



Victorian Certificate of Education 2011

ENGLISH (ESL) 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 | 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 to write in blue or black pen.
- 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.
- One answer book.

Instructions

- Write your **student number** on the front cover of the answer 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 answer book. Write the name of your selected text in the box provided on the **front cover** of the answer book.

Section B – Writing in Context (Creating and presenting)

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

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

- Write your response in the answer book.

At the end of the task

- 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 answer book whether you are answering **i.** or **ii.**

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

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 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 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. *Cosi*..... 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.”

‘This text is about the power of the Christmas spirit.’

Discuss.

OR

- ii. ‘Although Dickens’ story is entertaining, even enthralling, it is mainly educational.’

Discuss.

2. *A Farewell to Arms*

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

In *A Farewell to Arms*, is the ongoing war 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 element in Wright’s poems.’

Discuss.

OR

- ii. ‘Wright sees both the pain and the joy in life.’

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. ‘Readers become more interested in the journeys of others than in McGirr’s journey.’

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. Why do the letters in *Dear America – Letters Home from Vietnam* contain everyday details as often as expressions of deep emotions?

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 selfishness destroys relationships.'
Discuss.

9. *Interpreter of Maladies*

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

OR

- ii. 'These stories show how difficult it is to know another person completely.'
Do you agree?

10. *Life of Pi*

- i. 'The real conflict in *Life of Pi* is an internal struggle. Pi must keep his faith to survive but he must also compromise his beliefs 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. Who has the greater influence on Paul's development: his parents or Keller?

12. *On the Waterfront*

- i. What changes Terry Molloy from failed boxer to hero?

OR

- ii. ‘*On the Waterfront* shows 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 vivid sense of place.’
How does Slessor communicate a sense of place 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 dangerous 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 also frustrating for the reader who is left 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 more about reasonable doubt than about guilt or innocence.'
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.

Indicate the context and write the text you have chosen in the answer book.

In your writing, you must draw directly 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.

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 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 live.’

Task

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

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 the selected text you have studied 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 the selected text you have studied 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 the selected text you have studied 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 consists of **two** parts.

Parts 1 and 2 are equally weighted.

Section C is worth 30 marks.

Carefully read the blog and then complete **both** parts.

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

TASK**Part 1**

Write a note-form summary of the blog found on pages 12 and 13.

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 to attempt to persuade the audience about three of the main points in the blog.

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**END OF SECTION C
TURN OVER**

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