuable to people?

5. *Generals die in bed*

- i. How does the narrator in *Generals die in bed* show that in war individuality is lost?

OR

- ii. ‘*Generals die in bed* suggests that in war those who survive physically continue to suffer emotionally.’
Discuss.

6. *Great Short Works (Edgar Allan Poe)*

- i. 'The fate of Poe's characters is determined by their lack of self-awareness and lack of self-control.'
Do you agree?

OR

- ii. 'Poe convinces readers that everyone has an interest in stories about death and dying.'
Do you agree?

7. *Hard Times*

- i. 'In *Hard Times* Dickens suggests that it is through compassionate individuals rather than institutions that people can be helped.'
Discuss.

OR

- ii. 'We see little of Sissy Jupe in the novel, yet her influence is significant.'
Discuss.

8. *Home*

- i. 'It is the women in *Home* who take responsibility for their families' problems and hopes.'
Discuss.

OR

- ii. '*Home* is more than an engaging story. It is also making a statement about racial prejudice.'
Discuss.

9. *Inheritance*

- i. How does the land influence the relationships in *Inheritance*?

OR

- ii. 'In *Inheritance* it is difficult to understand what is true and what is false.'
How do the flashback scenes help the audience to understand the events of the play?

10. *In the Lake of the Woods*

- i. What gives *In the Lake of the Woods* its undeniable suspense?

OR

- ii. Tony Carbo says: "Defeat does things to people".
What is O'Brien saying about the effect of defeat on the characters in the story?

11. *Into Thin Air*

- i. How does the writer attempt to convince readers that his account of the events on Everest in 1996 is reliable?

OR

- ii. 'In *Into Thin Air* the climbers selfishly pursue their own goals. They are not concerned about the damage they are causing.'

Do you agree?

12. *Look Both Ways*

- i. Nick's mother says: "Everybody has to find a way to face their own death and life".
To what extent do the characters in the film do this?

OR

- ii. How does Watt's film show the feelings of her characters?

13. *Maestro*

- i. '*Maestro* suggests that it is more important to develop and maintain relationships than it is to achieve success.'

Discuss.

OR

- ii. "First impressions?
Misleading, of course."

How does Paul's view of Keller influence the reader's understanding of Keller?

14. *Nineteen Eighty-Four*

- i. 'Winston's relationship with Julia is finally responsible for his fate.'

Do you agree?

OR

- ii. 'The story of *Nineteen Eighty-Four* engages us as readers and its criticism of society is disturbing.'

Discuss.

15. *Of Love and Shadows*

- i. 'Allende's novel is about politics, including the politics of family relationships.'

Discuss.

OR

- ii. "She [Beatriz] had often said that no one disappeared in their country, and that such stories were anti-patriotic lies."

Why is ignorance like this necessary for peace of mind in *Of Love and Shadows*?

16. *Richard III*

- i. 'Not everyone in the play is as foolish as Richard believes him or her to be.'
How accurate are Richard's judgments about characters?

OR

- ii. 'For all its emphasis on power, much of the play is actually concerned with powerlessness.'
In what ways is powerlessness important in *Richard III*?

17. *Romulus, My Father*

- i. "My son is everything to me."
In the text is this shown to be positive or negative for Raimond's wellbeing?

OR

- ii. 'Romulus's problems arise because his European way of thinking is very different from post-war Australian thinking.'
Discuss.

18. *Selected Poems (Kenneth Slessor)*

- i. 'Despite its preoccupation with loss, Slessor's poetry is not at all melancholy.'
Discuss.

OR

- ii. 'Slessor's poems reveal his fascination with sound.'
How does Slessor use sound to engage the reader?

19. *Sky Burial*

- i. '*Sky Burial* is more about the living than the dead.'
Do you agree?

OR

- ii. 'In the silence of the Tibetan landscape, Shu Wen learns that communication can take many different forms.'
Discuss.

20. *The Kite Runner*

- i. 'We come to terms with the past only when we can forgive ourselves.'
Does your reading of *The Kite Runner* support this view?

OR

- ii. As an adult, Amir says: ". . . Baba and I were more alike than I'd ever known".
What personal qualities do Amir and Baba share?

**END OF SECTION A
TURN OVER**

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SECTION B – Writing in Context (Creating and presenting)**Instructions for Section B**

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from the selected text you have studied for this Context and be based on the ideas in the prompt/stimulus material.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must **not** write on a selected film text in Section B.

Section B is worth 30 marks.

Your response will be assessed according to the criteria set out on page 16 of this book.

Context 1 – The imaginative landscape

1. *Fly Away Peter* David Malouf
2. *Island* Alistair MacLeod
3. *Jindabyne* Director: Ray Lawrence
4. *The Poetry of Robert Frost* Robert Frost

Prompt

‘We live in a specific time and place yet, simultaneously, we experience an internal life that is not limited by time and place.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘we live in a specific time and place yet, simultaneously, we experience an internal life that is not limited by time and place’**.

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Enduring Love* Ian McEwan
7. *Eternal Sunshine of the Spotless Mind* Director: Michael Gondry
8. *The Shark Net* Robert Drewe

Prompt

‘We do not see things as they are. We see them as we are.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘we do not see things as they are. We see them as we are’**.

OR

Context 3 – Encountering conflict

9. *Omagh* Director: Pete Travis
 10. *The Crucible* Arthur Miller
 11. *The Line* Arch and Martin Flanagan
 12. *The Secret River* Kate Grenville

Prompt

‘It is the victims of conflict who show us what is really important.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘it is the victims of conflict who show us what is really important’**.

OR

Context 4 – Exploring issues of identity and belonging

13. *Bombshells* Joanna Murray-Smith
 14. *Sometimes Gladness* Bruce Dawe
 15. *The Catcher in the Rye* J D Salinger
 16. *Witness* Director: Peter Weir

Prompt

‘To be true to yourself in a world that is constantly trying to make you something else is the greatest achievement.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘to be true to yourself in a world that is constantly trying to make you something else is the greatest achievement’**.

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SECTION C – Analysis of language use (Using language to persuade)**Instructions for Section C**

Section C consists of **two** parts.

Parts 1 and 2 are equally weighted.

Section C is worth 30 marks.

Carefully read the opinion piece **Keyed In** and then complete **both** parts.

Your response will be assessed according to the criteria set out on page 16 of this book.

TASK**Part 1**

Write a note-form summary of the article, **Keyed In**, found on pages 14 and 15.

Your response must be in **note form**. Do not use complete sentences.

AND

Part 2

Write a piece of prose that explains how language and visual features have been used in **Keyed In** to attempt to persuade readers about three of the main points in the online article.

Background information

The following opinion piece appeared in **Ctrl Alt**, an online journal. It was posted earlier this year in response to the increasing debate about the impact of digital technology.

[Subscribe](#)[The Magazine](#)[Print](#)[Contact us](#)Digital Technology Voxi >> **Keyed In****23 May 2009**

Keyed In

Why are some people so afraid of digital technology? There are some people who are naturally afraid of the new, challenged by the discomfort of being moved from the known, the safe, the predictable – in short, their comfort zone. They take the view ‘if it works, why change it?’ Mostly it is older people who, because they are less familiar with digital technology, are suspicious and afraid of it. But what are they afraid of?

Other people are really excited by new things. They’re excited by the possibility of the unknown, what the expanding universe can really do for them. They want to grab the future with both hands and make it happen. However, you’ve all taken the first step in this direction by having enough skills to use the Internet to read this article.

As you know, we already have technology that has revolutionised human experience and the way we live. The microscope opened up new worlds, and the telescope let us look at ones that we hadn’t seen before. If people stopped learning maths tables when calculators came in, that’s because something better came along. People didn’t stop using their brains; they just used their brains for different things like inventing the Net! This has revolutionised the way we communicate and might revolutionise the way we learn and think.

But there are still some people who are really worried that digital technology will diminish our mental capacities. For instance, this is what I got from a Podcast:

‘The screen culture has created an environment which is bombarding you with boom, biff and bash images, what I call the “yuck and wow” scenario, where every moment you’re having something hurt your ears and flash up in your face.

All I’m suggesting is that because our brain is designed to be adaptable, this screen culture will change our brain connections and brain cells in unknown ways; for example, this could result in people not being able to concentrate on one thing for very long.’

I think the opposite is true. I agree with those who can see that by using digital technology and the human brain together, human beings can become even more intelligent. Adventurous people will want to see whether that can happen. They will want to know where we can go, whether we can solve the riddles of

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the universe, find cures faster, find ways of preserving the planet, end war and violence. Then people everywhere can lead happy, safe, and fulfilling lives in a free and peaceful world. OK, it's a dream – but we need dreams, and digital technology is the tool to achieve them in the modern world. Why wouldn't you want it in your life?

Global shopping, online banking, working out the itinerary of your holiday, looking up Google Maps and Street View to check out where your friends live, and that's not to mention Facebook and keeping in touch and keeping up: these are fantastic advantages which have already proved themselves. Sure, some people stress about privacy issues, but these issues can be resolved. Besides, privacy issues are not restricted to the Net. Only yesterday, a hot air balloon was hovering over my back garden and the people on board could easily see through my windows!

Bring it on, I say. If you don't agree, you can always put your computer on eBay and buy a stack of stationery with the money, if that's your thing, but what a loser you'd be. It's all about getting faster and being more efficient, staying in touch and connected. The future is here now, and I like the look of it.

Voxi

Examination assessment criteria

The examination will address all the criteria. All student responses will be assessed against each criterion.

The extent to which the response is characterised by:

Section A – Text response (Reading and responding)

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- development in the writing of a coherent and effective structure in response to the task
- control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- effective use of detail from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form, and audience
- control in the use of language appropriate to the purpose, form and audience

Section C – Analysis of language use (Using language to persuade)

- understanding of the ideas and points of view in the material presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- control of the mechanics of the English language to support meaning

