

Victorian Certificate of Education 2016

ENGLISH Written examination

Wednesday 26 October 2016

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	20	1	20
B – Writing in Context	4	1	20
C – Analysis of language use	1	1	20
			Total 60

- Students are to write in blue or black pen.
- 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 **examination assessment criteria** on page 14.
- One answer book.

Instructions

- Write your **student number** on the front cover of the answer book.
- Complete each of the following in the answer book:
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.
- You may ask the supervisor for extra answer books.

At the end of the task

- 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 – Text response**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.

In the answer book, indicate the text selected and 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.

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

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.

Text list

1. *All About Eve* Directed by Joseph L Mankiewicz
2. *Brooklyn* Colm Tóibín
3. *Burial Rites* Hannah Kent
4. *Cloudstreet* Tim Winton
5. *Frankenstein* Mary Shelley
6. *I for Isobel* Amy Witting
7. *In the Country of Men* Hisham Matar
8. *Island: Collected Stories* Alistair MacLeod
9. *Mabo* Directed by Rachel Perkins
10. *Measure for Measure* William Shakespeare
11. *Medea* Euripides
12. *No Sugar* Jack Davis
13. *Selected Poems* John Donne
14. *Selected Poems* Gwen Harwood
15. *Stasiland* Anna Funder
16. *The Complete Maus* Art Spiegelman
17. *The Thing Around Your Neck* Chimamanda Ngozi Adichie
18. *The White Tiger* Aravind Adiga
19. *This Boy's Life* Tobias Wolff
20. *Wuthering Heights* Emily Brontë

1. ***All About Eve* directed by Joseph L Mankiewicz**

- i. Addison says to Eve: “We have a great deal in common, it seems to me.”
Do you agree with Addison’s suggestion?

OR

- ii. To what extent is Eve’s success the result of manipulation and deceit?

2. ***Brooklyn* by Colm Tóibín**

- i. How does Eilis’s idea of home change throughout the novel *Brooklyn*?

OR

- ii. ‘In the novel *Brooklyn*, the characters find that although America offers freedom, it can be as restrictive as Ireland.’
Discuss.

3. ***Burial Rites* by Hannah Kent**

- i. Natan shouts: “Remember your place, Agnes!”
‘Agnes’s problem is that she has no place to belong.’
Do you agree?

OR

- ii. “Everything I said was taken from me and altered until the story wasn’t my own.”
‘Agnes’s fate is determined by the stories told by others.’
Discuss.

4. ***Cloudstreet* by Tim Winton**

- i. “There was something wrong with men. They lacked some basic thing and she [Oriel] didn’t know what it was.”
Are the women in *Cloudstreet* less flawed than the men?

OR

- ii. To what extent are Rose and Quick responsible for uniting their families?

5. ***Frankenstein* by Mary Shelley**

- i. ‘Both Victor and his creature are motivated by revenge.’
Do you agree?

OR

- ii. ‘The characters in this novel discover that, without control, human creativity is dangerous.’
Discuss.

6. *I for Isobel* by Amy Witting

- i. "I thought I could make my life into a room and choose what came into it."
'Isobel has no control over her life.'
Discuss.

OR

- ii. 'The characters in *I for Isobel* have suppressed their emotions.'
Do you agree?

7. *In the Country of Men* by Hisham Matar

- i. 'Suleiman is shaped more by violence than by love.'
Do you agree?

OR

- ii. To what extent does loyalty govern the lives of the men in Matar's novel?

8. *Island: Collected Stories* by Alistair MacLeod

- i. 'In these stories, MacLeod explores how people are affected by the loss of a way of life.'
Discuss.

OR

- ii. 'Clan and family ties dominate the lives of the characters in these stories.'
Discuss.

9. *Mabo* directed by Rachel Perkins

- i. '*Mabo* is not just about land, it is also about equality and acceptance.'
Discuss.

OR

- ii. How does the film's director convey the power of Eddie's dreams?

10. *Measure for Measure* by William Shakespeare

- i. 'Angelo is an honourable man who succumbs to temptation.'
Do you agree?

OR

- ii. '*Measure for Measure* is a play that affirms life over laws.'
Discuss.

11. *Medea* by Euripides

- i. 'It is Jason, not Medea, who gains the audience's sympathy.'
Do you agree?

OR

- ii. 'The play *Medea* is more about justice than revenge.'
Discuss.

12. *No Sugar* by Jack Davis

- i. 'In *No Sugar*, it is the women who have little or no control over their lives.'
Do you agree?

OR

- ii. '*No Sugar* celebrates the resilience of the Munday/Millimurra family.'
Discuss.

13. *Selected Poems* by John Donne

- i. 'Love in its many forms is explored in Donne's poems.'
Discuss.

OR

- ii. 'It is Donne's imagery that gives his poetry its power.'
Discuss.

14. *Selected Poems* by Gwen Harwood

- i. "It's years now since I've played a note.
Children, and housework — well, it's grim."
'Harwood's poems reveal a complex attitude towards motherhood.'
Discuss.

OR

- ii. 'Harwood's poems show that zest for life and awareness of death are never far apart.'
Discuss.

15. *Stasiland* by Anna Funder

- i. '*Stasiland* explores how people are affected when individual rights and freedoms are less important than the interests of the State.'
Discuss.

OR

- ii. "... you cannot destroy your past, nor what it does to you."
To what extent is this true of the people in *Stasiland*?

16. *The Complete Maus* by Art Spiegelman

- i. How effective is Spiegelman's use of the graphic novel in conveying the complexity of Vladek's story?

OR

- ii. 'The people depicted in *The Complete Maus* needed more than inner strength to survive.'
Discuss.

17. *The Thing Around Your Neck* by Chimamanda Ngozi Adichie

- i. 'In these stories, the characters find they can change their surroundings but not the problems in their lives.'
Discuss.

OR

- ii. 'It is the women in Adichie's stories who display courage.'
Discuss.

18. *The White Tiger* by Aravind Adiga

- i. 'Balram overcomes the obstacles that have made slaves of others.'
Discuss.

OR

- ii. '*The White Tiger* portrays an India in which immorality and corruption are accepted parts of the system.'
Do you agree?

19. *This Boy's Life* by Tobias Wolff

- i. 'Toby's unhappiness drives him into a world of pretence.'
Discuss.

OR

- ii. How is Toby's understanding of "what a man should be" shaped by his father and other males in his life?

20. *Wuthering Heights* by Emily Brontë

- i. '*Wuthering Heights* explores the nature of family relationships.'
Discuss.

OR

- ii. 'The world of *Wuthering Heights* is dominated by cruelty.'
Discuss.

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

In the answer book, indicate the Context and the title of the main text drawn upon.

In your writing, you must draw on ideas suggested by **one** of the **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, imaginative or persuasive piece of writing.

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

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

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

Context 1 – The imaginative landscape

A Passage to India Directed by David Lean

Into the Wild Jon Krakauer

Night Street Kristel Thornell

The View from Castle Rock Alice Munro

Prompt

‘Personal experiences can change our relationship with the landscape.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘personal experiences can change our relationship with the landscape’**.

OR

Context 2 – Whose reality?

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

Death of a Salesman Arthur Miller

Foe JM Coetzee

Wag the Dog Directed by Barry Levinson

Prompt

‘Our ideas of reality are dominated by self-interest.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘our ideas of reality are dominated by self-interest’**.

OR

Context 3 – Encountering conflict

A Separation..... Directed by Asghar Farhadi

Every Man in this Village is a Liar Megan Stack

Life of Galileo Bertolt Brecht

The Lieutenant Kate Grenville

Prompt

‘Our encounters with conflict usually cannot be avoided.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘our encounters with conflict usually cannot be avoided’**.

OR

Context 4 – Exploring issues of identity and belonging

Invictus..... Directed by Clint Eastwood

Summer of the Seventeenth Doll Ray Lawler

The Mind of a Thief..... Patti Miller

Wild Cat Falling..... Mudrooroo

Prompt

‘We understand who we are when we recognise the people we belong with.’

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **‘we understand who we are when we recognise the people we belong with’**.

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SECTION C – Analysis of language use**Instructions for Section C**

Section C requires students to analyse the use of written and visual language.

Read the material on pages 12 and 13 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.

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

TASK

How is written and visual language used to attempt to persuade readers to share the points of view presented in the material on pages 12 and 13?

Background information

Lawton is a town of 3000 people. It used to be on a major highway. However, a recent highway diversion has isolated the town, causing a sharp drop in the number of visitors. This has caused concern for the economic future of the town. There is a range of ideas within the community about how to address this problem.

The local newspaper of Lawton publishes a weekly column written by the Mayor.

From the Mayor, Councillor Alexandra Wiley

Fellow residents,

Since the highway was diverted to bypass our town, we have all enjoyed the resultant peace. How often have we thought how pleasant it is to be able to cross the street for a chat with a friend without taking our lives in our hands! How many of us have been glad to leave our windows open without fear of dust from the road invading our rooms! But there is a downside to this. We risk becoming a backwater, on the way to being a ghost town, if this peace is all we have. Of course we no longer want huge trucks thundering down the main street, but we do want cars: cars full of people who will eat at our beautiful bakery, socialise at our historic pub, buy our handcrafts and used books – even stay at our comfortable motel. We want tourists and, to be blunt, we need their money.

Council has been considering for some time how to attract travellers and we think we have the answer – we have stopped thinking small and have started thinking on a grand scale. Our region is famous for the quality and freshness of its luscious produce, but we need a showcase for it. We grow the most crisp, most succulent fruit and vegetables around, and they should be our emblem. Imagine a spectacular piece of modern architecture, a landmark, a building in which visitors can enjoy our hospitality and in front of which they can take selfies to show their friends! We would have it created right here by local craftsmen and women. There could be no better place for it than our verdant Centennial Park – soaring to a height of 20 metres or more, it would tower over the trees and even over the spire of St Martin’s Church! Imagine the events we could hold and all the merchandise that would go with it – cuddly toys, cards and gifts in the tourist centre ... the list goes on, all to promote our region.

We don’t yet have the final concept for what the structure will look like but already, of course, we hear the naysayers. ‘It isn’t original! It has been done! A giant attraction – can’t we think of something else?’ But do you know what – all the towns with giant attractions are thriving! Visitors love them! Research shows that towns with giant attractions receive 20% more visitors. We have been told there are people who make a point of seeing every one, of photographing them all, even making a competition of it. We deserve a share of that prosperity.

Fellow residents, this is our chance. We have to protect our lifestyle – our rural, wholesome Australian lifestyle in our own unpolluted town with its healthy food, sporting teams and annual Show. We must preserve our caring community where neighbours know and look out for one another. We want to welcome newcomers and offer them the chance to prosper among us. We want our farmers to have buyers for their produce, our young people to have jobs, our hospital and nursing home to be viable. We need to be on the tourist map and your Council feels this is the way to achieve it.

Please support this exciting idea for making Lawton a truly great town!

Alexandra Wiley

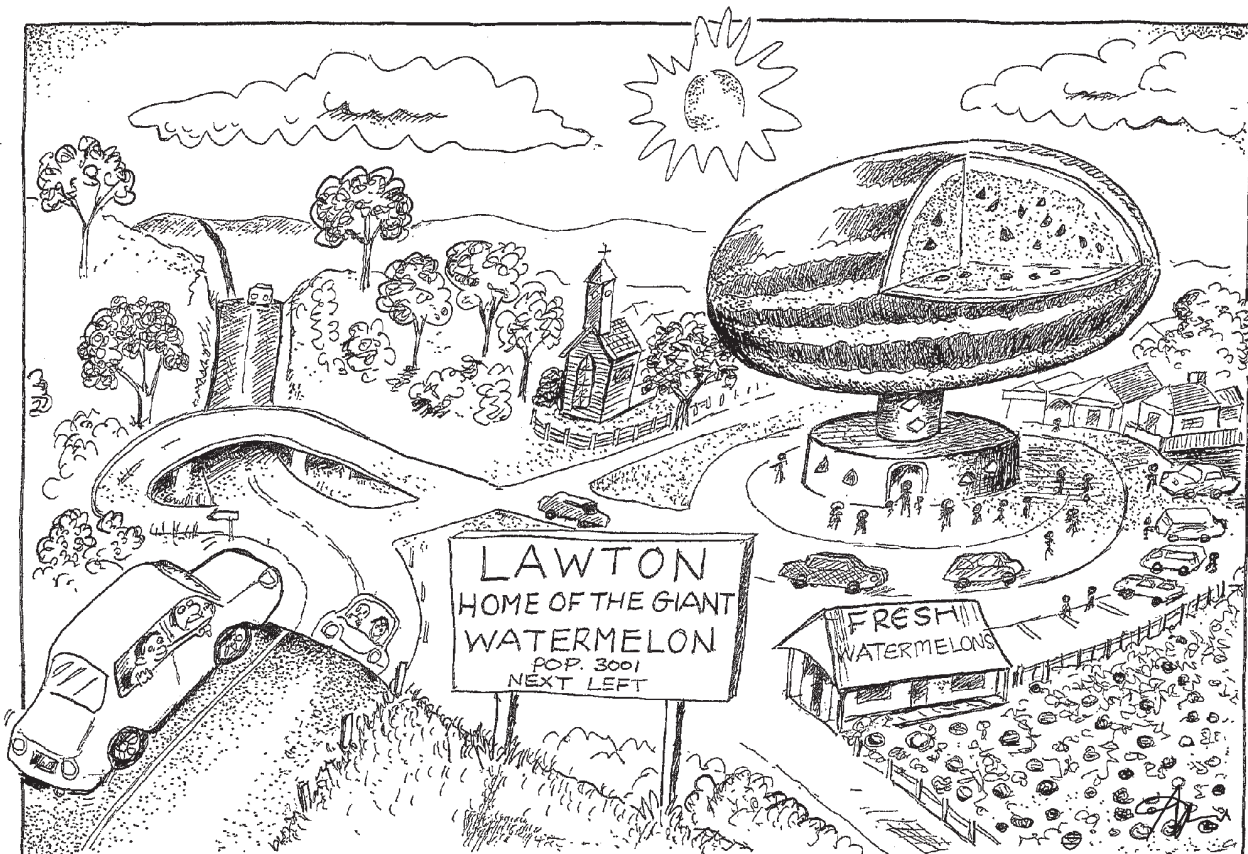
In the next edition, the local newspaper published the following letter.

Of course we share Councillor Wiley's concern. Of course we want our town to survive. But destroying its beauty is not the way to make it great. The country is paved with plenty of giant 'attractions', all large, ugly installations. Can't we be different? Can't we have a cultural focus? Surely an art gallery, an annual music festival, a literary week would be preferable to a monstrosity. The world already has many, too many, 'selfie' opportunities! Surely visitors who like this sort of thing are not the type we want. Before we know it, this 'showcase' will be overrun by loud children and defaced by vandals, and our air will be polluted by too many cars. Let us consider what gives value to our lives. It is not prosperity at any price, it is not sporting teams and the noisy Show, it is quality of ideas, it is the pursuit of beauty. Our young people would be better employed as catalogue designers, gallery guides or storytellers. We say to Council, please think again.

Ian Warwick

President, Lawton Progress Association

The newspaper's cartoonist also contributed to the debate.



Source: courtesy of Gary Shaw

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria:

Section A – Text response

- 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

- 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

- 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