



Victorian Certificate of Education 2011

ENGLISH

Written examination

Thursday 3 November 2011

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	20
B – Writing in Context (Creating and presenting)	4	1	20
C – Analysis of language use (Using language to persuade)	1	1	20
			Total 60

- 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 14 pages, including **Examination assessment criteria** on page 14.
- Three script books: an orange book, a silver book and a blue 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 in the examination.

Section A – Text response (Reading and responding)

- Write your response in the **orange** 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 **silver** 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 **blue** 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 develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

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 14 of this book.

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

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 Christmas Carol*..... Charles Dickens
2. *A Farewell to Arms* Ernest Hemingway
3. *A Human Pattern: Selected Poems* Judith Wright
4. *Bypass: the story of a road* Michael McGirr
5. *Così*..... Louis Nowra
6. *Dear America – Letters Home from Vietnam* Edited by: Bernard Edelman
7. *Dreams from My Father*..... Barack Obama
8. *Great Short Works*..... Edgar Allan Poe
9. *Interpreter of Maladies* Jhumpa Lahiri
10. *Life of Pi*..... Yann Martel
11. *Maestro*..... Peter Goldsworthy
12. *On the Waterfront* Director: Elia Kazan
13. *Ransom*..... David Malouf
14. *Richard III* William Shakespeare
15. *Selected Poems* Kenneth Slessor
16. *The Old Man Who Read Love Stories*..... Director: Rolf de Heer
17. *The Reluctant Fundamentalist*..... Mohsin Hamid
18. *Things We Didn't See Coming* Steven Amsterdam
19. *Twelve Angry Men* Reginald Rose
20. *Year of Wonders* Geraldine Brooks

1. *A Christmas Carol*

- i. “And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year.”

In what ways is this story about the power of the Christmas spirit?

OR

- ii. ‘Although Dickens’ story is entertaining, even enthralling, it is mainly intended to educate.’

Discuss.

2. *A Farewell to Arms*

- i. Rinaldi tells Frederic: “Underneath we are the same. We are war brothers”.

Is the seemingly endless war in *A Farewell to Arms* more important than the relationships between the characters?

OR

- ii. In what ways might *A Farewell to Arms* be described as an anti-war novel?

3. *A Human Pattern: Selected Poems*

- i. ‘The past is always a disturbing presence in Wright’s poems.’

Discuss.

OR

- ii. ‘Wright sees the pain in life but also its joy.’

Discuss.

4. *Bypass: the story of a road*

- i. How is McGirr’s own character revealed in his book *Bypass: the story of a road*?

OR

- ii. ‘The idea of life as a journey is an ancient one: McGirr gives it an Australian quality in *Bypass: the story of a road*.’

Discuss.

5. *Così*

- i. ‘Roy is the most effective manipulator in the play.’

Discuss.

OR

- ii. Discuss how Louis Nowra uses the opera *Così Fan Tutte* within his play.

6. *Dear America – Letters Home from Vietnam*

- i. ‘In *Dear America – Letters Home from Vietnam*, everyday details feature as often as expressions of deep emotions.’
Why might this be so?

OR

- ii. ‘In war, there are no unwounded soldiers.’
To what extent do the letters in *Dear America – Letters Home from Vietnam* support this view?

7. *Dreams from My Father*

- i. ‘You have to know where you have been if you want to know where you are going.’
To what extent does this reflect the experiences of people in *Dreams from My Father*?

OR

- ii. “What is a family? Is it just a genetic chain, parents and offspring, people like me? . . . Or is it something else entirely . . .?”
What does family mean to Obama?

8. *Great Short Works (Edgar Allen Poe)*

- i. How does Poe use both suspense and the macabre to engage the reader?

OR

- ii. ‘Poe’s stories reveal that obsessive self-interest destroys relationships.’
Discuss.

9. *Interpreter of Maladies*

- i. ‘The characters in Lahiri’s stories live physically in one place while their emotional lives are located elsewhere, in India.’
Discuss.

OR

- ii. ‘These stories show how difficult it is ever really to know another person.’
Do you agree?

10. *Life of Pi*

- i. ‘The real conflict in *Life of Pi* is an internal struggle. Pi must maintain his faith in order to survive but he must also compromise his beliefs in order to live.’
Discuss.

OR

- ii. To what extent does Pi’s life before leaving India prepare him for his time in the lifeboat?

11. *Maestro*

- i. How is guilt shown to be a powerful force in the lives of the characters in *Maestro*?

OR

- ii. “Nothing worthwhile was ever achieved so easily, a small voice – perhaps my father’s, perhaps Keller’s – nagged deeply inside.”
Who has the greater influence on Paul’s development: his parents or Keller?

12. *On the Waterfront*

- i. ‘Terry Molloy is an unlikely hero.’

How does the film-maker convince the viewer that Terry has the qualities necessary to make a stand against the mob’s control of the waterfront?

OR

- ii. ‘*On the Waterfront* demonstrates that collective action depends on the courage and conviction of a few individuals.’

Discuss.

13. *Ransom*

- i. ‘Despite his family’s fears, Priam brings his son home.’

Why is he successful?

OR

- ii. What role does love play in David Malouf’s novella *Ransom*?

14. *Richard III*

- i. ‘Richard may be seen as a character whose wit compensates for his villainy.’

Is this how you see Richard?

OR

- ii. “. . . no soul shall pity me.”

To what extent are Richard’s actions beyond human forgiveness?

15. *Selected Poems (Kenneth Slessor)*

- i. ‘Some of the most memorable of Slessor’s poems represent his keen sense of place.’

How does Slessor bring that keen sense of place alive in his poetry?

OR

- ii. ‘Often the energy and vitality of Slessor’s writing come from his sense of drama and his sense of the moment.’

Discuss.

16. *The Old Man Who Read Love Stories*

- i. Josefina asks: "What is love?"
How important is love in this film?

OR

- ii. 'The hunt for the jaguar in de Heer's film is more complex than just the search for a marauding killer.'
Discuss.

17. *The Reluctant Fundamentalist*

- i. Is Changez 'reluctant' as the title suggests?

OR

- ii. 'Hamid's use of an extended monologue makes this story engaging but leaves the reader with many unanswered questions.'
Discuss.

18. *Things We Didn't See Coming*

- i. 'Despite the horror of post-millennium life, Amsterdam reassures us that people can still have love and compassion for others.'
Discuss.

OR

- ii. 'In *Things We Didn't See Coming*, Amsterdam is more interested in the future of humanity than in the fate of the environment.'
Discuss.

19. *Twelve Angry Men*

- i. '*Twelve Angry Men* is less about guilt or innocence than about reasonable doubt.'
Discuss.

OR

- ii. Why is it so difficult for the jury in *Twelve Angry Men* to reach its final verdict?

20. *Year of Wonders*

- i. "In the end, I [Anna] did not make the choice so much as have it made for me."
Is this true of other characters in the village?

OR

- ii. How does Brooks develop a sense of time and of place in this novel?

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 **at least one** selected text that you have studied for this Context and be based on the ideas in the prompt.

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 one-third of the total assessment for the examination.

Your response will be assessed according to the criteria set out on page 14 of this book.

Context 1 – The imaginative landscape

1. *Island* Alistair MacLeod
2. *One Night the Moon* Director: Rachel Perkins
3. *The Poetry of Robert Frost* Robert Frost
4. *Tirra Lirra by the River* Jessica Anderson

Prompt

‘We create the places in which we dwell.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘we create the places in which we dwell’**.

OR

Context 2 – Whose reality?

5. *A Streetcar Named Desire* Tennessee Williams
6. *Spies* Michael Frayn
7. *The Player* Director: Robert Altman
8. *The Shark Net* Robert Drewe

Prompt

‘Shared experience does not mean that people see things the same way.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘shared experience does not mean that people see things the same way’**.

OR

Context 3 – Encountering conflict

9. *The Secret River* Kate Grenville
10. *The Rugmaker of Mazar-e-Sharif* Najaf Mazari and Robert Hillman
11. *The Crucible* Arthur Miller
12. *Paradise Road* Director: Bruce Beresford

Prompt

‘The ability to compromise is important when responding to conflict.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘the ability to compromise is important when responding to conflict’**.

OR

Context 4 – Exploring issues of identity and belonging

13. *Sometimes Gladness* Bruce Dawe
14. *Growing Up Asian in Australia* Alice Pung
15. *The Member of the Wedding* Carson McCullers
16. *Witness* Director: Peter Weir

Prompt

‘Without connection to others there is no *me*.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from **at least one** selected text for this Context and explore the idea that **‘without connection to others there is no *me*’**.

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

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read all parts of the blog *The Power of Ink* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this book.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view in the online blog on pages 12 and 13?

Background information

Helen Day is a part-time journalist and blogger. She maintains her blog entitled *Street Beat* in which she comments on a variety of current social issues. This blog entry, *The Power of Ink*, is about tattoos and it has drawn a variety of responses from readers of her blog.

The Power of Ink

FRIDAY 25 MARCH 2011

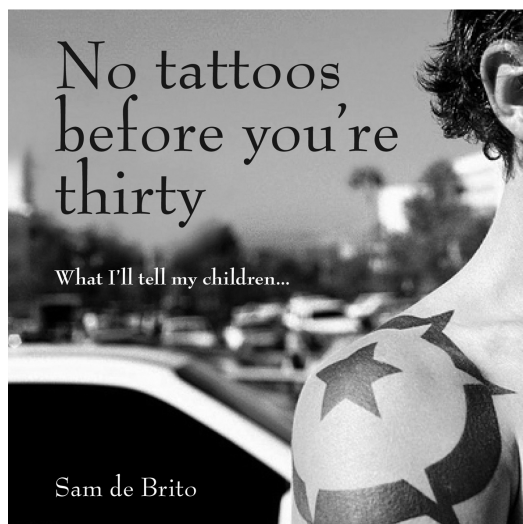
Once a sign of deviance and criminality, they're now a fashion statement.

Everyone has tattoos these days: even me. I live near a mega shopping centre and every time I visit, I see enough ink on suburban housewives to outdo the collection in any Australian prison.

Since newsreaders, sitcom stars and upmarket shoppers began to draw roses, skulls, and Latin phrases on their flesh, the power of ink has diminished. The deviant nature of the tattoo has faded like, well, a tattoo.



Ta Moko is a Maori body art practice which shows that the wearer has status within the community. Ta Moko can also tell the story of the wearer's family heritage.



*No tattoos before you're thirty.
What I'll tell my children...*

Sam de Brito

Published by Penguin Australia, 2006

a strong sense of satire. From at least the 18th century, those who had been marked by the State as 'deviant' began to create their own tattoos.

It was not always so.

From the earliest times, tattoos almost always meant trouble. First the Greeks and then the Romans inked the unconsenting backs of prisoners and slaves. The practice continued in Europe throughout the Middle Ages to mark the deviant and the incarcerated.

The indelible cruelty of the prison tattoo can still be seen living in the flesh of those who survived the concentration camps of World War II. There is little that suggests the horror of this genocide more than these numbered tattoos.

For millennia, and with few exceptions, ink on the body signified ownership and brutality. These tattoos were an indication of control, a sign that the bearer had a value that hovered somewhere between property and machine.

When something is imposed without our consent, we tend to develop

FOLLOWERS

There are **12,615** followers

BLOG ARCHIVE

▼ 2011 (41)
○ ▼
March
(19)

ABOUT ME

Helen Day

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 topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

Section B – Writing in Context (Creating and presenting)

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled 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 presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task