

**Victorian Certificate of Education
2020**

ENGLISH
Written examination

Tuesday 10 November 2020

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. “Why could I never do anything right?”
‘Dr Ibaraki not only fails others, he also fails himself.’
Discuss.

OR

- ii. ‘In *After Darkness*, characters misuse their authority for their own gain.’
Do you agree?

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

- i. ‘*All the Light We Cannot See* shows that war affects different people in different ways.’
Discuss.

OR

- ii. ‘Werner eventually regrets the choices he has made.’
Do you agree?

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

- i. ‘Despite their poverty, Annawadians have the talents to both survive and succeed.’
Discuss.

OR

- ii. “He wanted to be recognized as better than the dirty water in which he lived.”
‘Abdul’s determination to be better is admirable.’
Discuss.

4. *Extinction* by Hannie Rayson

- i. “You do what you can to keep an endangered animal alive.”
Is this the main message of *Extinction*?

OR

- ii. ‘In *Extinction*, Andy is the only character genuinely interested in conservation.’
To what extent do you agree?

5. *In Cold Blood* by Truman Capote

- i. ‘In *In Cold Blood*, Capote considers whether a murderer can also be a victim.’
Discuss.

OR

- ii. ‘The citizens of Kansas are motivated more by fear than by anything else.’
Do you agree?

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

- i. To what extent do characters in these stories face their problems alone?

OR

- ii. ‘The stories in *Like a House On Fire* explore challenges encountered at different stages of life.’
Discuss.

7. *Much Ado About Nothing* by William Shakespeare

- i. ‘Despite the comic banter of Beatrice and Benedick, *Much Ado About Nothing* confronts some serious issues.’
Discuss.

OR

- ii. “Men were deceivers ever”
Is this true of the men in *Much Ado About Nothing*?

8. *Nine Days* by Toni Jordan

- i. To what extent are the lives of the characters in *Nine Days* limited by social expectations?

OR

- ii. “Every time you see someone, you never know if you’re seeing them for the last time.”
How does *Nine Days* emphasise the importance of cherishing those we love?

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

- i. “We’re standing / in an empty field / with a hill in the background.”
How does Skrzynecki contrast the desolation of Europe with the fertility of Australia?

OR

- ii. ‘Skrzynecki’s poetry explores relationships between parents and children.’
Discuss.

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

- i. How do Marji’s innocent observations reveal the truths of her world?

OR

- ii. Discuss the importance of hopes and dreams in *Persepolis: The Story of a Childhood*.

11. *Pride and Prejudice* by Jane Austen

- i. ‘*Pride and Prejudice* shows the dangers of acting on first impressions.’
Discuss.

OR

- ii. ‘In their different ways, all the Bennet girls defy convention.’
Do you agree?

12. *Rear Window* directed by Alfred Hitchcock

- i. 'The characters in *Rear Window* crave companionship and belonging.'
To what extent do you agree?

OR

- ii. 'In *Rear Window*, Hitchcock demonstrates that appearances cannot be trusted.'
Discuss.

13. *Runaway* by Alice Munro

- i. 'Many characters in Munro's stories keep secrets.'
Discuss.

OR

- ii. 'The female characters in Munro's stories lack confidence.'
To what extent do you agree?

14. *Station Eleven* by Emily St John Mandel

- i. "[...] the truth was that the Symphony was their only home."
How important is a sense of home in *Station Eleven*?

OR

- ii. "This will pass. Everything passes."
'*Station Eleven* offers the hope that civilisation will endure.'
Do you agree?

15. *Stories We Tell* directed by Sarah Polley

- i. 'In *Stories We Tell*, Michael Polley is the most sympathetically portrayed character.'
Do you agree?

OR

- ii. 'The use of old video footage, interviews and re-enactments makes it difficult to know what is true in *Stories We Tell*.'
Discuss.

16. *The Golden Age* by Joan London

- i. 'Although Frank is confined to a hospital, his world expands in many ways.'
Discuss.

OR

- ii. 'Polio was as challenging for the parents as it was for the children.'
Do you agree?

17. *The Lieutenant* by Kate Grenville

- i. Why does Daniel Rooke have such trouble trusting other people?

OR

- ii. 'In *The Lieutenant*, the environment strongly influences the characters' actions.'
Discuss.

18. *The Women of Troy* by Euripides

- i. 'In *The Women of Troy*, men seek to control the lives of women.'
Discuss.

OR

- ii. 'The actions of the Greeks in *The Women of Troy* cannot be justified.'
Discuss.

19. *Things Fall Apart* by Chinua Achebe

- i. 'Things fall apart, but not all is lost in Achebe's novel.'
Discuss.

OR

- ii. 'Okonkwo becomes a success because of his father's failures.'
Do you agree?

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

- i. "Let Nature be your Teacher."
What do the poems of Wordsworth teach us?

OR

- ii. How are emotions explored in Wordsworth's poems?

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. Compare the ways in which the characters in *Tracks* and *Charlie's Country* deal with their anger.

OR

- ii. 'Robyn Davidson wants to find out about a country that is unknown to her, whereas Charlie knows his country very well.'

Compare Robyn Davidson's and Charlie's ways of viewing their country.

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

- i. 'The conflict between personal feeling and public duty always leads to a dilemma.'

Compare the ways in which this conflict is shown in *The Queen* and *Ransom*.

OR

- ii. "This is a family funeral, Mr Blair, not a fairground attraction." (*The Queen*)

"He had grieved. But silently, never permitting himself to betray to others what he felt." (*Ransom*)

Compare how the two texts explore responses to grief.

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

- i. "Everyone has issues of their own to deal with." (*Stasiland*)

"[...] a part of us stayed like that: fearful of the world around us [...]" (*Never Let Me Go*)

Compare how *Stasiland* and *Never Let Me Go* demonstrate the endurance of the human spirit in times of despair.

OR

- ii. Compare how *Stasiland* and *Never Let Me Go* explore the importance of love and connection.

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

- i. Compare the ways in which the characters in the two texts struggle to find their place in the world.

OR

- ii. "We were tugboats in the river of history, my father and I, pulling in opposite directions. He needed to forget. I need to remember." (*Reckoning*)

"I don't want to go, [...] I don't want to see them. I can't." (*The Namesake*)

Compare the ways in which the two texts show that confronting the past can be difficult.

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

- i. “Proctor [...] has come to regard himself as a kind of fraud.” (*The Crucible*)
Tilly says: “[...] everyone I’ve touched is hurt, or dead.” (*The Dressmaker*)
Compare how characters in the two texts consider themselves responsible for the harm caused to others.

OR

- ii. Compare the ways in which the two texts show the suffering of the innocent and the guilty.

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

- i. ‘Deception always has an impact on people’s lives.’
Compare how this idea is explored in the two texts.

OR

- ii. Compare the ways in which patterns are important in the lives of the characters in 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 *The 7 Stages of Grieving* and *The Longest Memory* depict relationships between the powerful and the powerless.

OR

- ii. ‘Storytelling is a way for a society to keep its voice alive.’
Compare the ways in which the stories are told in these two texts.

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 how the two texts depict powerful authorities.

OR

- ii. Compare the ways in which the two texts explore the nature and consequences of prejudice.

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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

The shire of Byways in regional Victoria depends on both farmers and tourists for its prosperity. The local community is concerned about the increased recreational use of drones by many of the tourists visiting the area. The following is the transcript of a speech made by young farmer Warwick Bandle at a public meeting called by the Byways Shire Council to discuss the community’s concerns. Bandle provided two images to be projected on a screen to accompany his speech.

Good evening, everyone.

Drones and their inexperienced users are proving to be a costly problem for us farmers. Drones are not toys. What happens when a drone flies out of range? What happens when the battery runs out? A drone being flown out of control, or crashing out of the sky, can be lethal. Just imagine the damage that can be done by a falling drone. Imagine, then, these drone users, realising that they have lost their drone, searching, crashing through crops, or leaving gates open and letting livestock out. And finally, when they don't find the drone, it's just left to rust away in the field until harvest time, when it's swept up, damaging the harvester.



It's time our council started to defend the farmers rather than the tourists. The farmers are the backbone of this community, many of us having lived in this area for generations. While we understand the importance to our town of visitors supporting businesses and, indeed, have welcomed the holiday-makers, when they start causing havoc while searching for their wayward drones it's time to say, 'Enough!'

Don't get me wrong! I'm not just another technophobe complaining about technology. As a young farmer, having just taken over the family farm, I'm introducing new technology on a daily basis to improve efficiency. In fact, we're using drones – more correctly called unmanned aerial vehicles – on the farm. For farmers, drones save time and money in tasks such as dusting and spraying crops, or monitoring crops for pests and growth. There is absolutely no way we want to ban drones.

It's not just in farming that these remarkable little workers have helped us out. We all remember last year when that bushwalker went missing. The drones flew tirelessly over large areas, including those difficult to access. Their eyes led to the speedy and happy conclusion we reached.



The issue is that flying a drone for fun is the latest 21st-century fad. The numbers of recreational drone users are mounting each year. Consequently, incidents involving drones are increasing. Drones out of control. Drones lost in trees. Drones causing power cuts. Drones hitting and hurting people. Drones in flight paths and even, in extreme cases, drones in near misses with aircraft.

As incidents have multiplied, the Civil Aviation Safety Authority has introduced strict rules to regulate both commercial and recreational use of drones in order to protect privacy and safety. They do a great job of managing the rapidly escalating and competing needs of the users of our airspace. There is, however, a startling incongruity in the rules applying to commercial drone flyers and recreational drone users. Commercial drone flyers are required to have a licence. Recreational drone users are not. Commercial drone flyers are required to do training in flying. Recreational drone users are not. Currently, commercial flyers and operators of drones must have a Remote Pilot Licence. On the other hand, all recreational drone users have to do is watch a short video and complete a test consisting of a few multiple-choice questions on a website. There is no way of even proving that the person completing the test is the person who will be flying the drone. They just print the computer-generated certificate and head out to launch their new toy.

Why this difference? Why is such a large group of people who have no training allowed to fly drones? Do we let learner drivers out on the roads on their own after simply completing their online Learner Permit Knowledge Test? Why, then, are the rules for drone users any different?

I have no problem with the recreational use of drones but I think that everyone flying a drone should complete the same rigorous licensing process. Anything less is not fair and not safe.

As a community, we must consider the needs of the farmers as well as the tourists. It's time for the council to ban drone flying for non-licensed users.

Thank you.

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues 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: Mark Agnor/Shutterstock.com (p. 12); haryigit/Shutterstock.com (p. 13)